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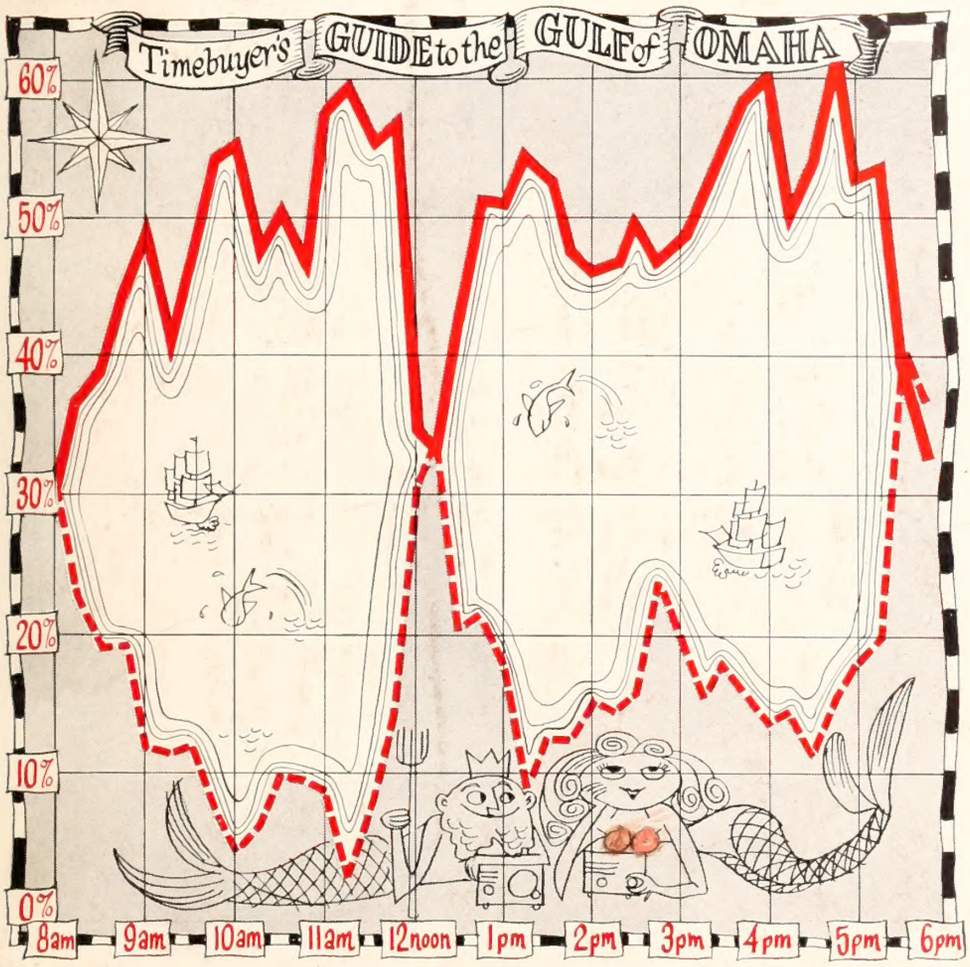
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MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

the magazine radio and tv advertisers use

SPONSOR

10 JANUARY 1955

50¢ per copy • $8 per year



map shows the tremendous gulf which separates Omaha's leading radio stations audience-wise.

end: Solid line—KOWH share of audience. Broken —second station's share.*

legend: KOWH quarter-hour averages run as high as %, no lower than 30.5%. KOWH leads in 36 of 40 time quarters. More sets were tuned to KOWH than to the other stations combined in 18 periods. Latest Hooper: (Nov.-Dec.) KOWH, 46.5%, second station, 22.3%.

This man-made gulf is created by the Mid-Continent formula: engaging personalities, spinning top tunes, talking good sense, handling the news to Omaha's taste. For a tour de force, see your travel agent—the H-R man, or talk to KOWH General Manager, Virgil Sharpe.

* Data from latest available Hooper "Quarter Hour Averages," 8 a.m. to 6 p.m., Monday through Saturday.

KOWH

MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

OMAHA

WHB, Kansas City Represented by John Blair & Co.

WTIX, New Orleans Represented by Adam J. Young, Jr.

KOWH, Omaha Represented by H-R, Reps, Inc.

Key questions from admen on the radio-tv year ahead
page 37

Ford's "This Ole House" jingle: a radio saga
page 40

Spot radio facts: will the "Iron Curtain" lift in '55?
page 42

Sunbeam Corp.: from nothing to $3 million on tv in two years
page 44

HOW MANY MISS COMMERCIALS?
page 46

"Radio never went away": Worth Kramer cites radio progress
page 48

How radio forced distribution for cement coating
page 50

BEAUTIFUL BUILD ... *but it's not his!*



When you look for powerful shoulders to move merchandise for you — ask the man to take his coat off.

The advertiser who needs full minutes to sell his product in the Philadelphia market needs the station that has the most local programs with the highest ratings.

In Philadelphia, the most powerful shoulders to drive your sales wheel are on WPEN . . . where you can use

. . . full minute participations
. . . all around the clock
. . . by personalities who have top local ratings
. . . and each with a wonderful sales history.

THE STATION OF PERSONALITIES

WPEN

950 on your dial

Represented nationally by Gill-Perna, Inc. • New York — Chicago — San Francisco — Los Angeles

NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

REPORT TO SPONSORS
10 JANUARY 1955

New spot data due

"Iron Curtain" surrounding activities of big-time spenders in spot radio (P&G, Colgate, Lever, Swift, General Foods, et al.) may be lifted this year. Alliance has been formed by Jim Boerst ("Factuary") and Duke Rorabaugh ("Rorabaugh Report on Spot Tv") to publish spot radio quarterly report based on data gathered from cross-section of stations. Target date: March. Nielsen and Hooper research firms are considering addition of spot radio data ("logs" of spot activity and frequency, ratings) to local measurement services (story page 42).

-SR-

TV set count still under test

NARTB set circulation plan is still undergoing methodology test. Technique for tv coverage and set-count study is being checked by Politz in 2 cities with work in one city nearly complete. NARTB hopes to have methodology study wrapped up before April. Next step: "pilot" study of tv coverage, perhaps by mid-1955. Project will be turned over to NARTB-organized industry association following methodology and pilot studies.

-SR-

Major agency executive shifts

First of 1955 sees more than usual crop of agency executive changes. Earle Ludgin, William Weintraub, Milton Biow—all former presidents of agencies bearing their names—each became chairman of the board 1 January. New lineup of presidents: At Ludgin, Vincent R. Bliss; at Weintraub, Elkin Kaufman; at Biow (now called Biow, Beirn, Toigo, Inc.), F. Kenneth Beirn. Following death of H. W. Newell, president of Lennen & Newell, board elected Adolph J. Toigo president. (Biow's John Toigo and L&N's Adolph Toigo are cousins.)

-SR-

ABC TV plans folk music show

Country and folk music, long popular on radio networks (shows still on include CBS' Saturday Night Country Style, NBC's Grand Ole Opry and Dude Ranch, ABC's Ozark Jamboree), will get full-hour television treatment late this month. ABC TV's Robert M. Kinter has signed with Ralph D. Foster, president of RadiOzark, for tv version of Ozark Jamboree. Pact, reportedly for 5-year period, includes stars Red Foley, Jean Shepard, Oklahoma Wranglers. If AT&T can clear lines for ABC TV in time, program will debut from Springfield, Mo., on 22 Jan., 9:00-10:00 p.m. EST. It replaces Saturday Night Fights, dropped by Bayuk cigars.

-SR-

Day radio costs more

Trend to revised pricing in spot radio continues. Avery-Knodel rep firm and KXYZ, Houston, have launched pilot operation which will be watched closely by other Avery-Knodel outlets in tv areas. New approach, called "Realistic Pricing Method," calls for peak spot rates to fall between 6:30 a.m. and noon, and between 5:00 and 7:00 p.m. Old rate formula has been tossed away; new formula is tied to Pulse share-of-audience figures throughout day and not to "total homes using radio."

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REPORT TO SPONSORS for 10 January 1955

DTN to invest in programing

Recent DTN changes seek to get at heart of net's problem: Failure to clear enough stations. Ted Bergmann, managing director told SPONSOR cutback in use of cable will free money for development of new programs, better production. Teletranscriptions to be used increasingly in lieu of cable are simply Du Mont's existing form of kinescoping. Present DTN bill for use of cable is $3 million annually. Network may be able to save half via Teletranscriptions.

–SR–

Knipe heads Hooper firm

Following plans of late C. E. Hooper, research firm will be headed by James L. Knipe, executive,v.p. Knipe is former sales manager and director of Ball Brothers (Mason jars), holds Yale PhD. in economics, was hired by "Hoop" over year ago. Other executives in new lineup: W. Bruce McEwen, v.p. in charge agency relations; Dorothy Behrens, v.p. in charge research; Frank Stisser, in charge station relations. Fred H. Kenkel, recently at Nielsen, has rejoined Hooper firm. All present services will continue, Hooper firm has told agencies. Firm is also discussing re-entering national tv ratings, with emphasis on fast service.

–SR–

RAB to step up spot activity

Look for announcement soon of intensified spot radio efforts by RAB. By late spring or early summer Crusade for Spot Radio activities will probably be absorbed by RAB. Among them: meetings bringing together agency executives and rep salesmen who call on them. Crusade was set up 2 years ago to sell spot radio on industrywide basis.

–SR–

Tv homes like radio news

More than third of New York tv homes use radio and tv at same time in different locations, Advertest study shows. Most of this occurs after 5:00 p.m. Over 90% of tv home listeners consider radio important source of news; over 87% feel it's key source of music.

–SR–

More radios on farms

Farm-area radio growth today continues in direction of multi-set homes, auto radios annual survey of Iowa radio-tv audience by Dr. Forest Whan reveals. Radio home saturation has remained similar over past decade but number of homes with 2 or more radios has gone from 37.6% to over 50%. Since 1949, percentage of all families owning radio-equipped auto has gone from 42% to more than 63%. Study is 17th consecutive survey for station WHO, Des Moines.

–SR–

Heavy toll of key figures

Closing weeks of 1954 took greater toll of key industry figures than perhaps any other period. Included in loss to industry were: Horace Lohnes (see editorial page 112); Lincoln B. Simonds, West Coast manager Weed & Co.; H. W. Newell; C. E. Hooper; L. B. Wilson.

–SR–

Ford's out front says Ford II

Ford and Chevrolet, both with dramatic shows on tv, news shows on radio, also both claim top spot in 1954 sales. Automotive News listed Chevvy about 10,000 units ahead of Ford as of 20 November—but Henry Ford II in New Year's Day telegram to dealers said "complete" sales data, available only to 1 November, gave Ford the lead. When introducing new models Ford bought 1,800-station campaign, aired 100,000 announcements for more than $500,000. (For diary of Ford's "This Ole House" jingle, see page 40.)



station in New Jersey

covering 82% of the state plus a big bonus in New York



with audiences

according to pulse



with advertisers

and 8 out of 10 are retail



with business

which has been firm for the last 5 years and is now better than ever



the answers

to a New Jersey sales problem call your **waat** man . . . he knows this market

waat
970 on your dial

1020 Broad Street, Newark 1, N. J. MItchell 2-6400
575 Madison Avenue, New York 22, N. Y. PLaza 5-1331

advertisers use

SPONSOR

Volume 9 Number 1
10 January 1955

ARTICLES

10 top radio-tv questions for 1955

What are the leading questions that sponsor and agency executives are asking as they look to the New Year? In the first of a two-part article, SPONSOR examines tv station rates, tv costs, film outlook, radio commercial impact — **37**

Diary of Ford's "This Ole House" jingle

Here's the story of the jingle used in the biggest radio saturation campaign of 1954 in which Ford launched its new models last fall with more than 100,000 announcements on over 1,800 stations — **40**

Spot radio spending: will the "Iron Curtain" lift?

Report on the new plans and proposals of research and rating firms to provide dollar figures, ratings of spot radio commercials and qualitative analyses to advertisers and agencies — **42**

Sunbeam: from zero to $3 million on tv in 2 years

Virtually unknown among air advertisers a few years ago, the Sunbeam Corp. now spends some 50% of its $6,000,000 budget on tv. Its video ventures range from daytime-magazine shows to lavish spectaculars — **44**

What is the audience to your tv commercials?

What percentage of the viewers of a tv program can recognize one or more commercials from that show? A Starch survey for NBC TV shows shows that 9 of 10 viewers recognize at least one commercial, two-thirds at least two — **46**

"Radio never went away"

WJR, Detroit's, Worth Kramer feels radio has progressed despite these three destructive forces: (1) ratings; (2) merchandising; (3) bad business practices — **48**

How radio forced distribution for cement coating

When retailers didn't want to stock Cement Dus-Top, a coating to dust-proof basement cement floors, maker McMillan Products Co. decided to sell the consumer direct via a radio d.j. show. In 3 months, number of dealers rose 400% — **50**

COMING

10 top radio questions for 1955: part II

SPONSOR will look into what the coming year may hold for tv spectaculars, tv [illegible] cut ins on network tv, changes in radio networks — **21 Jan.**

Are tv commercials getting word-lazy?

[illegible] Att Bellaire feels tv copy is becoming cliché-loaded, gives [illegible] on how to coin the fresh word — **21 Jan.**

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Assistant Editors: Ke[illegible]th Trant[illegible], Al Zame[illegible]ke[illegible]
Contributing Editors: Bob Foreman, Joe Csid[illegible]
Editorial Assistant: Caryl Bindler
Art Director: Donald H. Duffy
Photographer: Lester Cole
Vice Pres.-Advg. Director: Robert P. Mendelso[illegible]
Advertising Department: Edwin D. Coop[illegible] (Western Manager), Homer Griffith (South[illegible]west Manager), Arnold Alpert (Midwest Man[illegible]ager), John A. Kovchak (Production Man[illegible]ager), Stewart Perry
Circulation Department: Evelyn Satz (Sub[illegible]scription Manager), Emily Cuddy, Morton [illegible] Kahn, Minerva Mitchell
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DON'T "PICK BLIND" IN SHREVEPORT!



LOOK AT KWKH's HOOPERS!

KWKH is the favorite station in portions of three states—yet we're the top-heavy local choice, too! Check our Hoopers for Metropolitan Shreveport against those of the four other stations (and *all three* other networks).

JAN.-FEB., 1954 — SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON thru 8:00 A.M. - 12:00 Noon	38.1	9.5	6.2	16.0	19.5
MON thru FRI 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN thru SAT EVE 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

LOOK AT KWKH's SAMS AREA!

KWKH is tuned in by 22.3% more homes, daytime, than all other Shreveport stations combined! In *listeners-per-dollar*, KWKH tops the next-best Shreveport station *89.4%!*



K W K H

A Shreveport Times Station

TEXAS
SHREVEPORT, LOUISIANA
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co. Representatives

Henry Clay General Manager

Fred Watkins Commercial Manager

KPQ
WENATCHEE, WASH.
WORLD'S APPLE CAPITOL

This Apple is a plum . . .

A Plum
that time buyers should readily pluck when they are considering national or regional coverage.

286 Million Dollar Market

Sales Performance
160% higher in proportion to population than national average.

Serving Fastest Growing Farm Area
The Columbia Basin . . . nearly 500 new farms a year!

Per Capita Income
16% above national average.

KPQ
5000 WATTS
560 K. C.
WENATCHEE
WASHINGTON
Starting Our 26th Year

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

AGENCY AD LIBS



by Bob Foreman

Television is a woman's world

This essay should be of intense interest as well as of grave import to those in advertising—especially in television advertising. The subject is women.

I dwell on this favorite topic because to buttress my own observation, I have at last obtained some impersonal evidence exploding the ancient Teutonic myth that the Man of the House is lord and master of all he surveys with his offspring clustered about his feet and cowering by his side the little woman to whom he continually barks orders, recommends provender and selects the correct mode and method of pursuing life.

The above concept, unmitigated bushwa to those of us in the know, is given the lie to nicely in the following data released by the Institute of Life Insurance which knows more about people than anyone except perhaps the credit manager of your friendly jeweler.

The publication which considered this news sufficiently fit to print was the masculine New York *Times* and I doff my hat to them for their courage and honesty in spreading the true gospel. I quote: HEADLINE, Women Take Hold of Home Finances; SUBHEAD, Study Shows More Wives Than Husbands Write Checks.

"A traditional male attitude that women 'must be protected from complicated business matters' is nearly out-moded, according to findings in a recent study by the Institute of Life Insurance.

"In a report of a survey of 50 banks throughout the country the institute says that more women than men, particularly in young families, write the family checks.

Women . . . generally accompanied their husbands when they went to the bank to discuss loans and very often the wives were better informed . . ."

The bearing that this has on advertising first and television second is worthy of a sentence or two though perhaps such is superfluous. It is simple, indeed, to understand that the same sex which has branched out into and taken such a firm hold on the more abstruse financial matters is of course the dominant force when it comes to such minor decisions as the selection of a brand of beer for the refrigerator, the cigarette for the living room cigarette boxes and the dream-boat in the family garage. And anyone who doubts this is either a spinster or Bellevue bait.

(*Please turn to page 66*)

...things are *Different* in denver

KBTV DOMINATES

BEAMING BETTER PROGRAMS from
ATOP LOOKOUT MOUNTAIN

Monday thru Friday KBTV is FIRST with the FINEST!
First place quarter hour figures are based on leadership
by 1 full point or more in the Nov. 1954 ARB.

KBTV

2 to 6 p.m.	44
6 to 11:30 p.m.	35
TOTAL	79*

*Total Exclusive 1st Place Quarter Hours

THERE'S A GOLD MINE ON CHANNEL 9

Strike pay dirt...every time...on NINE! *Not* just gold, *not* just uranium in mile-hi Denver...NINE delivers the audience! Double, triple your client's impressions per commercial. Top notch availabilities for 'Fifty-Fivers...Come and claim 'em!

STATION B

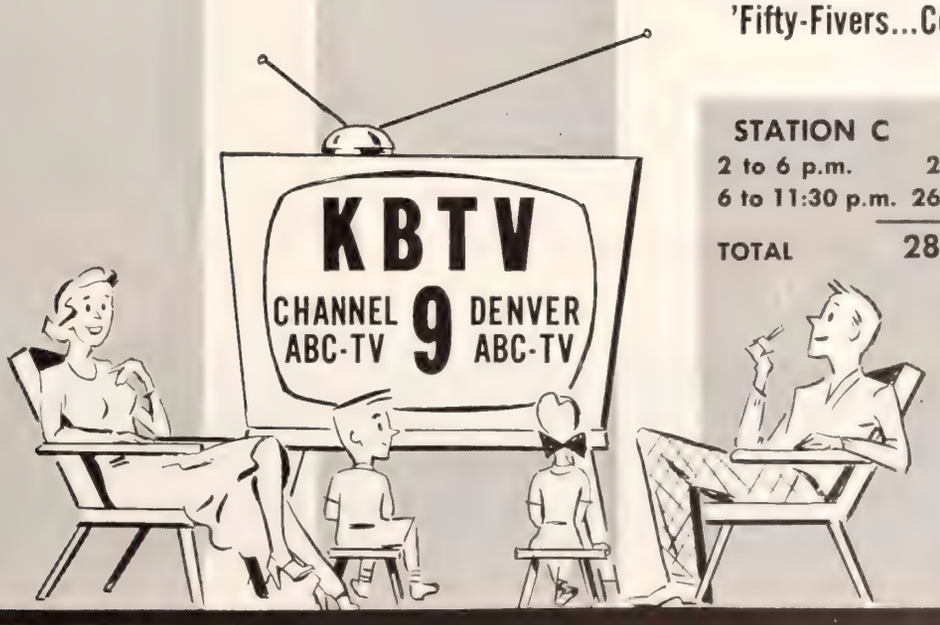
2 to 6 p.m.	12
6 to 11:30 p.m.	37
TOTAL	49*

STATION C

2 to 6 p.m.	2
6 to 11:30 p.m.	26
TOTAL	28*

STATION D

2 to 6 p.m.	1
6 to 11:30 p.m.	5
TOTAL	6*



JOE HEROLD, Manager • *Contact your nearest Free & Peters Representative*
STUDIOS AND OFFICES: 1089 BANNOCK STREET, DENVER, COLORADO

Every Sale is a

Furniture store kicks off big sale with newspaper-tv combination. Good results but quick fade. Drops newspaper-tv — picks up radio saturation schedule. Sale bounces back and shows steady rise to top newspaper-tv kickoff figures!

Retail shoe outlet buys 21 spots for one week — grossed more in that one week than in previous month. Pickup in quality trade especially noted.

40 year old furniture store buys first radio in 21 years, taking 16% of newspaper budget for purpose. End of first month showed 15.1% increase over same month last year. Third month showed 28.3% increase over corresponding month year ago — largest month in 39 years.

Appliance store ordered 15-minute live talent show five days a week. First six weeks on air sales increased from $15,000 to $27,000. Store expansion to two new locations attributable in large part by owner to results of this single radio program.

Furniture store with a modest schedule of one minute radio announcements credits radio with a 50% increase in business.

Appliance distributor buys medium saturation announcement schedule beamed to housewives. Dealers report tremendous sales results. Advise beamed technique directly responsible.

* Full Details Available

Associated Tulsa Broadcasters — KVOO

Local Sale!

(No Matter Who Pays the Bill)

AND IN TULSA . . .

Local sales are good . . . *very good indeed!*

AND . . .

Standouts in local sales are those being made by Tulsa radio stations to Tulsa merchants!

Interesting, isn't it! Local radio advertising in Tulsa is very good indeed.

Local station salesmen are experiencing their *highest monthly gross in years!*

WHY?

Because, in Tulsa, *radio advertising is producing consistent, profitable results.* Local merchants who can watch advertising results closely, day by day, watch advertising costs . . . they know AT ONCE what advertising pays off.

They know RADIO *advertising pays off.* Their cash registers prove it!

Want to know more? Want some success stories? Want to know how YOU can use radio advertising in Tulsa for YOUR clients? Contact any one of the Associated Tulsa Broadcasters, either direct or through their representatives.

Remember . . . EVERY *sale is a* LOCAL *sale* . . . no matter who pays the bill! So, take a tip from the men on the PAY OFF LINE . . . the LOCAL buyers of advertising . . . They're using Radio advertising in Tulsa.

How about YOU?

TUL • KAKC • KFMJ • KOME • KRMG

There's only one...

...NIAGARA FALLS, *the great falls of the Niagara River, divided into Horseshoe Falls on the Canadian side, 158 feet high, and American Falls, 167 feet high. Over Niagara Falls, 1,400 feet wide, flows some 212,211 cubic feet of water per second, and because four of the Great Lakes serve as its reservoir, Niagara has the steadiest flow of all great waterfalls.*



And there's only one...

...advertising medium that single-handed covers the Industrial Heart of America. Only WWVA Radio in Wheeling, W. Va., reaches *all* the 100-odd counties of Eastern Ohio, Western Pennsylvania and West Virginia that comprise this Five Billion Dollar market...WWVA blankets this entire area 24 hours a day with its dominating 50,000 watt signal, delivering the sales impact of high-rated CBS Network shows, coupled with the homespun appeal of WWVA's own local personalities. With WWVA Radio, you not only *reach* this market of more than a million and a half radio homes, but you *sell* it completely with

- One Medium
- One Cost
- One Billing



STORER BROADCASTING COMPANY · JOHN BLAIR & COMPANY

WWVA

Wheeling, W. Va. • 50,000 watts—CBS Radio

National Sales Director—Tom Harker, 118 E. 57th St., N.Y.C., EL 5-7690

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Fed of Labor, Wash DC	Furman, Feiner & Co, NY	ABC 164	Edward P. Morgan News; M-F 10-10:15 pm 3 Jan; 52 wks
Bankers Life & Casualty Co, Chi	Grant, Schwenck & Baker, Chi	MBS 400	Gabriel Heatter News; alt T 7:30-45 pm; 4 Jan; 52 wks
Brown & Williamson (Kool), Louisville, Ky	Ted Bates, NY	NBC full net	Kenneth Banghart News; W, Th 8:30-35 pm; 6 Jan; 55 season
Calgon, Inc, Pittsburgh	Ketchum, MacLeod & Grove, Pittsb	NBC full net	Mary Margaret McBride; Sat 10-10:05 am; 5 Feb; 55 season
Consolidated Cosmetics, Chi	Frank Duggan, Chi	CBS 206	Bing Crosby Show; M 9:15-30 pm; 3 Jan; 52 wks
Esso Standard Oil Co, NY	Marschalk & Pratt, NY	MBS	Esso News Reporter; M-F 9-9:05 pm; 27 Dec; 52 wks
Kraft Foods, Chi	NL&B, Chi	MBS 570	Kraft Five-Star Newscast; M-F 10:30--35 am; 11:25-30 am; 12:15-20 pm; 2:25-30 pm; 5:55-6 pm; 3 Jan; 52 wks
Mutual Benefit Health & Accident Assoc, Omaha	Bozell & Jacobs, Omaha & NY	CBS 206	Arthur Godfrey Time; alt M, alt Th, every 4th F 10-10:15 am; 13 Jan; 26 wks
Lewis-Howe Co (Tums), St Louis	RGR, St Louis	CBS 206	Arthur Godfrey Time; alt T, alt W, every 4th F 10-10:15 am; 28 Dec; 52 wks
Olson Rug Co, Chi	Presba, Fellers, Presba, Chi	MBS 400	Gabriel Heatter News; Th 7:30-7:45 pm; 6 Jan; 4 wks
Packard div of Studebaker-Packard Corp, Detr	RGR, NY	ABC 350	Your Packard Reporter; M, W, Th, F 8:25; 9:25; 10:25 pm; 17 Jan; 2 wks
Philip Morris, NY	Biow, NY	CBS 206	Tennessee Ernie Show; W, Th, F 7:25-30 pm; 5 Jan; 52 wks
Rexall Drug Co, LA	BBDO, LA	NBC full net	Great Gildersleeve; T, W 10:15-30 pm; 15, 16 Feb only
Star-Kist Foods, Inc, Terminal Island, Cal	Rhoades & Davis, SF	NBC full net	Mary Margaret McBride; W 10-10:05 am; 5 Jan; 55 season
Vitamin Corp of Amer, Newark, NJ	BBDO, NY	NBC full net	Ben Grauer News; T 3-3:05 pm; 1 Feb only
Vitamin Corp of Amer, Newark, NJ	BBDO, NY	NBC full net	Five Minute News; Th 9-9:05 pm; 20 Jan only


Merl Galusha (3)


John Porter (3)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Anheuser-Busch, St Louis	D'Arcy, St Louis	ABC 350	Sports Today; M-F 6:30-45 pm; 14 Dec; 52 wks
Bristol-Myers, NY	DCSS, NY	CBS 206	This is Nora Drake; T, Th, alt F, 2:30-45 pm; 4 Jan; 52 wks
Cities Service Co, NY	Ellington & Co, NY	NBC full net	Cities Service Band of America; M 9:30-10 pm; 17 Jan; 55 season
Dodge div of Chrysler, Detr	Grant, Detr	NBC full net	Roy Rogers Show; Th 8-8:30 pm; 27 Jan; 55 season
Ford div of Ford Motors, Dearborn, Mich	JWT, Chi	CBS 485	Edward R. Murrow with the News; M, W, F, 7:45-8 pm; 27 Dec; 52 wks
General Foods, NY	Y&R, NY	CBS 119	Sunday Morning Gathering; Sun 8:30-55 am; 2 Jan; 52 wks
Hall Bros, Kans City, Mo	FC&B, Chi	CBS 206	Hallmark Hall of Fame; Sun 6:30-7 pm; 2 Jan; 52 wks
Lever Bros, NY	FC&B, NY	CBS 195	Aunt Jenny; M-F 12:15-30 pm; 13 Dec; 52 wks
Liggett & Myers (Chesterfield), NY	C&W, NY	CBS 206	Perry Como Show; M, W, F, 9-9:15 pm; 3 Jan; 52 wks
Thomas J. Lipton, Hoboken, NJ	Y&R, NY	CBS 163	Arthur Godfrey's Talent Scouts; M 8:30-9 pm; 3 Jan; 52 wks
P. Lorillard, NY	L&N, NY	MBS 570	Queen for a Day; M-F 11:30-12 noon; 3 Jan; 52 wks
P. Lorillard, NY	L&N, NY	CBS 206	Two for the Money; Sat 9-9:30 pm; 31 Dec; 52 wks
Philco Corp, Phila	Hutchins Adv, Phila	ABC 350	Breakfast Club; M, W, F 9:45-10 am; 27 Dec 52 wks
Philip Morris, NY	Biow, NY	CBS 205	My Little Margie; Sun 8:30-9 pm; 2 Jan; 52 wks
Procter & Gamble, Cinci	Y&R, NY	CBS 173	Brighter Day; M-F 2:45-3 pm; 27 Dec; 52 wks
Procter & Gamble, Cinci	Compton, NY	CBS 132	Guiding Light; M-F 1:45-2 pm; 27 Dec; 52 wks
Procter & Gamble, Cinci	DFS, Chi	CBS 170	Ma Perkins; M-F 1:15-30 pm; 27 Dec; 52 wks
Procter & Gamble, Cinci	B&B, NY	CBS 163	Perry Mason; M-F 2:15-30 pm; 27 Dec; 52 wks
Procter & Gamble, Cinci	Compton, NY	CBS 143	Road of Life; M-F 1-1:15 pm; 27 Dec; 52 wks
Procter & Gamble, Cinci	B&B, NY	CBS 103	Rosemary; M-F 11:45-12 noon; 27 Dec; 52 wks
Procter & Gamble, Cinci	Compton, NY	CBS 160	Young Dr. Malone; M-F 1:30-45 pm; 27 Dec; 52 wks
R. J. Reynolds (Camels), Winston-Salem, NC	W. Esty, NY	MBS 570	Multi-Message Plan; M-F; 1 Jan; 52 wks
Sterling Drug, NY	DFSS, NY	NBC full net	Stella Dallas; M-F 4-4:15 pm 3 Jan; 55 season
Sterling Drug, NY	DFSS, NY	NBC full net	Young Widder Brown; M-F 4:15-30 pm; 3 Jan; 55 season
Wm. Wrigley Co, Chi	A. Meyerhoff, Chi	CBS 194	FBI in Peace and War; W 8-8:25 pm; 5 Jan; 52 wks
Wm. Wrigley Co, Chi	RGR, Chi	CBS 196	Gene Autry Show; Sun 6-6:30 pm; 19 Dec; 52 wks


R. W. Welpott (3)


Leslie Biebl (3)


Ole Morby (3)


Norman Ginsburg (3)

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harry Abbott	KTVQ, Okla City, mgr	KCEN-TV, Temple, Texas, mgr
Robert N. Adams	WRC-TV, Wash D C	WTOF-TV, Wash DC, prom dir
Sherman Adler	WMCT-TV, Memphis	NBC Film Div, NY, sls stf
Leslie Biebl	WISN, Milw, prog mgr	WHK, Cleve, opers mgr
Jacques Biraben	WINS, NY, nat'l sls mgr	Same, dir of sls
Walter Brown	BAB, NY, local prom stf	Same, acct exec

● *In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)*



Lee LeBlang (3)



Norman Cash (3)



David Savage (3)



Cody Pfanstiehl (3)



Gordon Williamson (3)



Hal A. Zogg (3)

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Richard Buch	CBS-TV Film Sales, NY, acct exec	General Teleradio, Atlanta, Ga, acct exec
John Buning	MBS NY, stn rels mgr in Southeast	WSUN, St Petersburg, sls mgr
Norman Cash	ABC Radio NY, Eastern sls mgr	TvB, NY, dir of stn rels
William Cathey	Olympia Brewing Co, Olympia, Wash, mdsg & adv mgr	KOMO-TV, Seattle, mdsg & sls serv rep
Ernesto Cervera	KALI, Pasadena, Cal, prog dir	Same, comml mgr
Ben Conway	Crosley Bdcst, NY, acct exec	Quality Radio Group, NY, acct exec
Fay Day	CBS TV Spot Sales, NY, res mgr	Quality Radio Group, NY, dir of sls dev
Robert Douglas	WKNX, AM, TV, Saginaw, Mich, tv sls prom mgr	WTVH-TV, Peoria, acct exec
Roy Drushall	KWKW, Pasadena, sls stf	KABC, Hywd, sls stf
Howard Eaton	KTVW, Seattle, local sls stf	Same, nat'l sls rep
William Fairbanks	ABC Radio, NY, acct exec	Same, nat'l sls mgr
John Foley	WEWS, Cleve, sls stf	Same, local sls mgr
Merl Galusha	WRGB-TV, Schenectady, NY, supvr of prodn	WGY-WGFM, Schenectady, NY, mgr
Jack Gilbert	KHOL-TV, Holdrege, Neb, asst mgr	Same, stn & opers mgr
John C. Gilmore	WGH, Norfolk, Va, dir of sls prom	WVDA-Diehm Radio Group, Bost, dir of sls prom
Norman Ginsburg	DuMont Net, NY, adv & prom mgr	Studio Films, NY, dir of adv & sls prom
Ralph Glazer	KNX-CPRN, LA, acct exec	Same, Eastern sls rep
Jay Grill	KGO, SF, sls stf	KFSD-TV, San Diego, sls mgr
Idella Grindlay	WABC-TV, NY, stn opers mgr	Quality Radio Group, NY, prog coord
Richard Gurley	WTAO, AM, TV, Cambridge, Mass, sls mgr	WEEI, Bost, sls stf
Charles E. Haddix	KLX Oakland, Cal, SF sls mgr	Tracy Moore Radio Rep, SF, mgr
Edward Hall	CBS Radio NY, acting bus mgr of sls dept	Vitapix, NY, vp & gen mgr
Bill Harms Jr	Ed Petry, Chi, tv acct exec	Avery-Knodel, Chi, tv acct exec
Richard Hartnett	Eastern Airlines, Bost	WEEI, Bost, sls exec
Willard Hasbrook	KFXM, San Bernardino, mgr	KFSD, San Diego, mgr
Rollin Hawkes	Remington Rand Business Mach, Seattle, sls stf	KOMO, Seattle, nat'l sls serv rep
Erik Hazelhoff	NBC, NY, editorial writer for Today	Same, Telesales dept mgr
Richard Hellyer	Vogue-Wright Studios, Chi, adviser tv commls	WLS, Chi, mgr of sls prom
Charles Herbert	Ward Wheelock Adv, Hywd, prodr-dir, acct exec	KOOL-TV, Phoenix, prog sls coord
John Lee Herbert	McCall's, NY	G. Hollingbery, NY, radio sls stf
Samuel Hill Jr	KNXT, Hywd, acct exec	CBS Tv Spot Sls, SF, acct exec
Edward Hitz	NBC, Chi, mgr of Tv net sls, central div	Same, vp in chg of net sls, central div
Wallace Hutchinson	John Poole Bdcst Co, LA, prom & gen sls mgr	KNX, LA, sls rep
George Hurst	CBS Radio Spot Sls, LA, mgr	KMOX, St Louis, nat'l sls mgr
Allan Hughes	CBS, NY, mgr of presentations	CBS Radio Spot Sls, Chi, mgr sls dev
Peter James	Weed Tv, NY, mgr & dir	WJAR-TV, Providence, mgr
Fred Kiefer	NBC, Pa & NJ dist supvr, mdsg dept	Same, NY, asst mgr mdsg dept
Malcolm Kipp	MCA-TV, NY, sls dept	ABC Film Syndication, NY, sls stf
John Klatt	McCann-Erickson, Chi, media dir	SRDS, Evanston, Ill, rate serv media rels dir
James Knox	U.S. Marines	ABC, Chi, tv prodn coord, Central div
Lee LeBlang	WCBS-TV, NY, asst adv & sls prom dir	Investment & Insurance Counselor, NY, estate counseling
Herman Liveright	WDSU-TV, New Orleans, tv prodn mgr	Same, prog dir
Roland McClure	KNX, LA, sls rep	KNX-CPRN, LA, acct exec
Thomas McFadden	NBC Spot Sls, NY, mgr	Same, vp in chg of Spot Sls
Jim McGovern	KGTV, Des Moines, news & spec events dir	KEYD-TV, Mpls, prom mgr
John McGuire	KOA-TV, Denver, acct exec	John McGuire Stn Rep, Denver, owner & mgr
Robert McKendrick	WLOK-TV, Lima, Ohio	WWJ-TV, Detr, asst prog & prodn mgr
Carroll McKenna	BAB, NY, nat'l prom stf	Same, nat'l prom dir
Frank McLatchy	KSL, Salt Lake City, sls mgr	Same, mgr of sls dev
Lawrence Menkin	WOR-TV, NY, prog dir	Guild Films, NY, prog dir
Ole Morby	CBS, Hywd, Western div mgr, stn rels	Same, mgr of stn rels
Caleb Paine	Gen Electric Bdcst Stns, Schenectady, NY, dir of pub serv	Same, stn serv section mgr
Ellie Palmieri	Community Chest, Cleve, publicity hd	WDOK, Cleve, sls rep
Benton Paschall	WNOE, New Orleans, vp & gen mgr	KMOD, Modesto, Cal, LA sls mgr
Cody Pfanstiehl	WTOP-TV, Wash DC, prom dir	WTOP Inc, Wash DC, pub rel dir
John Porter	NBC, NY, mgr of nat'l sls prom	Same, mgr of adv & prom dept
Miller Robertson	KEPO, El Paso, Texas, owner	WTCN, Mpls, asst gen mgr
Richard Roger	United World Films, NY, sls stf	Sterling Tv, NY, sls stf
William Rosensohn	Box Office Tv, NY, exec vp	Same, pres
Dick Rutter	Television Age, NY, mng ed	Market Relations Net, NY, asst dir of pub
Jack Satterfield	WSAZ, Huntington, W Va	WLW-D, Dayton, sls dept
David Savage	NBC, NY, dir of film procurement	Guild Films, NY, dir of stn rels
Richard Schutte	KING, Seattle, local sls acct exec	CBS Radio Spot Sls, SF, acct exec
Newell Schwin	CBS Central Div, Chi, exec asst	CBS Radio Spot Sls, NY, mgr of sls dev
Hamilton Shea	WRCA, AM, FM, TV, NY, gen mgr	Same, vp
Richard Simon	WOR-TV, NY, stf dir	Allied Tv Prodn, NY, prodr-dir
Robert Smith	WINS, NY prog mgr	Same, admin asst to gen mgr
Frank Soden	WRNL, Richmond, sls stf	Same, gen sls mgr
Richard Soule	NBC, NY, tv net sls rep	Same, tv net stn sls rep
Bob Stern	Jay Lurye Assoc, Duluth, Minn, pub dir	WMIN-TV, Mpls-St Paul, prom mgr
Thomas Swafford	KNX, LA, Eastern sls rep	CBS Radio Spot Sls, NY, acct exec
Edwin Vane	NBC, TV, coord tv net sls prom	Same, mgr of nat'l sls prom
Floyd Weidman	WEWS, Cleve, sls mgr	Same, gen exec
Raymond Welpott	WRGT-WGY, Schenectady, NY, stn opers mgr	WRGB, Schenectady, NY, mgr
Gordon Williamson	WISE-TV, Asheville, NC, mgr	WFMY-TV, Greensboro, NC, opers mgr
Robert S. Wilson	Katz Agency, NY	KGUL-TV, Galveston, Texas, gen sls mgr
Jack Woolley	Searle & Parks, LA, gen mgr	CBS Radio Spot Sls, LA, mgr
Hal Zogg	KOTA, Rapid City, SD, acct exec	KUTV, Salt Lake City, acct exec

4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Tuck Co, NY	Tape	Grey Adv, NY
Atlas Van-Lines	Storage & Moving Service	Gray & Rogers, Phila
Campana Sls Co, Batavia, Ill	Ayds	Erwin, Wasey & Co, Chi
Colden Mfg, Newark, NJ	Fomed-Hair, Lace-O-Matic	Wexton Co, NY
Roman Meal Co, Tacoma, Wash	Pie crust & muffin mix	Roy S. Durstine, NY
WOND, Pleasantville & Atlantic City, NJ	Radio Station	London Adv, Newark

5. New Firms, New Offices, Changes of Address

American Adv Bureau; new Okla City ad agency; David Mill head & acct exec

Ted Ashley Assoc becomes Ashley Steiner Corp; new & lg offices at 449 S Beverly Dr, Hywd

Bolling Co, r-tv reps move to 247 Park Ave; PL 9-8150

Filmack Studios open NY office at 630 9th Ave

Fuller & Smith new ad agency; 128 Mallory, Jersey City, NJ

Ingalton Garfield new offices at 420 Boylston St, Boston

McCann-Erickson, NY, merges with Marschalk & Pratt, NY; effect 1 Jan; remain at 535 5th Ave

John L. McGuire, new r-tv rep, Denver

Procter Tv Enterprises open West coast office

Victory Tv Enterprises, Inc; new firm; 5 E. Preston St, Balt

Wexton Co, new & lg offices, 11 E. 47th St, NY, Mu 8-4050

WOL & WOL FM, new offices & studios at 2000 P St, NW, Wash, DC

REPETITION GETS RESULTS!

and WCOP's cost per thousand permits the highest frequency of impression in Greater Boston.



Persistency pays. And smart advertisers know that it takes frequency of impression to open a market's pocketbooks.

In the compact Greater Boston market, WCOP's one-minute saturation plan provides the incredibly low cost per thousand of just 19¢. Thus in America's second most concentrated market, WCOP provides more frequency of impression and MORE RESULTS per dollar than any other Boston station.

Ask your station or WEED representative for the fact-revealing story "HOW TO SELL THE CREAM MARKET OF NEW ENGLAND."

Sets per dollar delivered in Greater Boston by Boston stations, on minute package basis:

WCOP	**5,262**
Station B	3,333
Station C	2,176
Station D	1,867
Station E	1,785
Station F	1,470



WCOP BOSTON

5,000 watts on 1150



GOOD . . . advertising

always pays in the . . . . .

RICH, GROWING NORTH CAROLINA MARKET

BETTER . . . coverage

than ever before is yours with

RADIO in the . . . . . .

15-county Winston-Salem NORTH CAROLINA Market

BEST . . . buy morning,

afternoon and evening is

WSJS

NBC AFFILIATE

600 KC—5 KW AM-FM

Represented by HEADLEY-REED CO.

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

SHOULD SPONSORS SELL?

I should like to add my comments, if I may, on your recent forum feature (29 November 1954) about sponsors as salesmen on the air.

Scarcely a day goes by that a company president doesn't ask me if he can appear in one of our television commercials. This is natural, since the current SAG scale pays commercial announcers more than corporation presidents. If you think I'm joking, look up the scale for unlimited use of film commercials on Class "A" time.

Unfortunately, I have to tell them that the stakes are too high. And since, of course, these presidents aren't clients of *mine*, I can get away it. Our clients have better sense.

Seriously, commercial presentation is a highly developed art. Even among professed career announcers, scarcely one in 20 can stand up satisfactorily to the frightening demands of direct selling into a television camera.

My only direct experience with a sponsor-announcer was the appearance of Clarence Francis on the big General Foods anniversary show. Mr. Francis was an "announcer" on this show only in the sense that he appeared briefly in the opening as a host. He did that with consummate charm and grace (*really*—you should see his fan mail from it!) because Clarence Francis is charming by nature, and television tells few lies about people. He did not pretend to do direct product selling. The announcer hired to do the product commercials (both for us and for Y&R, who produced the program) was Anna Lee, a professional actress.

The perfect announcer-president may very well be right around the corner. At the moment, however, I think it is more likely that some fee-fattened announcer will become a president than that a president will become an announcer.

ED SHEPHERD MEAD
Vice President, Radio & Tv
Copy Chief
Benton & Bowles, Inc.

LETTER FROM HOME

It's been quite a while since I've read SPONSOR—not since I left Manhattan last March, in fact. KTVW just started subscribing to it, and reading the November 29 issue the other day was quite a pleasure—sort of like a "letter from home."

Noticed the article on your Tv Dictionary/Handbook. With a new setup like this is, it'd be a helpful item to have around. Would you let me know how much a copy costs?

One of the things I'm still using is a copy of the dictionary you sent my old boss, Chester MacCracken, which he gave me—when I was with Doherty, Clifford, Steers & Shenfield.

EDNA K. HANNA
KTVW, Seattle

● The Tv Dictionary/Handbook for Sponsors is being reprinted in book form and will be available 15 January 1955. Cost is $2 each; quantity prices on request.

TELE-LUXEMBOURG

Jacques du Closel and Jean D'Agostino, recently in New York for Tele-Luxembourg, commercial French-language tv station, have contacted several tv film producers to procure programing for Europe.

They have asked SPONSOR to thank these producers for their cooperation and to affirm to them once again that no other representative but Guy Bolam, representative of Radio-Luxembourg in New York, is allowed or authorized to deal in their name.

JEAN D'AGOSTINO
Director
Information & Publicity
Paris, France

TIMEBUYERS AT WORK

The December 13 issue of SPONSOR came my way this morning, and in it I found my picture and comments in your "Timebuyers at Work" column. I very much appreciate your using this.

Already I have heard several nice comments from friends in the advertising field—which, naturally, means a great deal to me personally. But it also shows that SPONSOR is a magazine that gets read immediately by a good number of people out here in the wide open spaces.

DON AMSDEN
Radio & Tv Department
Allen & Reynolds
Omaha, Nebr.

(*Please turn to page* 103)

W T V

J

BATTLE CREEK

I

CHANNEL 6

LANSING

M

GRAND RAPIDS

BAY CITY

FLINT

SAGINAW

JACKSON



Coverage that Counts!

7 major Michigan markets

for NBC, CBS, and ABC

Now 100,000 watts!

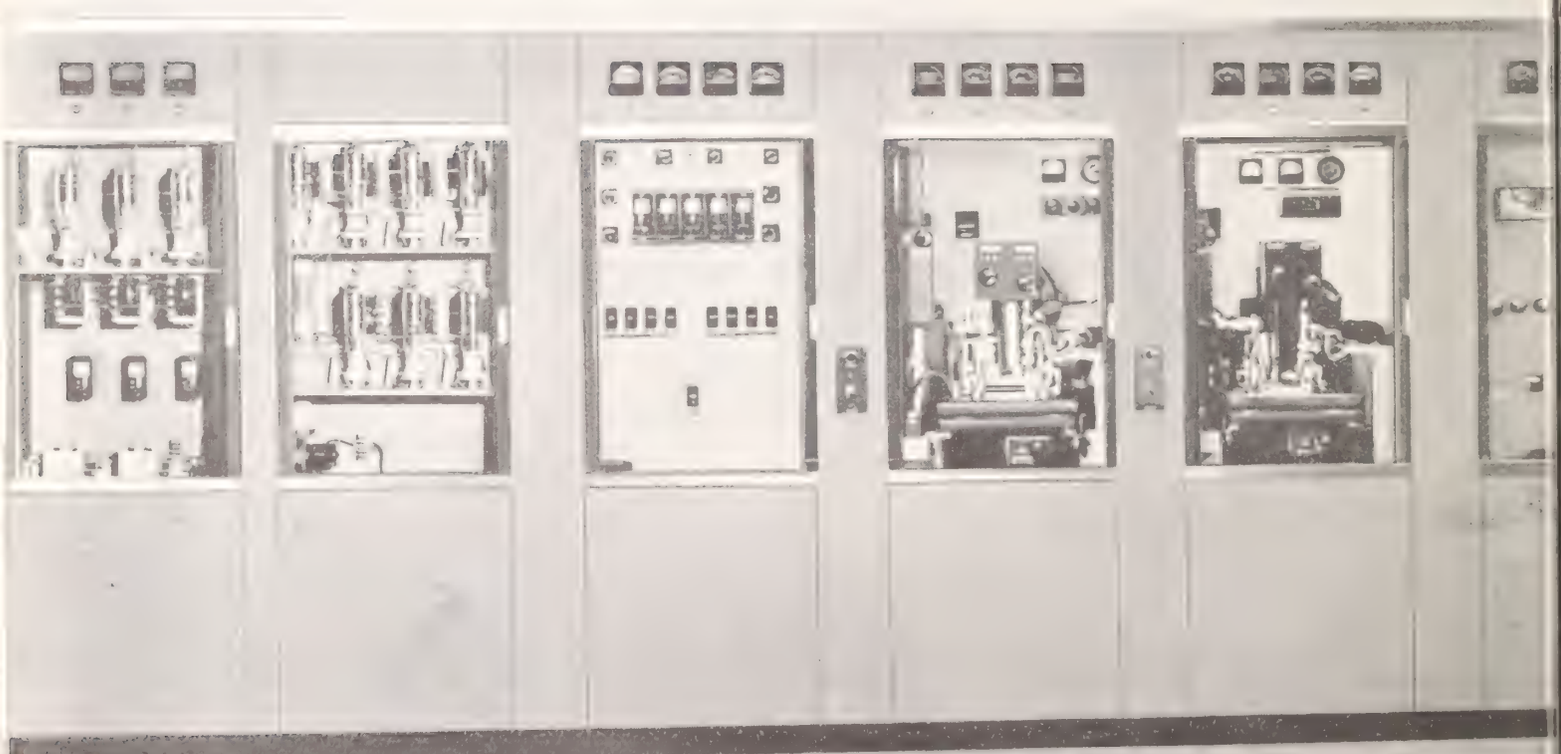
Furs by Raynard of New York

Edward Petry & Co., Inc.

1,000,000 WATT

RCA IS **FIRST** WITH SUP

This 25-KW Amplifier



ON-AIR" AT WBRE-TV

WER UHF



This announcement marks another achievement in RCA high-power equipment leadership. For the first time, a commercial UHF television station is operating with an effective radiated power of one million watts! For the first time, a UHF station is getting coverage close-in AND far out! And best of all, super television power has proved just as easy to handle as lower powers.

How do you get started with RCA super power? You begin with your own RCA 1-KW transmitter. You add the new RCA 25-KW amplifier. You install the new RCA Super Power UHF Pylon (gain, 46)—and you're set to go with 1 million watts ERP. Power tubes in both RCA high-power amplifiers are conventional and interchangeable (no klystrons used). Amplifier plate voltages are low (6000 volts, max.). Operating economy is remarkable. (RCA's new super power, high-gain antenna eliminates need for high power input. Power tubes have already set a record for "proved-in" life).

his Antenna = One million Watts

Station-proved in daily commercial operation at WBRE-TV, the performance of RCA's 1-million watt UHF system is now an established record. Profit by RCA's engineering experience in high-power—and KNOW you've planned it right. Call your RCA Broadcast Sales Representative. In Canada, write RCA Victor Ltd., Montreal.

New RCA Super Power UHF Pylon Antenna. Available Types: TFU-46AL, TFU-52-AM, TFU-60-AH. Signal Gain, 46, 52 and 60. The answer for economical 1-million watt operation.

RCA Pioneered and Developed Compatible Color Television

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION CAMDEN, N. J.

For 1955 . . .
Fresno's Greatest
Independent is the

NEW **KBIF**

NEW **TRANSMITTER SITE . . .**
Near the center of Fresno, with maximum conductivity.

NEW **TOWER . . .**
400-foot "center loaded" . . . actually two towers, one atop the other, separated by insulator and loading coil. Owner John Poole, who capitalized on "salt water coverage" so successfully with The Catalina Station KBIG, has done it again with KBIF . . . increasing output by 20% with a technique proven by "hams" but generally overlooked by broadcasters.

NEW **COVERAGE . . .**
Signal three times more powerful in Fresno . . . 3000 more square miles of coverage, with 100,000 additional listeners, within 25 MV area.

NEW **STUDIOS . . .**
Ground floor, Californian Hotel, center of downtown Fresno business and social life.

NEW **TALENT . . .**
Featuring Big Four Disc Jockeys: Stu Wilson, Bob Ulrich, Dave Maxwell, Jim Bailey . . . with "Music You Like and Just Enough News, All Day Long."

NEW **PROMOTION . . .**
Newspapers, busses, billboards. Great on-the-air spots by Artie Wayne, The Crew Chiefs and The Bell Aires.

Check your KBIF representative or Robert Meeker contact for the full story on the NEW KBIF.

FRESNO'S GREATEST INDEPENDENT
900 kilocycles
1000 watts
KBIF
JOHN POOLE BROADCASTING COMPANY
General Offices Californian Hotel
Fresno, Calif. · *Telephone*: Fresno 6-0791

Timebuyers at work



Allen Klamer, *Friend-Reiss, New York, says that 1955 will be the biggest year for spot tv. "Many new and smaller clients are finding that spot buys produce good results for them," Al told* SPONSOR. *"For one thing, the quality of syndicated film shows has been improving continuously, to the point where a local or regional advertiser can become identified with a very good show. Of course, network branching out into station time does curtail availabilities. However, it doesn't look as though the trend will continue. Established blue chip tv advertisers are going to stay predominantly on network, making local station time somewhat less competitive for the smaller tv clients. Of these, many who had previously bought announcement campaigns only, are likely to sponsor film shows in their major markets for added impact."*



Kay Lloyd, *McCann-Erickson, Chicago, has a yardstick for buying daytime tv announcements. Says she, "In determining if daytime tv announcements are practical for an individual product, three points should be considered: (1) the adaptability of the sales message to the medium; (2) whether the budget allows for a schedule of enough frequency for sufficient impact; (3) the percentage of tv penetration in the market. I find daytime tv particularly good for food accounts in markets where there are well-established television stations. Often, visual techniques, well applied, heighten the 'appetite appeal.' Again, of course, no one medium alone is enough for a successful campaign. When possible, a daytime schedule should be supplemented with other media to reach the many working women in each market."*



Jan Gilbert, *Bryan Houston, New York, says that the law of supply and demand is very strong in radio. "Take early-morning radio as an example," she told* SPONSOR. *"Some time ago, advertisers discovered that this is a very efficient time to sell their products or services. Hence there was a rush on early-morning time until it became very tough to clear anything. Now early-morning time is still a very good buy on radio and it's still a very popular one. But timebuyers have been able to sell clients on the value of some other time periods as well. Weekend radio was neglected for a long time, but it's now coming in for all the attention early-morning radio got about a year ago. Even on network, weekend radio has been undergoing a renaissance, probably as a result of studies showing the size of the out-of-home audience."*



Is This "COVERAGE"?

You're half naked in Nebraska coverage if you don't reach Lincoln-land—42 counties with 202,200 families—*100,000 unduplicated by any other station!* Lincoln's population is 110,000—in the same bracket with Lancaster, Pa., Schenectady or South Bend, Ind.

The KOLN-TV tower is 75 miles from Omaha! This LINCOLN-LAND location is farther removed from the Omaha market than is Cincinnati from Dayton, Buffalo from Rochester or Toledo from Detroit.



The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

KOLN-TV COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA

ABC CBS DUMONT

Avery-Knodel, Inc., Exclusive National Representatives



CAL. SALES

By John Cohan

California sales are important. We know that YOU, as a busy time buyer are besieged by stations that you cannot consider because of a tight budget. We appreciate this problem, but would like to call these facts to your attention concerning the stations you buy in California to reach the great expanding Western market.

KSBW-TV, Channel 8, Salinas-Monterey, is a 7 town buy with a population that exceeds many metropolitan markets.

When you consider covering California, please remember our state is over 800 miles long. KSBW-TV is 107 miles south of San Francisco, in the rich Central Coastal Counties, surrounded by mountains. YOU CANNOT COVER THIS MARKET UNLESS YOU USE CHANNEL 8, Salinas-Monterey.

The channel 8 transmitter is 3,777 feet above sea level. Coverage includes 10 counties (422,709 tv sets, over 90,000 of which are unduplicated). However, our rate is based on four county coverage. In fact, KSBW-TV has the lowest cost per thousand in California.

Retail sales in Monterey, Santa Cruz, San Benito, Santa Clara and Merced Counties total over 794 million-dollars. We would appreciate your consideration when you set your budget for advertisers interested in Cal. Sales.

Your Hollingbery man can give you the facts about KSBW-TV, Salinas-Monterey, California.

CBS, NBC, ABC, DUMONT

SPONSOR BACKSTAGE



By Joe Csida

Jackie Gleason's "$11 million deal"

It was during the war, on the lot of one of the major Hollywood film studios. I was more or less minding my own business, when this cheery voice yelled "Hey," and I looked around and saw a small soldier coming toward me with his bald head gleaming in the sunshine. George Durgom, better known as "Bullets" opened up a rapid-fire conversation, which didn't seem to make much sense, but somehow added up. Bullets, while playing the clown to just the degree that would make any average guy want to be with him, was then, and is now, a good talent manager.

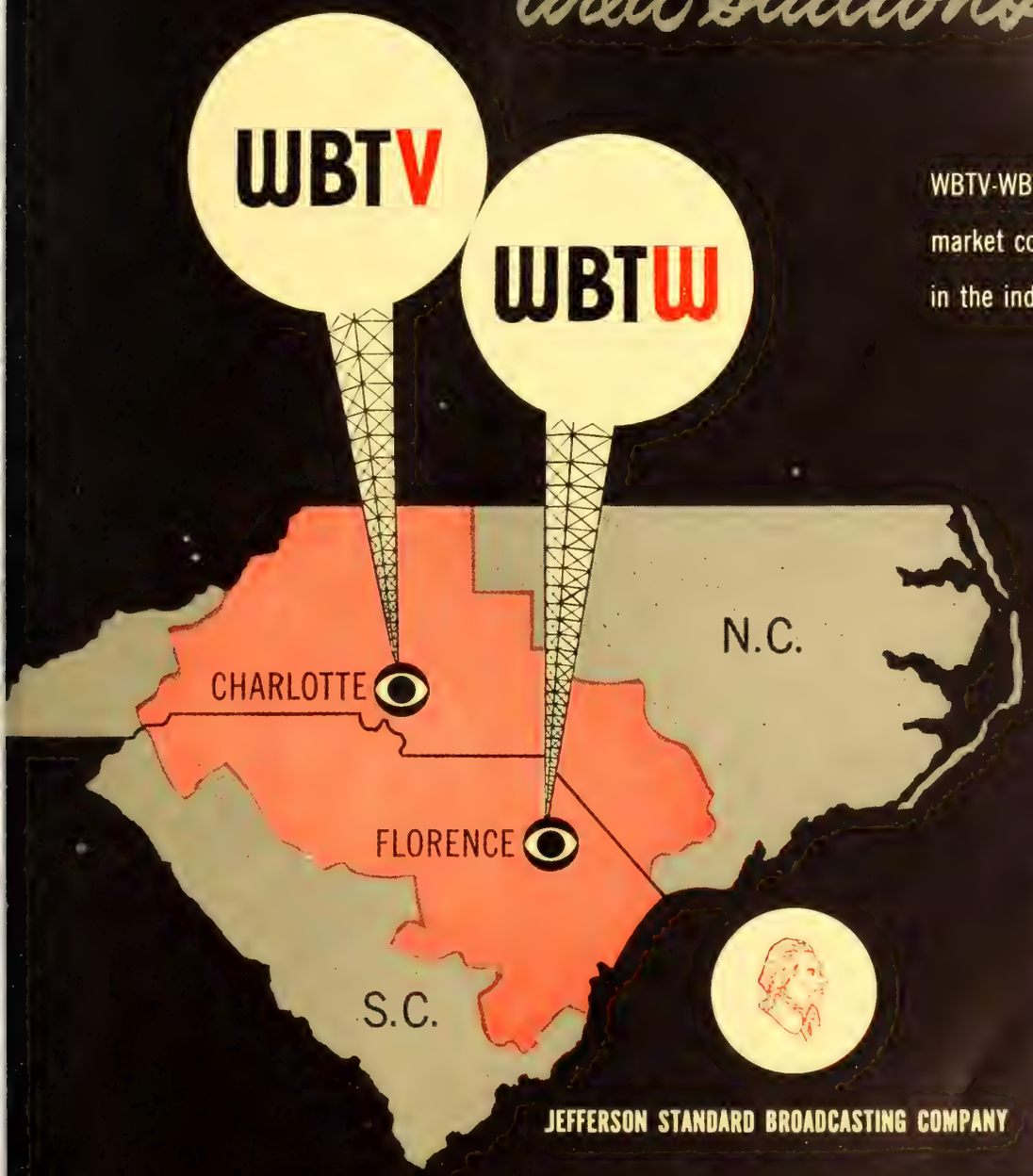
A few years later, when the war was over, Bullets was managing a singing group who'd been recording for RCA Victor, where I was then the artist and repertoire boss. The group's contract ran out, and I studied their sales figures and recordings at great length. They just weren't selling, and I was going to drop them. Bullets came in for a meeting at three o'clock one afternoon and I regretfully informed him of the decision. To make a long fable short, at one o'clock the following morning, Bullets gave up and resigned himself to the fact that he wasn't going to be able to hold this group on RCA Victor. He had, by that time, pulled out 342 jokes, tricks and reasonably serious arguments, plus five dog-eared clippings showing that the group had won the *Downbeat* and *Metronome* polls.

All this is a long preamble to what a small, bald-headed gentleman with a sense of humor, a totally irrepressible nature and a lot of brass can do to, for and with advertising agencies and sponsors. It was Bullets, of course, who planted the stories on the front pages of virtually every newspaper in the country to the effect that Mr. Jackie Gleason was getting $11,000,000 from Buick for doing *The Honeymooners* as a half-hour film show for the next three years. I wouldn't be unhappy if Gleason was getting $22,000,000, but I'm quite sure he isn't getting even half of the 11. Actually, a good part of that figure includes time costs for the show. I'm also sure that Buick is getting from him many considerations, which are important to their advertising and selling activities, which were never mentioned in the stories.

As great as the talent involved may be, I have always had the feeling that those multi-million dollar contract stories make advertisers look a little like moronic Fort Knoxes. It's even possible that some prospective automobile purchasers

(*Please turn to page 74*)

dominance DOUBLED in the carolinas with 2 great area stations—



JEFFERSON STANDARD BROADCASTING COMPANY

WBTV-WBTW combination creates market comparable to nation's 8th largest in the industry-mushrooming Carolinas

Advertisers have a rich stake in what's happening in the Carolinas.

The Carolinas are on the march economically, and two top-power stations—WBTV and WBTW—now service this upsurging selling market.

WBTV and newcomer WBTW can, as a combination, deliver 50% of the people in North and South Carolina.

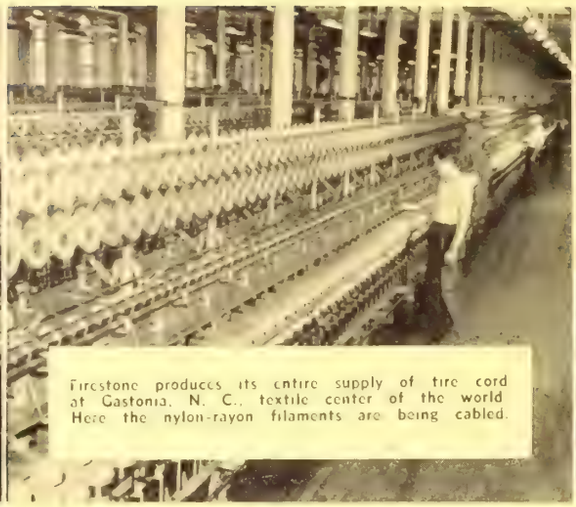
Together, WBTV and WBTW create a market of 3,375,000 people, over $3½ billion in buying power and $2½ billion in retail sales—a TV market comparable to the *eighth largest in the nation.*

See the ensuing pages for the full dimensions of this market and how WBTV and WBTW truly measure up to: "dominance doubled in the Carolinas."

WBTV CHARLOTTE Channel 3 Top Power



Magnitude of the Carolinas cotton industry is typified by the Springs Mills at Lancaster, S. C., the world's largest cotton mill under a single roof.



Firestone produces its entire supply of tire cord at Gastonia, N. C., textile center of the world. Here the nylon-rayon filaments are being cabled.



Sample of area's heavy industries: Pictured is the extrusion operations of the Great Lakes Carbon Corp.'s Electrode Division plant at Morganton, N. C.



The Krochler factory illustrated here is one of the many important quality furniture manufacturers found located in the Piedmont Carolinas.



The Carolinas account for almost half of all hosiery produced in the U. S. Charlotte itself is site of the famed Hudson and Belvedere brands.



Mushrooming importance of Charlotte as a sectional distributing center is typified by this new Ford parts plant costing well over $1,000,000.

WBTV COVERAGE AREA SWARMING WITH

Steady pace of industrial growth for past 30 years has catapulted

The core of WBTV's impressive market story is this:

The pace of industrial expansion within WBTV's coverage area the Piedmont Carolinas—has been of such steadfast character the past 30 years as to turn the area's occupational ratio upside down. Well over twice as many people now work in industry as on the farm.

Since World War II the trend of industrial wealth in the Piedmont Carolinas has been tremendously accelerated. And there's every indication that this level of expansion will be maintained for years to come.

For WBTV the great shift in the area's economy represents an audience that is, by a very wide stretch, predominantly non-rural.

Long regarded for its leadership in the manufacture of textiles, tobacco and wood furniture, the Piedmont Carolinas have become the scene of many new and diversified industries. These include the electric and electronic industries—with representation of most of the major firms in this field—paper products, machine parts, synthetic yarns, semi-plastics, pre-fabricated metals and processed foods.

Electric power is accepted by economists as about the best indicator of a community or area's growth or the composition of industrial communities. Well, here's what's happened powerwise in the Piedmont Carolinas:

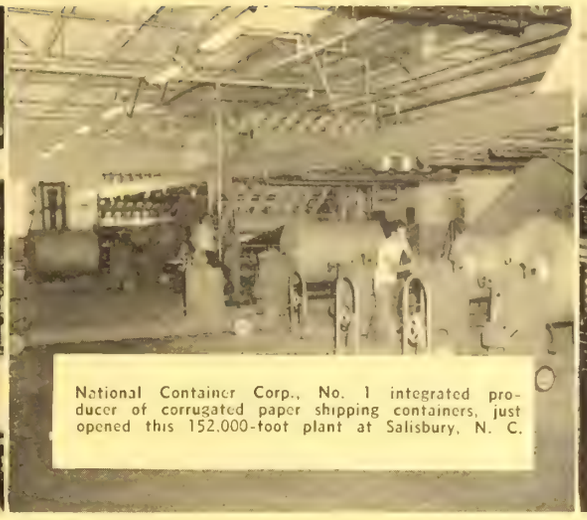
The customers of the Duke Power Co., which services the area exclusively, used in excess of 10 billion kilowatt hours last year. In recent years Duke has spent $300 million on the expansion of electric capacity and service facilities. At present it is embarking on a plant which will produce 1,000,000 kilowatts at Belmont, N. C., located near Charlotte.

Stemming from this power expansion is another fact—especially interesting to appliance manufacturers and distributors. Well over 80% of the farms in the area are now electrified. This 80% of the 159,400 farm homes in the area represents over 95% of all gross farm income.

The Piedmont Carolinas, and, decidedly, the vast area of which Charlotte is the hub, offer a population distribution characteristic which has made quite an impression on marketing experts. Instead of population being concentrated in one dense area, here it is spread out among many closely neighboring medium sized



elanese has a $60,000,000 investment in this ock Hill, S. C. plant, the world's largest and ost modern in the production of synthetic yarns.



National Container Corp., No. 1 integrated producer of corrugated paper shipping containers, just opened this 152,000-foot plant at Salisbury, N. C.



Cannon Mills at Kannapolis, N. C., is world's leading towel manufacturer. Here's how the company's internationally-famed terry towels are woven.

UMEROUS, DIVERSIFIED INDUSTRIES

ying power; over twice as many employed in industry as on farms

towns. Many of these towns actually run back to back.

In other words, it's a massed population spread out in clustered communities. There are more than 160 cities and towns of noteworthy size within the 48-county area. This circumstance has been of special significance in the industrial expansion of the area. Manufacturers are now inclined to get away from congested centers and settle in smaller communities. In the WBTV area a large portion of this labor supply owns its own little farms; hence these workers have two sources of income.

This unique population distribution —scores of sizable towns located within a relatively short radius of a big city—tends to invalidate the standard metropolitan area formula as far as Charlotte is concerned. Obviously, it is neither sound nor practical in measuring Charlotte's metropolitan area.

Charlotte, itself, is referred to as the "Spearhead of the New South." And here are some of the reasons:

1. The industrial boom in and around Charlotte itself is not related to one or two types of industries but many types.

2. Charlotte's stature as a distribution center has grown remarkably in recent years. All the major appliance brands are now represented by distributors, and for the past several years some of these appliance distributors have consistently won top increased-sales awards on national and sectional bases. Ford took recognition of this distribution importance by establishing a massive parts division and Firestone Tire and Western Electric by expanding their facilities in a big way.

3. Charlotte ranks as one of the nation's largest trucking centers.

4. The Army is embarking on an expenditure of $16 million to renovate and equip the old Charlotte Quartermaster Depot for the production of the guided missile NIKE.

5. Another major post-war development has been Charlotte's growth as a steel distributing and fabricating center. It is also the largest distributing center of agricultural equipment on the Atlantic seaboard.

What the "true"* CHARLOTTE Metropolitan Area gives you

COUNTY	POPULATION	FAMILIES	BUYING INCOME	RETAIL SALES
NORTH CAROLINA				
MECKLENBURG	216,400	59,000	$364,307,000	$216,722,000
GASTON	121,000	31,200	150,586,000	176,384,000
CABARRUS	66,200	17,500	84,087,000	60,390,000
UNION	43,700	10,700	36,744,000	33,103,000
LINCOLN	28,400	7,000	24,125,000	17,027,000
SOUTH CAROLINA				
YORK	76,000	18,700	90,466,000	62,820,000
METRO TOTALS	552,000	144,100	$750,585,000	$566,446,000

SOURCE: 1954 Sales Management "Buying Power" *Constituted as a 30 mile radius around Charlotte, normalized to county lines



Paper products manufacturing plants abound in the WBTW area. Sonoco Co. operates at Hartsville, S. C. largest textile cone making mill in the world



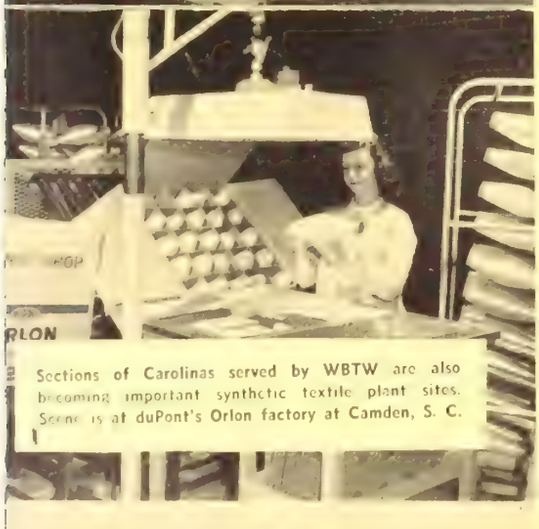
Within WBTW primary, two counties alone last year grossed over $50-million from tobacco. Here's a typical auction at Mullins, S. C.'s No. 1 tobac mkt



Seaboard is building a $10,000,000 service center at Hamlet, N. C., including diesel repair shop and vast transfer yards. Will employ over 2,500.



Indication of textile industry's expansion in WBTW area is the new Arthur Wellman wool processing mill, costing $3,000,000 at Johnsonville, S. C.



Sections of Carolinas served by WBTW are also becoming important synthetic textile plant sites. Scene is at duPont's Orlon factory at Camden, S. C.

INDUSTRY ZOOMS WITHIN WBTW AREA

Balancing economy in section where gross farm income ranks among highest in nation; factory products diversified

The economy of the area served by WBTW has richly benefited from the expansion of industry in the Carolinas the past seven years.

Agriculture is still predominant in the eastern Carolinas but the spread of industry has been of such proportions as to create the sort of balanced economy that national advertisers favor.

A substantial portion of the many millions of dollars invested in new Carolina plants was channeled into eastern South Carolina, of which Florence is the hub. This burgeoning industry is of a decidedly diversified character and includes textile-processing—both natural and synthetic—lumber products, paper products, electronics, clothing, rugs and minerals.

Reducing the area's industrialization story to specifics, here's a thumbnail sketch of what's going on industry-wise in some of the many communities that are clustered within a 65-mile radius of WBTW:

Bennettsville: a booming center for textile and furniture plants.

Darlington: Buzzing with textile, paper and furniture manufacturing.

Dillon: Famed Dixiana cotton mills and wood products factories stabilize community.

Georgetown: International Paper, lumber and chemical plants carry thousands on their payrolls.

Florence: Rail and trucking focal point. Major employment in wood products and clothing.

Hartsville: Sonoco Paper Products mills the largest of many diversified industries.

Lumberton: Expanding lumber and cotton factories has this town humming.

The agricultural economy within WBTW's coverage area ranks among the richest in the nation. Following are some facts about that economy:

1. The 26 counties served by WBTW had in 1953 a gross farm income of $334,629,000.

2. Horry County, which in 1953 rated as one of the country's top farm producers (with a gross of $33,786,000), sold its tobacco crop that year for over $25,000,000. Florence County, with a gross farm income of $29,260,000, took in about $15,000,000 from tobacco.

3. While tobacco is the WBTW area's No. 1 money crop topping Maine and Rhode Island's combined farm income in 1953—and cotton runs second, the live stock and dairy industries are making big headway.



Manufacturers of lumber products have plants dotted all over this area, including prefabricated housing, as typified by the American Co. at Lumberton, N. C.

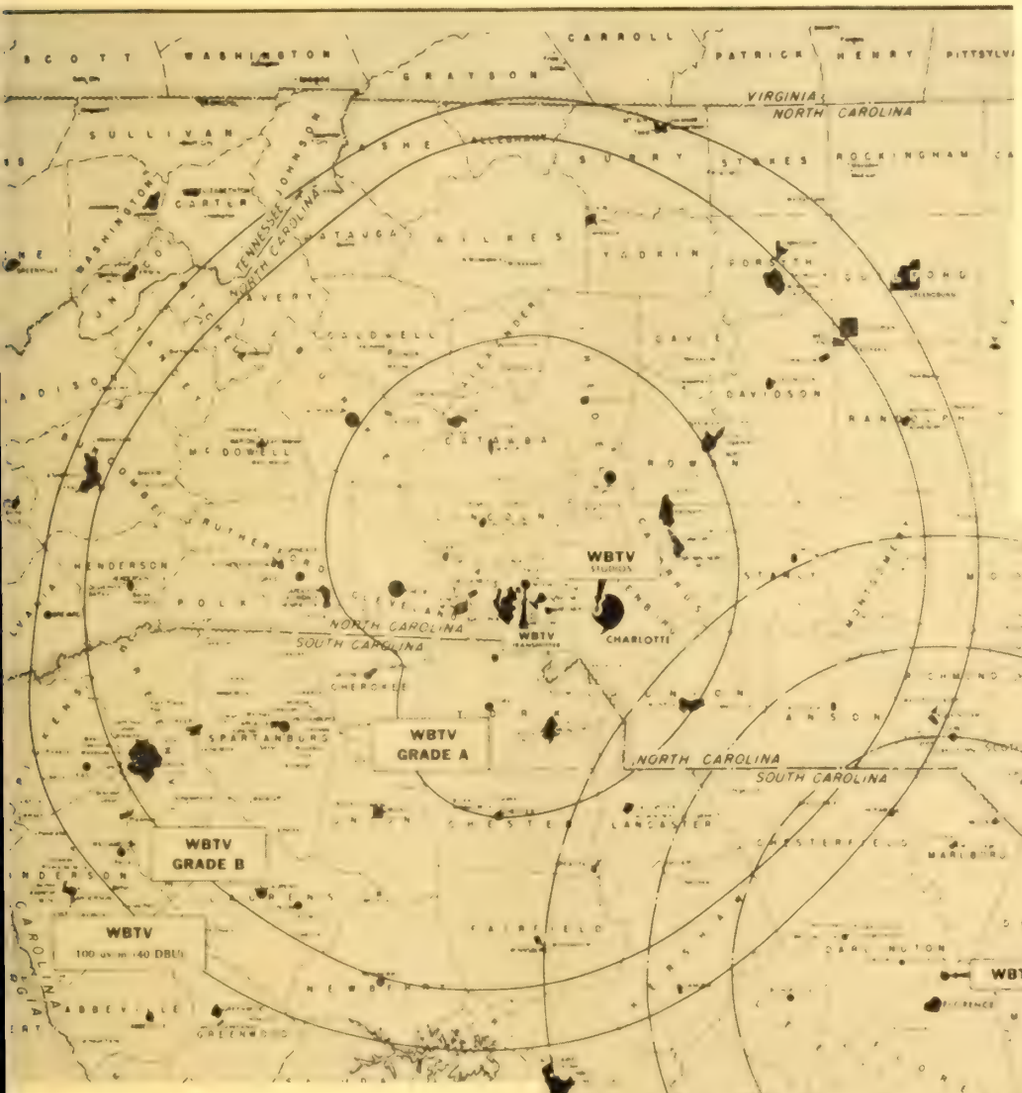
BLANKETS OVER 50% OF ALL PEOPLE IN CAROLINAS

By using the WBTV and WBTW markets in combination the advertiser creates for himself a potential TV coverage that gives him more than one out of every two people living in North and South Carolina.

In combination WBTV and WBTW deliver a buying power of well over $3½ billion, which is close to 54% of the net effective income for the Carolinas.

Retail sales for the WBTV and WBTW coverage areas total close to $2½ billion, which is 53% of the retail sales credited to all of North and South Carolina for 1953.

The Piedmont Carolinas (with Charlotte as the hub) and the Pee Dee area (centered around Florence) are in the midst of a dynamic economy, with population and income skyrocketing. WBTV and WBTW blanket not only these two areas but service a vast portion of the also prosperous Carolina Low Country.

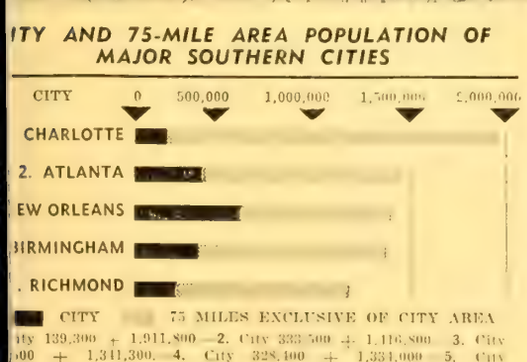


FLORENCE'S (WBTW) PRIMARY COVERAGE TOPS THESE MAJOR TELEVISION MARKETS

Market	Population
FLORENCE	1,106,700
DENVER	1,070,500
TULSA	1,032,000
RICHMOND	1,016,900
MIAMI	964,500

SOURCE: Television Market Book (Aug. 1953)

ITY AND 75-MILE AREA POPULATION OF MAJOR SOUTHERN CITIES



ity 139,300 + 1,911,800 — 2. City 333,500 + 1,116,800 — 3. City 500 + 1,311,300 — 4. City 328,400 + 1,334,000 — 5. City 237,300 + 1,128,600.

SOURCE: 1950 Census

COVERAGE CONTOURS

WBTV

WBTW

WBTV CHARLOTTE WBTW FLORENCE SC

Channel 3 Top Power Channel 8 Top Power

MARKETS

Basic market data on WBTV and WBTW coverage areas

COUNTIES	[illegible] POPULATION	FAMILIES	NET EFFECTIVE BUYING INCOME	RETAIL SALES	FOOD SALES	GENERAL MDSE	AUTO SALES	DRUG SALES
GRADE "A" & "B"			**WBTV, CHARLOTTE, COVERAGE AREA**					
ALEXANDER, N. C.	15,000	3,600	$11,112,000	$6,375,000	$1,370,000	$692,000	$2,182,000	$102,000
ALLEGHANY, N. C.	8,100	2,100	5,577,000	2,921,000	452,000	514,000	308,000	49,000
ANSON, N. C.	26,600	6,300	18,424,000	14,275,000	3,057,000	1,715,000	4,768,000	358,000
AVERY, N. C.	13,400	3,200	8,307,000	3,796,000	1,018,000	716,000	242,000	102,000
BURKE, N. C.	48,600	11,500	44,279,000	21,094,000	4,802,000	1,778,000	4,774,000	570,000
CABARRUS, N. C.	66,200	17,500	84,087,000	60,390,000	16,799,000	8,446,000	12,509,000	1,782,000
CALDWELL, N. C.	46,400	11,200	43,159,000	25,442,000	7,454,000	1,961,000	6,776,000	665,000
CATAWBA, N. C.	66,200	17,500	77,919,000	54,120,000	12,626,000	5,519,000	14,351,000	1,220,000
CHEROKEE, S. C.	35,300	8,700	32,655,000	19,051,000	5,320,000	1,997,000	3,184,000	465,000
CHESTER, S. C.	32,500	8,200	32,281,000	21,529,000	6,839,000	2,049,000	4,067,000	545,000
CLEVELAND, N. C.	67,000	16,500	67,548,000	44,064,000	9,923,000	7,462,000	9,763,000	869,000
DAVIDSON, N. C.	66,200	17,500	74,328,000	47,736,000	11,340,000	3,487,000	11,086,000	974,000
DAVIE, N. C.	15,800	4,000	15,917,000	6,880,000	1,661,000	781,000	1,635,000	234,000
FAIRFIELD, S. C.	21,200	4,900	16,085,000	9,202,000	2,271,000	2,268,000	1,879,000	254,000
FORSYTH, N. C.	158,800	44,000	231,746,000	128,940,000	27,132,000	17,407,000	25,531,000	3,883,000
GASTON, N. C.	121,300	31,200	150,856,000	87,298,000	23,137,000	7,955,000	20,463,000	2,517,000
GREENVILLE, S. C.	178,000	49,600	258,496,000	176,384,000	37,269,000	22,236,000	42,120,000	5,059,000
HENDERSON, N. C.	32,900	9,300	33,311,000	25,670,000	6,195,000	2,098,000	5,186,000	718,000
IREDELL, N. C.	58,500	15,400	60,249,000	43,497,000	11,130,000	4,365,000	10,395,000	1,177,000
*LANCASTER, S. C.	38,100	9,200	40,486,000	27,787,000	7,196,000	3,633,000	6,896,000	737,000
LAURENS, S. C.	47,900	11,900	52,025,000	27,502,000	7,578,000	2,803,000	5,574,000	758,000
LINCOLN, N. C.	28,400	7,000	24,125,000	17,027,000	3,607,000	1,881,000	4,848,000	100,000
McDOWELL, N. C.	27,200	6,700	26,276,000	15,403,000	4,132,000	1,614,000	3,272,000	564,000
MECKLENBURG, N. C.	216,400	59,000	364,307,000	261,722,000	49,296,000	36,855,000	53,382,000	7,024,000
MITCHELL, N. C.	15,000	3,600	9,737,000	6,243,000	1,101,000	1,304,000	1,846,000	139,000
*MONTGOMERY, N. C.	17,800	4,400	14,647,000	10,979,000	2,956,000	926,000	3,604,000	200,000
POLK, N. C.	11,800	3,200	11,222,000	5,508,000	2,030,000	150,000	911,000	91,000
ROWAN, N. C.	78,200	21,300	101,271,000	57,240,000	15,244,000	5,896,000	13,298,000	1,861,000
RUTHERFORD, N. C.	46,700	12,000	41,133,000	30,629,000	7,144,000	4,655,000	7,295,000	881,000
SPARTANBURG, S. C.	154,200	40,900	186,463,000	137,663,000	31,277,000	17,017,000	32,308,000	3,150,000
STANLY, N. C.	39,300	10,800	43,459,000	27,178,000	6,188,000	2,436,000	5,670,000	684,000
SURRY, N. C.	47,600	12,000	48,510,000	37,224,000	7,274,000	4,821,000	8,202,000	1,186,000
UNION, S. C.	31,200	7,700	31,352,000	18,147,000	5,502,000	2,297,000	3,210,000	637,000
UNION, N. C.	43,700	10,700	36,744,000	33,103,000	5,799,000	3,208,000	11,912,000	646,000
WATAUGA, N. C.	18,500	4,300	11,602,000	7,522,000	2,101,000	350,000	2,085,000	291,000
WILKES, N. C.	46,600	11,200	32,669,000	23,297,000	4,201,000	1,672,000	6,996,000	550,000
YADKIN, N. C.	23,000	5,700	18,639,000	7,360,000	1,465,000	504,000	2,341,000	81,000
YANCEY, N. C.	16,200	3,700	9,335,000	5,834,000	1,046,000	728,000	696,000	60,000
YORK, S. C.	76,000	18,700	90,466,000	62,820,000	16,501,000	6,199,000	11,429,000	1,525,000
GRADE "A" & "B" TOTALS	2,101,800	516,200	$2,160,804,000	$1,618,852,000	$371,433,000	$192,395,000	$367,491,000	$42,708,000
Plus 100 area								
ASHE, N. C.	22,100	5,200	$12,298,000	$7,042,000	$1,308,000	$816,000	$1,794,000	$105,000
BUNCOMBE, N. C.	128,700	35,000	163,526,000	116,440,000	24,225,000	17,599,000	21,878,000	4,121,000
CHESTERFIELD, S. C.	36,200	8,300	24,303,000	20,937,000	4,484,000	2,082,000	6,031,000	621,000
*KERSHAW, S. C.	32,000	7,700	25,595,000	18,061,000	5,306,000	2,188,000	4,204,000	478,000
NEWBERRY, S. C.	32,400	8,500	32,184,000	23,629,000	6,286,000	2,632,000	5,015,000	745,000
PICKENS, S. C.	40,000	10,400	41,832,000	22,372,000	7,068,000	1,700,000	4,192,000	733,000
RANDOLPH, N. C.	53,400	14,200	57,544,000	36,380,000	8,362,000	3,665,000	9,656,000	1,013,000
RICHMOND, N. C.	40,800	10,400	46,644,000	35,099,000	10,107,000	4,134,000	7,315,000	755,000
TRANSYLVANIA, N. C.	16,300	3,900	14,738,000	9,991,000	2,361,000	442,000	1,848,000	350,000
WBTV GRAND TOTALS	2,503,700	649,800	$2,879,568,000	$1,908,803,000	$440,910,000	$227,653,000	$429,127,000	$51,629,000
GRADE "A" & "B"			**WBTW, FLORENCE, S. C. COVERAGE AREA**					
*ANSON, N. C.	26,600	6,300	$18,424,000	$14,275,000	$3,057,000	$1,715,000	$4,768,000	$358,000
*CHESTERFIELD, S. C.	36,200	8,300	24,303,000	20,937,000	4,484,000	2,082,000	6,031,000	621,000
CLARENDON, S. C.	32,400	6,700	17,165,000	11,107,000	2,724,000	1,794,000	3,202,000	309,000
COLUMBUS, N. C.	52,700	12,200	39,858,000	33,598,000	6,542,000	4,022,000	9,643,000	909,000
DARLINGTON, S. C.	51,500	12,400	43,174,000	33,955,000	8,939,000	5,672,000	6,493,000	790,000
DILLON, S. C.	31,100	6,800	21,452,000	17,070,000	4,401,000	1,522,000	3,534,000	436,000
FLORENCE, S. C.	83,500	20,500	70,935,000	67,573,000	15,532,000	8,933,000	14,180,000	1,500,000
HOKE, N. C.	16,100	3,400	9,028,000	6,030,000	1,485,000	523,000	835,000	94,000
HORRY, S. C.	62,300	14,100	49,516,000	39,134,000	8,456,000	6,212,000	8,807,000	1,369,000
KERSHAW, S. C.	32,000	7,700	25,595,000	18,061,000	5,306,000	2,188,000	4,204,000	478,000
LEE, S. C.	22,700	4,800	11,230,000	7,527,000	2,274,000	983,000	1,338,000	282,000
MARION, S. C.	34,200	7,900	24,348,000	21,486,000	4,841,000	2,730,000	3,409,000	742,000
MARLBORO, S. C.	30,900	7,500	19,669,000	17,432,000	4,715,000	2,721,000	2,281,000	441,000
RICHMOND, N. C.	40,800	10,400	46,644,000	35,099,000	10,107,000	4,134,000	7,315,000	755,000
ROBESON, N. C.	92,600	20,300	68,507,000	58,357,000	11,075,000	11,682,000	12,931,000	1,611,000
SCOTLAND, N. C.	27,500	6,300	19,817,000	17,348,000	3,932,000	3,135,000	2,993,000	367,000
SUMTER, S. C.	61,000	14,400	51,400,000	38,316,000	9,523,000	6,236,000	7,541,000	1,066,000
WILLIAMSBURG, S. C.	44,800	9,300	22,980,000	20,468,000	5,111,000	2,370,000	5,132,00	419,000
GRADE "A" & "B" TOTALS	778,900	179,100	$583,215,000	$478,373,000	$112,501,000	$68,654,000	$104,637,000	$12,547,000
Plus 100 area								
BLADEN, N. C.	30,600	6,800	$19,811,000	$14,463,000	$3,365,000	$2,762,000	$4,991,000	$319,000
CALHOUN, S. C.	14,500	3,400	8,428,000	4,720,000	1,402,000	661,000	1,184,000	142,000
CUMBERLAND, N. C.	115,900	24,100	158,747,000	87,399,000	18,347,000	12,541,000	19,494,000	2,363,000
GEORGETOWN, S. C.	33,400	7,900	28,139,000	20,291,000	6,038,000	1,514,000	5,395,000	640,000
LANCASTER, S. C.	38,100	9,200	40,486,000	27,787,000	7,196,000	3,633,000	6,896,000	737,000
*MONTGOMERY, N. C.	17,800	4,400	14,647,000	10,979,000	2,956,000	926,000	3,604,000	200,000
MOORE, N. C.	33,800	8,600	33,296,000	25,822,000	6,257,000	1,886,000	4,525,000	807,000
*UNION, N. C.	43,700	10,700	36,744,000	33,103,000	5,799,000	3,208,000	11,912,000	646,000
WBTW GRAND TOTALS	1,106,700	254,200	$923,513,000	$702,937,000	$163,864,000	$95,785,000	$162,638,000	$18,401,000
*7 COUNTY DUPLICATED TOTAL	235,200	57,000	$206,813,000	$160,241,000	$38,905,000	$17,886,000	$14,730,000	$3,795,000
WBTV WBTW UNDUPLICATED COMBINED TOTALS	3,375,200	847,000	$3,596,268,000	$2,451,499,000	$565,899,000	$305,552,000	$547,335,000	$66,235,000

SOURCE: [illegible] Buying Power. Areas summarized in county units. *Duplicated counties

WBTV'S SALES EFFECTIVENESS CONSISTENT

Few things are as rewarding to a station's management and staff as when an advertiser writes: "Yours was the lowest cost per order we have had on any tv station we have used." This theme has run through hosts of letters that have come to WBTV during the past five years and the people of Jefferson Standard Broadcasting are confident that advertisers will be shortly saying the same gratifying things about WBTW.

Here are a few samples of WBTV success stories:

Southern Appliances: Clyde McLean, the "Weatherman," with a smoked turkey as prize, asked viewers to guess what the temperature was at the Charlotte airport that day. In three days there were 5,606 letters and cards, for a total of about 15,000 in three weeks.

Hickory Auto Parts, Inc.: Union Oil Co. of California reported to this distributor, which used WBTV exclusively for its advertising, that over period of a year Hickory topped all distributors in the country in the increased sales of Royal Triton Motor Oil. Hickory's increase was 102%.

Orderest Mattress: As direct result of a few spots, sales not only boomed with established dealers but three new dealers were added in Charlotte and two other dealers in the WBTV coverage area applied for franchises all in one week.

Baby Butler: Boettiger & Summers, agency for regional distributor of this juvenile furniture, wrote that client "received so many leads from his two spots per week on WBTV that his salesmen have more business than they can handle," and hence was forced to halt further advertising until they caught up. Sold 98% of inquiries.

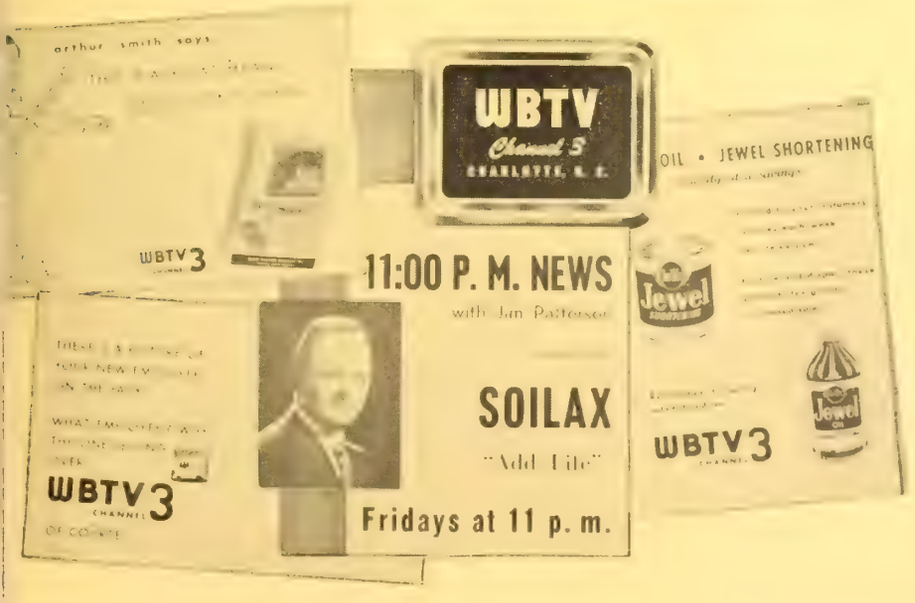
Coca-Cola: Viewers were offered a cowboy handkerchief for a coupon attached to six-bottle carton of Coke plus 25c on Kit Carson Show. Response was average over 1,300 quarters per wk. for 13 wks.

Mars, Inc.: Sponsors "Story Painter" with Gil Stamper. On recent offer of three ball-pens over WBTV, agency reported: "Your show has done outstanding job for us . . . offer pulled over 7,500 returns . . . proportionately better than Boston, Los Angeles or Providence . . . the other places where offer was made."

Tube Rose Snuff: Arthur Smith and his Crackerjacks Show in two announcements totalling a minute offered hand fans with replica of Tube Rose can made of cardboard. WBTV received requests for over 50,000 of these fans.

Belk Stores: When this client terminated Gene Autry tv film series after six months' run WBTV asked viewers on final show whether they'd like series continued. Response: 2,790 pieces of mail (some lengthy petitions) and 229 completed phone calls.

Merchandising that is tailored ingeniously to client's needs



WBTV SPARKLES WITH ALL-AROUND PROMOTION

A prime tenet in the Jefferson Standard Broadcasting's system of operation is that an advertiser should receive the support of a many-faceted and up-to-date promotion department. Also, that each project undertaken by this department should be tailored to the special needs of each client and the product.

In Charlotte, alone, the extensive promotion operation includes the services of 10 people, who work under the supervision of J. Robert Covington, vice president in charge of sales and promotion.

The department's responsibilities include sales promotion, merchandising, audience promotion, research and publicity.

In merchandising, the department is equipped to furnish letters and elaborate color jumbo card mailings to retailers, counter cards, stuffers, window streamers, shelf talkers and various other types of point-of-sale promotion. The class and amount of merchandising is determined by the gross expenditure of the advertiser.

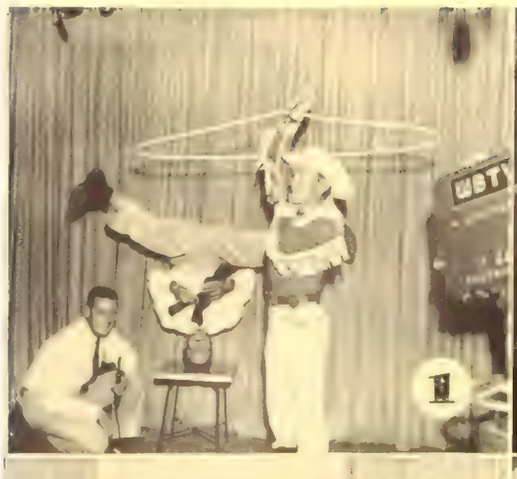
WBTV's quality audience promotion—reflected in the station's extremely high ratings—receives a major portion of the department's budget and attention.

Publicity-wise, 18 newspapers in the WBTV area devote anywhere from three columns to two full pages to stories, pictures and schedules of that station. In addition, a striking total of 67 newspapers run the WBTV program schedule.

Other audience promotion includes newspaper ads, movie trailers, billboards and window displays.

A full-time research director coordinates data from authoritative national and regional research and rating services—including set count.

Although WBTW has its own promotion department, WBTV promotion staffers are also utilized to help the Florence outlet maintain the unusually high promotion standards of the company.











1. Unusual and unpredictable, "Backstage Studio" has an enviable daytime record

2. Susie McIntyre's "Carolina Cookery" is No. 2-ranked cooking show in nation

3. "Junior Rancho," with Fred Kirby, pulls 22-25 ratings and perks sales for sponsors

4. "Man Around the House," quiz, fashions, etc., is quality matinee entertainment

5. The Arthur Smith troupe's theatre dates are as sensational as its television ratings

"COMMUNITY SERVICE" IS NOT JUST "LIP SERVICE" WITH WBTV: IT'S REAL

WBTV, like its sister outlet, WBT, has been much kudoed as one of the great quality stations of the nation.

Among the things that have contributed to this accolade are these:

1. WBTV's strict adherence to the credo that a station exists to serve the community.

2. A programing structure of local origin that not only keeps this obligation in mind but caters to the diversified tastes of the people in the community.

3. Maintaining a standard of local production that is on a par with the finest in national telecasting.

4. The creating of program concepts and development of talent that widened into national recognition.

WBTV backs up the awareness of its obligation to the community by the quantity and quality of the live shows it turns out weekly and the judicious choice of network programing.

WBTV's local programing provides for every cultural level. Regardless of the type of program — homemaking, news, audience participation, country music or serious music—the elements of showmanship and quality of presentation are such as to assure wide regional appeal and esteem.

Typical of that esteem is this quote from a letter by Don Shoemaker, editor of the Asheville Citizen, about a WBTV-produced Christmas show:

"Wherever the kudos land, I just want to say the production was terrific. The usual phrase is, this was 'of network quality,' but what network could have duplicated it? My wife and I sat entranced."



WBTV's Stalwarts of Information

"Your Esso Reporter" and "The Weatherman," back-to-back five evenings a week, serve as crack examples of the station's touch for investing each show with the best in production

WBTV'S OWN SHOWS LEAD RATING PARADE

WBTV has been consistently and conspicuously successful in the number of local live shows sold to national advertisers. The reason is three fold: (1) They bear the unmistakable stamp of quality plus prestige. (2) Most of them can match ratings with top network shows. (3) They produce superior sales results. Here are a few samples from WBTV's roster of locally produced programs:

Arthur Smith and his Crackerjacks: A troupe of folk music entertainers who not only excel as instrumentalists and singers but as top-rank comedians. An inkling of why they've had a waiting list of sponsors for a long time: the act's Tuesday night program had a Pulse November 1954 rating of 49.8.

Doing It Yourself: A sprightly and cleverly devised charade on the self-ingenuity and hobby themes, with Alan Newcomb and the beautiful and resourceful Cathy Haines presiding. The November Pulse was 39.

Esso Reporter: He's Doug Mayes, a Carolina-bred personality, whose style of delivery has gained him recognition as one of the most popular newsmen in both Carolinas. November Pulse: 35.6.

The Weatherman: Comes at 6:45 p.m. Clyde McLean's authoritative and instructive handling of his data combined with top-notch production (see picture on opposite page) makes this item a model of its genre. It turned in a 35.2 November Pulse.

Story Painter: Gil Stamper is the story-teller for an audience that seems to be of every age group, though the show comes at 5:15. The imaginative sketches that accompany his narrative are pretty much of a show in themselves. The November ratings was 21.5.

WBTW GEARS PROGRAMS TO ENTIRE AREA

WBTW's programing staff are graduates of WBTV, the oldest and most experienced station in the Carolinas.

This staff brought with it to WBTW not only a sharply precisioned know-how but a philosophy of operation; namely, that the greatness of an area station is measured by the way it serves the diversified needs of all the communities that come within the station's orbit.

While WBTW is making every effort to give balance to its program structure, the staff's thinking and planning has been conditioned to the fact that WBTW is not a metropolitan station but rather an area station.

WBTW serves a number of large and small cities throughout a 26-county area extending into and over the two Carolinas—an area which, though predominantly agricultural, is undergoing rapid and sizeable industrialization. It recognizes that even the towns people and those in the expanding industrial areas are largely dependent on the farm population.

With these factors in mind, WBTW has geared its programing to a diversified population over a wide area and in its local live programing aims to serve the needs of a people spread over 26 counties.

For example, on such programs as "Southeast Almanac," a farm show headed by Charles G. Newton, Jr., and "Editorial Page," a panel discussion by newspaper editors, the guests will include farm agents, agricultural specialists and newspaper editors from throughout the area and not just WBTW's home city of Florence.

"Southeast Almanac" is the station's top locally produced show and WBTW considers itself fortunate in having obtained the full cooperation of Clemson College Extension Service in providing information and personalities for the show.

WBTW regards "Southern Hospitality" as another of its elite local live programs. This show's format provides for both kitchen and livingroom sets and a broad range of interests and themes: recipes, homemaking tips, fashions, interviews and film clips on topical area events and whatnot. JoAnn Hodge comes handsomely equipped for the versatile roles the program entails. For years she served as Home Demonstration Club Agent in North Carolina and as home economist for the Carolina Power & Light Co. in Florence.

WBTW's No. 1 daily live public service feature is "Lift Up Thine Eyes," a vespers program that is scheduled in choice time.

Good cooking and progressive farming are major interests in the WBTW area. These interests are expertly satisfied by "Southern Hospitality," starring JoAnn Hodge, and "Southeast Almanac," conducted by Charles G. Newton, Jr. (interviewing farmer)





WBTV CHARLOTTE
Channel 3 Top Power

THEY TYPIFY WBTV'S REPUTE FOR TOP-NOTCH TALENT



Phil Agresta

A top sports personality in the Carolinas, also very apt at news, special events, panel programs



Fletcher Austin

Top-flight m.c. with any type of lively show; his background: show biz and radio



Bob Bean

A real pro and wit on variety and interview shows; packs lots of grass-roots sales



Betty Feezor

She knows how to inject rare touch smartness and showmanship into any homemaker show



Dorris Hagler

Her charm and graciousness blend perfectly into "The Man Around the House" show



Cathy Haines

Combines a versatile talent for emceeing women programs with flair for salesmanship



Fred Kirby

Strummed folk music on many top radio stations before he registered big with youngsters



Susie McIntyre

Developed her warm chatty style of recipe demonstration as travelling rep for power company



Alan Newcomb

His mastery of the ad lib in radio, aplomb, gave him solid part of props for tv m.c.ing



Gil Stamper

Fits patly into any m.c. role panel, music or hillbilly; stars also as storyteller to moppets



Clyde McLean

Although handy as music commentator, he's best known to area for his daily "Weatherman"



Doug Mayes

A native of Tennessee who's made his mark as a top news announcer in the Carolinas



Jim Patterson

Veteran newsman with WBTV, holding late night spot, and a smooth salesman



Bob Raiford

Suave, easy-going and an ingratiating practitioner of the ad-lib with pop music



William A. Ward

Ranked high as sports announcer around the Carolinas and has "the" gift for interviewing



Many kudos have been accorded this 28-32 rating weekly stanza, now in its third year

PUBLIC SERVICE PROGRAMS WITH STATURE



Dr. George Heaton

WBTV has carried on the distinguished record for public service that has been associated with WBT the past 30 years. It has recognized its social responsibilities as a great area station by providing not only its facilities but guidance and fiscal help.

WBTV has geared its sense of responsibility to a unique policy and pattern of action. In manner of thinking or planning there are no lines of distinction between commercial and public service programing. The level of production and expense is as high for one as the other. But what is even more noteworthy is this: most of WBTV's public service programs are spotted in valuable prime station time.

Here are a few examples of how WBTV treats its public service debt:

1. WBTV won't sell time for religious broadcasts but it does recognize the strong religious consciousness of the people within its area. It long ago set aside as a permanent "must" 10 minutes of highly saleable early evening time, Monday through Friday, for a religious message—"Vespers"—with the periods allocated among ministers of different faiths. In addition, there's a weekly inspirational series conducted by the station's religious counselor, Dr. George Heaton.

2. During political campaigns it sets aside prime evening time, entirely gratis, for opposing candidates to conduct debates.

3. WBTV devoted around $50,000 worth of prime time to its "Conservation Story" series, produced in cooperation with state authorities.

4. Scheduled in mid-evening time are two 13-week series of half-hour serious music programs, featuring members of the Charlotte Symphony orchestra.

Examples of other public service programs that WBTV is truly proud of are "Community Affair" and "Nature Museum." Both shows have ratings in the 20's. "Community Affair" is boundless in scope and format. One week it may bring representative citizens together for discussion of a topical municipal problem and the next week, join the local dailies in celebrating newspaper week by putting on a WBTV-filmed documentary showing how these dailies put out an issue. Laura Owens, director of Charlotte's Nature Museum, conducts the other program and her mail pull is exceptionally and consistently big.

The following excerpt from a letter aply reflects how community leaders feel toward WBTV on this subject:

"I have been amazed at the amount of time your station and its people have been willing to give to public service. . . . Another thing that amazes me is how willing you give it!"

WBTW'S STAR NUCLEUS

Charles G. Newton, Jr.

WBTW farm editor & asst. county agent; served U.S. abroad as agricultural field rep



JoAnn Hodge

With emphasis on cooking, she served as home economist for Carolina Power Co. in Florence



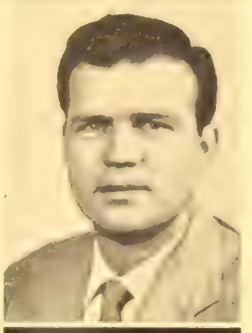
Charlie Mitchell

Had eight yrs. with top stations WBIG and WPTF; avocation: acting in Little Theatres



Jim Player

Civic-minded, five-year veteran in broadcasting; former WFBC staffer



Dick Taylor

Did jack-of-all-trades announcing on Carolina stations, including WSJS-TV, Winston-Salem



WBTV CHARLOTTE **WBTW** FLORENCE SC

Channel **3** Top Power Channel **8** Top Power



OSEPH M. BRYAN

[illegible] of Jefferson Standard Broadcasting Co. purchased WBT in 1943, [illegible] WBTV in '48



CHARLES H. CRUTCHFIELD

Executive vice president and general manager. 25 years in Carolina radio; 22 years with WBT; general mgr since 1945.



J. ROBERT COVINGTON

Vice president in charge of sales & promotion; developed sales & promotion departments to among nation's finest in 8 yrs. with co



KENNETH I. TREDWELL, JR.

V.p. in charge of programs and public relations; ranked as leader in local live program development



C. KENNETH SPICER

Controller and assistant secretary; authority on station financing and accounting management



THOMAS B. HOWARD

Director of Engineering; 28 yrs. in field; [illegible] on JSBC's extension & development



WALLACE J. JORGENSON

General sales manager 11 yrs. in broadcasting Has keen understanding of advertisers problems



M. J. MINOR

Chief engineer; here 23 years, supervised technical installations of WBTV & WBTW



PAUL B. MARION

WBTV sales manager in radio, tv seven yrs; previously supervised WBT & WBTV promotion



J. WILLIAM QUINN

WBTW managing director; eight yrs. in radio, tv promoted here from WBTV's program supervisor

WBTV-TRAINED STAFF BRINGS WEALTH OF SAVVY TO WBTW

Referring to a television station as "a chip off the old block" may sound odd, but in the case of WBTW the phrase fits like the proverbial glove.

About the only thing new in connection with WBTW's going on the air was its equipment and facilities. Everything else bore the mark of full-grown maturity.

Both management and staff came WBTV-trained and experienced, bringing with them an operational pattern that has gained WBTV countrywide recognition as among the best.

WBT, forerunner to WBTV and WBTW, is both the pioneer station of the South and the third oldest station in the nation. WBTV was the first TV operation in the Carolinas, going on the air commercially in mid-July, 1949.

WBTW started off with an audience of 100,000 set-owning families. Its new building in Florence is but a smaller edition of the 48,000-foot showplace that now houses WBTV and WBT. Basically CBS, WBTV and WBTW are affiliated with all four networks.

National sales representatives **CBS TELEVISION SPOT SALES**

NEW YORK CHICAGO DETROIT LOS ANGELES SAN FRANCISCO ATLANTA

[illegible] PETERSON TELEVISION, INC. [illegible] WBTV and WBTW [illegible]

LACY S. SELLARS

WBTV program director; upped from film; [illegible] supervisor; former professor of physics



SAMUEL C. ZURICH

WBTV production supervisor; spent years in radio announcing and programing



JOHN P. DILLON

Program operations director; advertising [illegible] for 10 years; [illegible] and fellow man



CHARLES B. SEWARD

WBTV [illegible] assistant to the [illegible] [illegible]



JACK BURNEY

Research director; expert on Carolina [illegible] [illegible] factors [illegible]



O N BURGESS JR

[illegible] director; [illegible] [illegible]





MELVIN PURVIS

Station mgr; 13 yrs. radio operation; law office in Florence; formerly with FBI



ROBERT L. RIERSON

Program and Production director, six yrs. with company; produce for Navy also



EMIL A. SELLERS

Chief engineer; ex-asst. supervisor in WBTV's video control 12 yrs. in radio, tv



JOHN H. BROCK

Sales manager, upped from WBTV sales staff formerly promotion manager of WIS



WHITEFOORD SMITH

Promotion director; WBTV-trained former UP staff writer, also covered sports



HARRY B. HUGHES

Film director was producer-director at WSJS-TV Winston Salem WBTV-trained

WKRC-TV

316,000 watts

on Channel 12

CBS CINCINNATI, OHIO

MAXIMUM POWER

Soon

MAXIMUM POWER

WTVN-TV

100,000 watts

on Channel 6 COLUMBUS, OHIO

Don Chapin
Mgr. New York Office,
550 Fifth Avenue

Ken Church
National Sales Manager

REPRESENTED BY THE KATZ AGENCY



BILL BRAMHALL, one of WEMP'S famous air salesmen, emcees two great shows daily. His homespun style is all his own, yet fits like a glove in the WEMP family. One thing is sure, if Bill says it's good, they buy it. Some of his national advertisers are:

Coca-Cola, Oxydol, Omar, Simonize, Robert Hall, Household Finance, Miller Brewing Co., Halo Shampoo, Musterole, Howard Johnson, Blutone Fuel Oil, Nesbitt.

WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.* Call Headley-Reed!

*Based on latest available Pulse ratings and SRDS rates.

WEMP WEMP-FM
MILWAUKEE
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.
24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Michael J. Cullinane

Advertising manager, Package Division
Oakite Products, New York

When Mike Cullinane, Oakite Products' ad manager of the package division, spins around in his swivel chair, he's within easy reach of six sample packages of Oakite and one portable radio.

"And that's no coincidence," says he. "In 1954, radio was our major advertising medium. Over 60% of our total budget went into announcements, the remainder into newspapers and store-distributed magazines."

Oakite's major problem: using the firm's modest advertising appropriation effectively enough to cut down the margin between Oakite sales and the sales of richer competitors like Spic and Span.

"The way to do this, we feel, is to concentrate on our best distribution area, concentrate on media suited to our purpose and concentrate on one major copy theme," Cullinane says.

The current copy theme for Oakite is "Tough on dirt," but "so mild for your hands." This claim is in line with the firm's effort to attract the younger housewife.

"The older folks in our distribution areas remember us anyhow," adds Cullinane. Oakite's best sales areas are the Eastern Seaboard and California. It is in these areas that the firm's 1954 year-'round radio announcement campaign was concentrated. Oakite's agency is Calkins & Holden.

"On 10 January we're launching a new radio announcement campaign in our four most important sales areas—New York, New England, Philadelphia and Los Angeles."

Oakite generally uses 20- and 60-second announcements, including a musical jingle. In major areas and during the spring and fall cleaning seasons, Oakite uses up to 26 announcements a week. In similar markets, the firm tends to use an average of three to five announcements weekly.

Cullinane, who got into advertising "through the backdoor—sales," keeps the Oakite distributors and retailers constantly informed of the firm's advertising efforts, emphasizes heavy merchandising in the eternal fight for shelf space.

When not attending sales meetings or directing ad strategy from downtown New York, Cullinane can be found in his Wantagh, L. I., home, "puttering around," a generic term that he says includes everything from building things to gardening. ★★★

Storer
Broadcasting
Company

announces the appointment of

The
Katz
Agency
Inc.

as national representative for

WJW
Cleveland

effective January 1, 1955



. . . NOW . . . the Pacific Northwest joins the Storer scene

KPTV, Portland's first TV station and the channel consistently ahead in sales, takes its place as a member of the broadcasting industry's best-known organization. The Storer picture has always been the most profitable one for advertisers. Get the exciting story that goes with this picture *now*. Call KPTV or your local NBC Spot Sales representative today.

Oregon's MOST POWERFUL TV giant.....

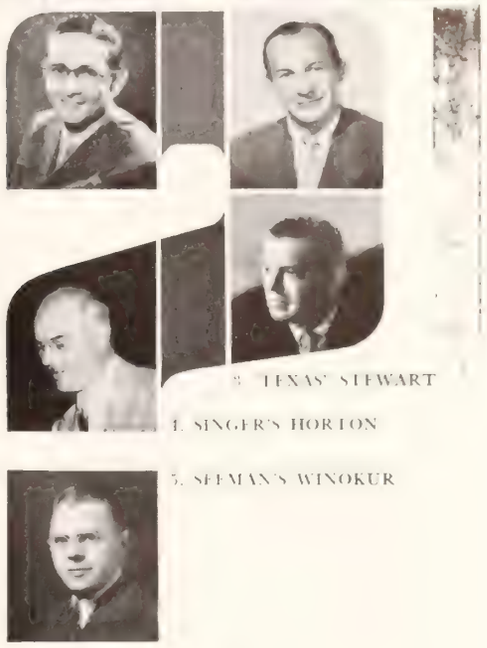
KPTV NBC TELEVISION channel 27

A STORER STATION

Admen pose top radio-tv questions for 1955

SPONSOR provides answers to questions asked by admen (their pictures appear at right)

1. BULOVA'S KRUGMAN 2. COLGATE'S LABODA



3. TEXAS' STEWART

4. SINGER'S HORTON

5. SEEMAN'S WINOKUR

The 10 questions listed at the right were winnowed from a survey of sponsor and agency executives, all key figures in the radio-tv business. Each adman was asked to name one question which he felt would be of outstanding concern in 1955. While more than 10 executives were asked to pose a question and more than 10 questions were asked, it was arbitrarily decided to limit the final questions to 10. Five of the questions are answered in this issue and the other five will be answered in the next issue.

ANSWERED IN THIS ISSUE

1. **Are spot tv rate increases entirely justified by additional viewers or are they, in part, based on the long list of advertisers who seek spot availabilities?** Lester Krugman, advertising manager, Bulova Watch Co.

2. **What's the outlook for syndicated film in 1955?** George T. LaBoda radio and tv director, Colgate-Palmolive Co.

3. **Is there any chance that tv network advertisers will be able to add network radio in non-tv markets only so as to get 100% U.S. coverage with one network buy?** Donald W. Stewart, advertising manager, The Texas Co.

4. **Are rising costs freezing out the small- and medium-sized advertiser from tv?** H. H. Horton, director of advertising, Singer Sewing Machine Co.

5. **Do radio commercials today have the same impact as before tv?** Samuel Winokur, vice president, Seeman Bros.

★ ★ ★

COMING NEXT ISSUE

6. **How can spot radio be made more exciting to an advertiser's sales force and dealers?** Dr. Seymour Banks, media mgr., Leo Burnett Co., Chicago

7. **What one- and two-station markets of importance will receive additional tv stations in 1955?** Adolph Toigo, president, Lennen & Newell

8. **Will there be any drastic changes in network radio operations in 1955?** Lee Mack Marshall, advertising manager, Continental Baking Co.

9. **Will the use of network tv cut-ins be more prevalent in 1955 in order to assist in spreading the production cost of the network show over a variety of products or to underwrite new product testing in regional and spot markets?** Donald Cady, vice president in charge of general advertising and merchandising manager, The Nestle Co.

10. **Will the tv network spectaculars be continued next season?** Dr. Wallace H. Wulfeck, chairman, executive committee, William Esty Co.

1. Are spot tv rate increases entirely justified by additional viewers or are they, in part, based on the long list of advertisers who seek spot availabilities? *Lester Krugman, advertising manager, Bulova Watch Co.*

The methods tv stations use to set spot rates cannot be easily described. As a matter of fact, many of those familiar with the subject say that no two stations go about it the same way.

There is, of course, a relationship between rates and sets in the area or rates and the station's audience. But, as in all businesses, the balance between the supply of the product (tv time) and the demand for it is bound to have some effect on the price. And there are other factors, too.

To get some idea of the connection between rates and set circulation, SPONSOR asked Ward Dorrell, research director of Blair Tv, to pinpoint the relationship in graphic form. (The resulting chart is shown below.)

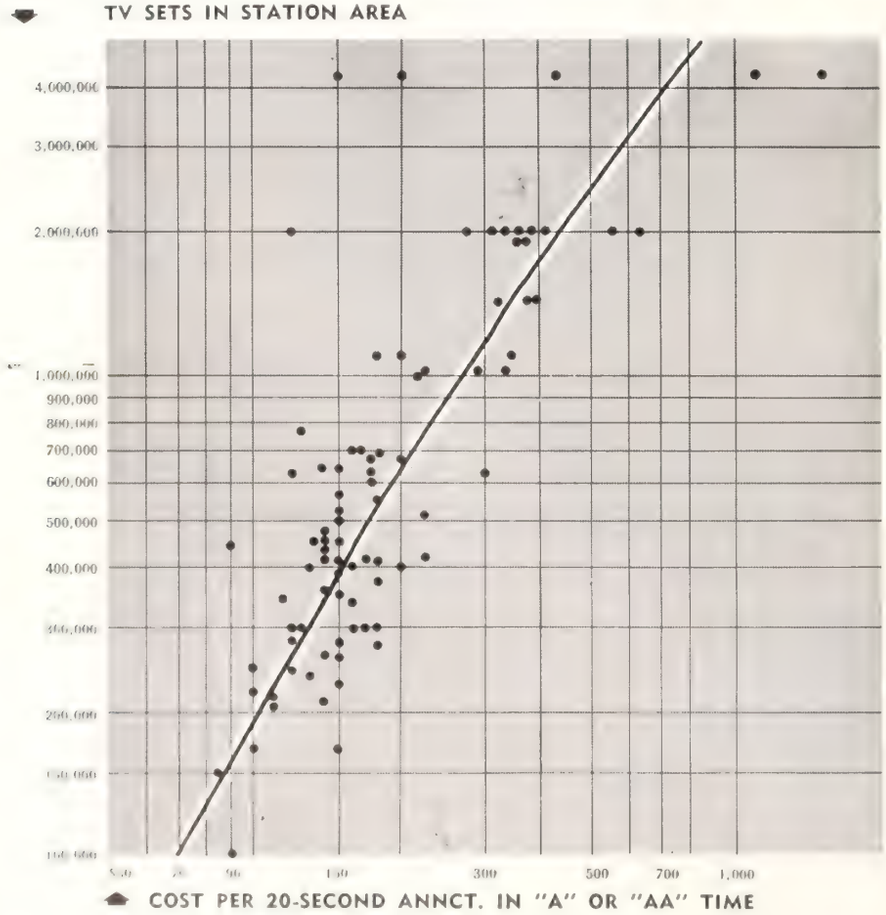
In explaining how he went about it, Dorrell said: "Obviously, there should be some relationship between circulation and cost per program or spot. Everyone concerned with buying or selling time would probably like to have a mathematical relationship to determine the cost of the buy they are making.

"To show the relationship between rates and circulation—and by circulation I mean the number of tv sets in the station area, not audience as shown by syndicated audience measurement reports—I set up a scatter diagram. Tv circulation is on the vertical scale and the 20-second Class "A" or "AA" announcement rate is on the horizontal

(*Please turn to page 106*)

IS THERE A RELATIONSHIP BETWEEN TV RATES, CIRCULATION?

Chart below was made by Ward Dorrell, research director, Blair Tv, to find correlation between rates, tv sets in area. Each dot represents one or more of 150 mature tv stations covered in study, shows intersection of announcement rate, potential circulation. If rates varied exactly as circulation (that is, if cost-per-1,000 was same for all stations), all dots would lie in straight line. Dispersed dots show rate vs. circulation varies, but tendency of the dots to cluster around the freely drawn line shows "some" correlation, explains Dorrell



2. What's the outlook for syndicated film in 1955? *George T. LaBoda, radio and tv director, Colgate-Palmolive Co.*

Here are the most frequently heard predictions:

- This will be a shake-out year for film syndicators. Most film executives agreed that the big syndicators will hold their own or get bigger (Ziv, for instance, will double its yearly output, has set a production budget of $9.5 million). Some smaller firms may be bought out by bigger ones (just before the end of 1954 MCA Tv bought United Television Programs for an estimated $1 million-plus). Some firms will fold altogether.
- There'll be more syndicated film product sold but the increases won't be uniform. Sales for some may have reached a temporary plateau.
- More daytime and across-the-board film programing will be offered to sponsors, stations. Guild is launching two new daytime quarter-hour shows early this year and will offer more later; Official is announcing a new daily 15-minute soap opera; Sterling will offer complete across-the-board program packages.
- Syndicators will emphasize quality programs rather than quantity of production the next 12 months. TPA, for instance, plans to exploit the calibre of its shows, stressing plot and storyline. Screen Gems says syndicators must turn out products comparable to the best network shows.

Along with these expected trends, which will embrace the whole industry, there are one or two sidelights. One is the emergence of station-owned or controlled film buying offices, centrally located and similar to the New York department store "resident buyers" who buy for retailers all over the country. Main objects: (1) Lower prices for films via volume purchasing and (2) ending the present pricing practices whereby stations in markets of similar size and set saturation pay different rates for film. And syndicators, rather than trekking out to every tv station in the country, can make sales to a number of stations within one centrally-located buying office.

Two of the film buying firms are Station Films, Inc., and TV, Inc., both located in New York. There are others in Baltimore and New Haven, and others are in the formation stage.

Station Films, Inc., which buys

product for a select list of 20 outlets, has bought $2 million worth of film in the past 18 months and predicts a substantially higher volume for the next year-and-a-half period.

TV, Inc., was formed last year at a meeting of tv station operators in Spokane, Wash., and now has about 50 members. It expects about 100 members by the end of '55.

Another sidelight on production. Some film people told SPONSOR there'll be more films made outside the U.S., possibly on Caribbean islands, in Mexico or in Europe. Reason: Lower production cost.

The Jamaican Film Centre, for example, located in Kingston, Jamaica, has signed Mona Kent to write a daytime serial story. Miss Kent, who created and wrote *Portia Faces Life* for many years, will write about an American family in Jamaica. It's expected that the Jamaica Film Centre will produce film for U.S. syndicators as well as its own series.

Here, listed alphabetically by the syndicator's name, are comments made by some leading film firms:

(*Please turn to page* 63)

3. Is there any chance that tv network advertisers will be able to add network radio in non-tv markets only so as to get 100% U.S. coverage with one network buy? *Donald W. Stewart, advertising manager, The Texas Co.*

The idea of wrapping up complete national coverage of the United States through some kind of a combination network radio and television buy has received a lot of thought from admen, network executives.

Reports have cropped up from time to time of the possibility of networks someday selling combined radio and tv networks. And, of course, there are simulcasts and taped radio versions of television programs on net radio.

It's rarely been considered, a possibility to route a radio network around to non-tv areas, however, because of costs. Said one network official: "We would have to carry the signal through such a complex line-up that it just would not pay to put such a show on today. However, the question does suggest the possibility of a national radio show going out over a fairly complete line-up of stations, with sponsorship split up between one advertiser who wants to buy non-tv markets and another advertiser who wants supplementary coverage in television markets." It was a generally held view among network people contacted that routing a network completely around tv areas would be to costly without some form of split sponsorship.

Use of net radio and net tv in combination via the same show is becoming

(*Please turn to page* 107)

4. Are rising costs freezing out the small- and medium-sized advertiser from tv? *H. H. Horton, director of advertising, Singer Sewing Machine Co.*

The fear that advertisers with small budgets were being frozen out of tv by rising costs has agitated advertisers and agencies since video began expanding more than four years ago.

The buying side of video pointed particuluarly to network tv costs as stations and sets increased and lineups lengthened. This current season, as program and time costs reached new peaks and the era of spectaculars was born, the problem of the freezing out of the small firm seems to some to have more point than ever.

One fact is pretty well agreed on: The small advertiser who wants to be on network tv with a show of his own is just out of luck. The economics of web video just won't permit it. Even some of the better-known tv clients find a full network show a burden and have to fall back on alternate weeks. (There are, of course, network tv clients who buy two or more alternate weeks to get audience dispersion.)

However, the networks make the point that it is no more necessary for a small advertiser to have a network show of his own than it is for him to have a full color page in *Life* every week.

Just as there are plenty of advertisers who buy half a column or less in a magazine, so there are plenty who buy into the low-cost network participation shows. These participation shows, the networks say, offer clients some of the advantages of a full network show (such as being able to merchandise the star) plus some virtues that cannot be found in a full network show.

The latter advantages can be summed up by the term "flexibility." An advertiser can buy in at practically a moment's notice. He is not limited to the rigidity of a 13-week or longer cycle but can come in and out as often as he wants. And his station lineup is more flexible than a regular show. (For complete details, see "Network tv participation shows: a buyer's guide," SPONSOR, 29 November 1954.)

The participation shows are distinguished from others by the fact they offer minutes for sale. There are an even half-dozen of them on the networks, four on NBC TV alone. These are *Today*, *Home* and *Tonight*, which can be bought as a package, and *Pinky Lee Show*. CBS TV offers the *Morning Show* in competition with *Today*, while Du Mont sells *Paul Dixon*.

While none of the shows are in Class "A" time, they offer the compensating advantage of pinpointing specific kinds of audiences, such as women, children and the whole family. Two additional shows of this type, both intending to capitalize on the do-it-yourself trend, are expected to materialize this year on NBC TV and ABC TV.

(*Please turn to page* 108)

5. Do radio commercials today have the same impact as before tv? *Samuel Winokur, vice president, Seeman Bros.*

"On the radio, you have your minute and you have your chance. The impact you get depends on what you do with these." So spoke one adman (Charles H. Ramsey, Vice President, Bermingham, Castleman & Pierce) recently to SPONSOR.

And this about sums up what SPONSOR found in an opinion roundup of agency and research executives on the subject. When meaningful and properly built, radio pitches can be as impactful as ever, went the consensus, and in some instances, commercials are considered more effective today than several years ago. (This does not apply to their *circulation* but rather to *effect* on listeners.

With the *content* (and the over-all "ear picture") of the commercials agreed to be all-important, other factors cited as affecting content—and, in turn, impact—were:

- The unique position of radio with regard to the listener—its closeness,

(*Please turn to page* 108)



How JWT admen composed "This Ole House" parody for Ford dealers

Guitar-strummer Dwight Davis, JWT radio-tv copywriter, and would-be crooner Joe Stone, a Ford copy group head, wrote parody of "This Ole House," which kicked off one of 1954's biggest spot radio saturation campaigns. Ford dealers spent over $10,000 for the e.t. and better than half million for time on about 1,800 stations. It took agency six months to complete production, as obstacle after obstacle turned up. At the last moment, mother-to-be star became ill and it appeared impossible to record. Recording was finally done from a wheelchair

The diary o

Letters and wires from JW

by Herman Land

The Ford jingle sung by Rosemary Clooney to the tune of her "This Ole House" record deserves a prominent place in the "Hit Parade" of 1954's singing commercials.

It may have been exposed more quickly to more people than any other jingle of the past few years for it was a featured part of the gigantic Ford saturation campaign introducing new models this fall. The campaign was bunched for effect into two weeks, involved more than 100,000 announcements on over 1,800 stations. (Time cost: well over half a million dollars.)

The jingle has significance for more than the mere volume of its audience or the fact that it was received with foot-stomping enthusiasm by Ford dealers. It represents the use of spot radio in a way which has excitement, glamor, word-of-mouth carry-over—merchandisability to a dealer force.

Though the singing commercial dates back to the 1920's (SPONSOR, 13 December, 1954, page 34), some advertisers have only recently begun to discover the extra excitement values they can create when they use music and lyrics so listenable they become accepted as popular songs. Many jingles based on original music have achieved this status (a Station Representatives Association presentation now making the rounds among admen puts over a dozen examples on tape). But the J. Walter Thompson-originated Ford jingle approached the same problem through a different route: JWT chose a record with a well known singing star before it became a hit, hired the same star to record a commercial parody, waited expectantly for the sales figures to come in on progress of the record.

By the time the new Fords were unveiled on 11 November, Rosemary Clooney's "This Ole House" (on the Columbia label) was No. 2 in national popularity. Ford had ridden a winner. It not only had a commercial which was itself highly listenable but one which had already become cheerfully

ord's "This Ole House" jingle

tell story of commercial which cost $10,000, took six months to produce

familiar to the U.S. listening public.

As to results at point-of-sale: Dealers reported the greatest crowds in history filling showrooms. The gag went: "Please get some of the people out of here so I can sell cars."

To get the story of how the Rosemary Clooney jingle was put together, SPONSOR spent four days at JWT in New York and at the offices of Columbia Records whose "Mitch" Miller produced both original and the commercial versions of "This Ole House."

The commercial cost $10,000 through to the master, took six months of hectic planning and arrangement-making from the idea stage to finished disks.

Among the notable lessons to be found in the story is that he who seeks to tie in with the big-time glamor push name talent can lend must be prepared for hub-ub—whether it's a tv show or a radio jingle. Also significant is the flexibility which tape recording plus expert coordination provide—helping to solve problems created by tight talent schedules. In this case there was a particular complexity: Rosemary Clooney was expecting a baby, was confined to a wheelchair when the recording date fell due.

SPONSOR dug deep into the files at JWT, has pieced together the story of the "This Ole House" jingle in terms of the letters, and telegrams exchanged between New York, the West Coast where the jingle was recorded, and the Detroit office of JWT.

The jingle hit the air in October but it was back in May of 1954 that the idea of using Rosemary Clooney was first discussed seriously at a three-day meeting in Detroit among JWT field reps on the Ford dealers account.

We pick up the story with a note written by Ford radio-tv programing head Bob Ballin shortly after the agencymen returned to New York.

(Senders and recipients of correspondence are identified initially in letters below which have been edited with JWT's permission.)

MAY 16, 1954

JACK REESER (JWT A/E IN DETROIT)
DEAR JACK:

The three-day session of our field reps in Detroit was hectic and stimulating as always and . . . here are some of the highlights of current thinking

1. It will be a saturation approach bunching a great number of messages.
2. This office will prepare recorded announcements, both singing and talking, for you to present to your dealer committees.
3. We will make a special effort to get Rosemary Clooney, as discussed. Joe Stone is starting work on this.

ROBERT V. BALLIN (HEAD OF FORD RADIO-TV PROGRAMING AT JWT)

* * *

MAY 18, 1954

ROBERT V. BALLIN, NEW YORK
DEAR BOB:

The more we consider the Rosemary Clooney tie-up out here the better we like it. The dealers remember her outstanding job for us in 1952 when she socked home the Ford version of "Come On a My House." We have felt that the technique of tying in with a popular number, either current or revival, gives us plus values that are unbeatable, even if not precisely measurable. We had fine results with the Mills Brothers' rendition in 1953 of "Glowworm." Rosemary Clooney is one of the top vocalists in the field today and if the right combination of song and production can be attained, I have a feeling we'll have a winner. . . .

JACK REESER

* * *

MAY 22, 1954

JACK REESER, DETROIT
DEAR JACK:

Status of the Rosemary Clooney negotiations: We are running into a problem. Stars today are afraid to associate themselves too strongly with a particular product when competitors sponsor important tv shows. They fear being cut out of lucrative guest appearances. *Toast of the Town* is an important show of this type. We should be able to assure Rosemary that doing a Ford commercial will not cut her off from this show.

Mitch Miller, of Columbia Records, is going to talk with Ed Sullivan. As

(*Please turn to page* 97)

Rosemary Clooney recorded original version of "This Ole House," which reached hit status by time 1955 Fords were unveiled. Bearded Mitch Miller, Columbia Records, was producer





Jim Boerst: Publisher of "Spot Radio Report" and "Factuary" plans to work with Rorabaugh to bring out quarterly "Spot Radio Register" based on questionnaires to some 700 stations. Report would be basis for dollar estimates



N. C. Rorabaugh: Veteran fact-gatherer in spot field, "Duke" Rorabaugh uses questionnaires to survey 250 stations for his present "Spot Tv Report" and dollar spending projections. This tv success may help new radio report

Spot radio spending: out in the open in '55?

Proposed services will provide dollar figures, ratings, campaigns

by Charles Sinclair

Spot radio is still a tipster's paradise.

"You didn't hear this from me, Jack," a rep salesman may tell an important timebuyer, lowering his voice cautiously, "but did you know that a certain new detergent—*you* know the one I mean—has been checking availabilities in all of the major markets in the East?"

"Yeah?" says the timebuyer, raising an eyebrow in approved spy thriller tradition.

"Got it straight from their agency this morning. It's going to be an eight-week saturation campaign. Afternoon disk jockey shows. Mind you, this is not official. . . ."

And so it goes. But nobody seems to enjoy these cloak-and-dagger tactics.

"If there's one question from clients I hate more than any other," was the typical comment of Donahue & Coe timebuyer Evelyn Jones, "That's the $64 question which goes 'What is our competition doing in spot radio?' "

Over and over again, in a spot check of leading agency radio buyers in New York, SPONSOR heard such reactions.

The reason is easy to find. Spot radio, which billed well over the $125 million mark in 1954, is still the least-reported of the leading ad media.

Want to know who's buying what on the major radio and tv networks? Check with the networks' program schedules and station lists. Want to know how much the country's leading

clients spent last year for magazines or network shows? Check with P.I.B. The top spenders in newspapers? Check Media Records. Who are the top clients in spot television? Check with N. C. Rorabaugh.

Want spot radio data? Go hunt for it. And be prepared to devote a lot of time to the chase.

There's still no central source of "activity" information in spot radio. You *can* get a certain amount of generalized data from the RAB and the Station Representatives Association. But detailed information lies behind an iron curtain of client-imposed secrecy.

The fact that spot radio information has to be tracked down cloak-and-dagger fashion however doesn't stop people from trying.

"Our biggest spot client, Procter & Gamble, doesn't give out any details of its spot radio campaigns. But that doesn't stop P&G from putting the heat on us to find out what its competitors are doing," a Compton staffer admitted.

But there are a number of hopeful signs that much of the *Foreign Intrigue* may be removed from spot radio fact-finding this year.

As this issue of SPONSOR went to press, these were major spot radio research developments:

• *Spot Radio Register:* Jim Boerst, publisher of the monthly *Spot Radio Report* (which covers some 300 accounts at 60 agencies) and the *Factuary*, has plans for a new spot radio data-gathering service. As Boerst outlined it to SPONSOR, it will be "a quarterly report, from which can be determined dollar expenditures in spot radio, based on information gathered from a cross-section list of some 600-700 radio stations." In producing this report, to be called *Spot Radio Register*, Boerst will work in conjunction with N. C. "Duke" Rorabaugh, who publishes his own spot tv report, and who used to put out a report on spot radio. Work on the data-gathering, says Boerst, will start "immediately." At presstime, Boerst set the tentative target date for March 1955. Cost to agencies: approximately $30 per quarterly report.

• *A. C. Nielsen:* With the local-level "Nielsen Station Index" ratings launched, the Nielsen research firm is now considering the addition of a monitoring and data-gathering service to the NSI ratings. Since early last year, Nielsen has had a purchase option on Broadcast Advertisers Reports, Inc. of Darby, Pa. As outlined by Nielsen executives, the additional service—if it is accepted—would go like this: Radio and tv outlets in New York, Philadelphia, Chicago and Washington would be monitored on tape. Later, the tapes — each covering a week's worth of broadcasting—would be gone over by Nielsen researchers. Eventually, a list of spot radio and tv activity would be prepared, broken down by advertisers, then by stations in the market, then by type of activity and frequency. The service, as a Nielsen executive voiced it, "might be expanded to cover all major markets—if the clients want it." Target date: "not definite."

• *Hooper:* Prior to the tragic death of the late C. E. Hooper, the veteran researcher had put in motion a plan to combine local ratings with data on spot broadcasting. The plan is still on the books at the Hooper firm. As described to SPONSOR, the new service—tentatively titled *Hoopereports*—would

(*Please turn to page* 104)

The "Big Money" in spot: Chart below, prepared by N. C. Rorabaugh, highlights need for brand-by-brand data on spot radio spending. Chart shows how a number of key brand categories have increased or decreased spot radio-tv spending over 15-month period. Total figures for period in spot tv topped $25 million; in spot radio, $11 million. Figures are net (not gross) for time only, were computed by using maximum frequency discount rates on stations used. Data was gathered by surveying a cross-section of stations and reps. Brands in study included those of Colgate, Lever, P&G, Monsanto, Manhattan, Babbitt, Fels, Charles Antell, Jergens, Mrs. Tuckers, Swift, Best Foods, Standard Brands, Block

ESTIMATED EXPENDITURES—NET FOR TIME ONLY

ST—Spot tv SR—Spot radio		3RD Q 1953	4TH Q 1953	1ST Q 1954	2ND Q 1954	3RD Q 1954
DETERGENTS	**ST**	874,658	1,399,101	1,157,160	2,327,278	1,956,100
	SR	1,484,199	1,484,199	1,063,017	694,824	580,601
TOILET SOAPS	**ST**	297,242	273,272	240,479	305,530	402,078
	SR	338,575	338,575	35,219	95,332	131,620
SHORTENINGS	**ST**	92,946	97,620	158,843	209,014	269,440
	SR	97,558	97,558	67,595	56,459	69,686
MARGARINES	**ST**	42,942	514,836	1,084,022	722,793	240,816
	SR	318,195	318,195	243,569	196,128	69,206
DENTIFRICES	**ST**	569,842	1,024,254	1,597,352	1,612,558	1,879,553
	SR	501,488	501,488	443,872	399,283	308,587
HOME PERMANENTS	**ST**	663,421	415,415	337,381	699,289	931,765
	SR	22,583	22,583	19,117	5,722	5,807
SHAMPOOS	**ST**	422,900	511,043	607,987	388,366	705,902
	SR	342,968	342,968	304,842	319,553	311,289
TOTALS	**ST**	2,963,951	4,235,541	5,183,224	6,264,828	6,385,654
TOTALS	**SR**	3,105,566	3,105,566	2,177,231	1,767,301	1,476,796

Sunbeam: from nothing to $3,000,000 on tv in two years

Traditionally heavy magazine advertiser now uses tv as major medium

A few years ago the Sunbeam Corp. of Chicago was virtually unknown among air advertisers. Today it is one of tv's big spenders, its programing varying from daytime exposure via *The Home Show* to the lavish and costly Sunday night spectaculars on NBC. Of an estimated 1955 ad budget of $6,000,000, about 50% is allocated to tv; 30% to the company's formerly dominant medium, magazines; 18% to newspapers.

Association with such tv innovations as a daytime magazine of the air and the $320,000 spectacular—which it co-sponsors with Hazel Bishop—might seem surprising for an old conservative company whose advertising has always avoided the sensational in favor of the long-range approach. Yet the current tv pattern is quite in keeping with the ad pattern worked out over the years in other media.

Here is how the magazine approach is applied by Sunbeam to tv, according to Al Widdifield, v.p. in charge of advertising and sales promotion:

1. Participations in NBC's *Home Show* correspond to insertions in the women's magazines.

2. Sponsorship of the weekly family-type show such as the same network's *Ethel & Albert*—whose fate is now in question—is equivalent to regular appearances in the family-appeal publications.

3. The NBC spectaculars perform the same basic function as the color spreads in *Life* and *The Saturday Evening Post;* they provide powerful merchandising to the all-important dealers.

Sunbeam's first serious tv exposure did not come until early 1953 with sponsorship of Bill Henry's *Window Out of Washington* program. In March, the company became the first to sign up for *The Home Show*, and added *Ethel & Albert* in May. And along with Hazel Bishop Sunbeam was in on the first NBC color spectacular in September 1954.

Behind this combination of long-range consumer and high-point dealer promotion lie over 50 years of experience in the "traffic," or small, appliance field. Sunbeam does not expect immediate results from advertising, but is content to let it pay off over a period of time because of what its market research has turned up.

The essential lesson learned is that the company's products—Coffeemaster, Shavemaster, Electric frypan, Bottle warmer, Toastmaster and other small appliances—are not impulse items. Nor are they bought regularly to satisfy everyday consumer needs, for they are in the "planned purchase" class. They are purchased primarily on "the gift buying occasion," around Christmas, Mother's Day and other holidays.

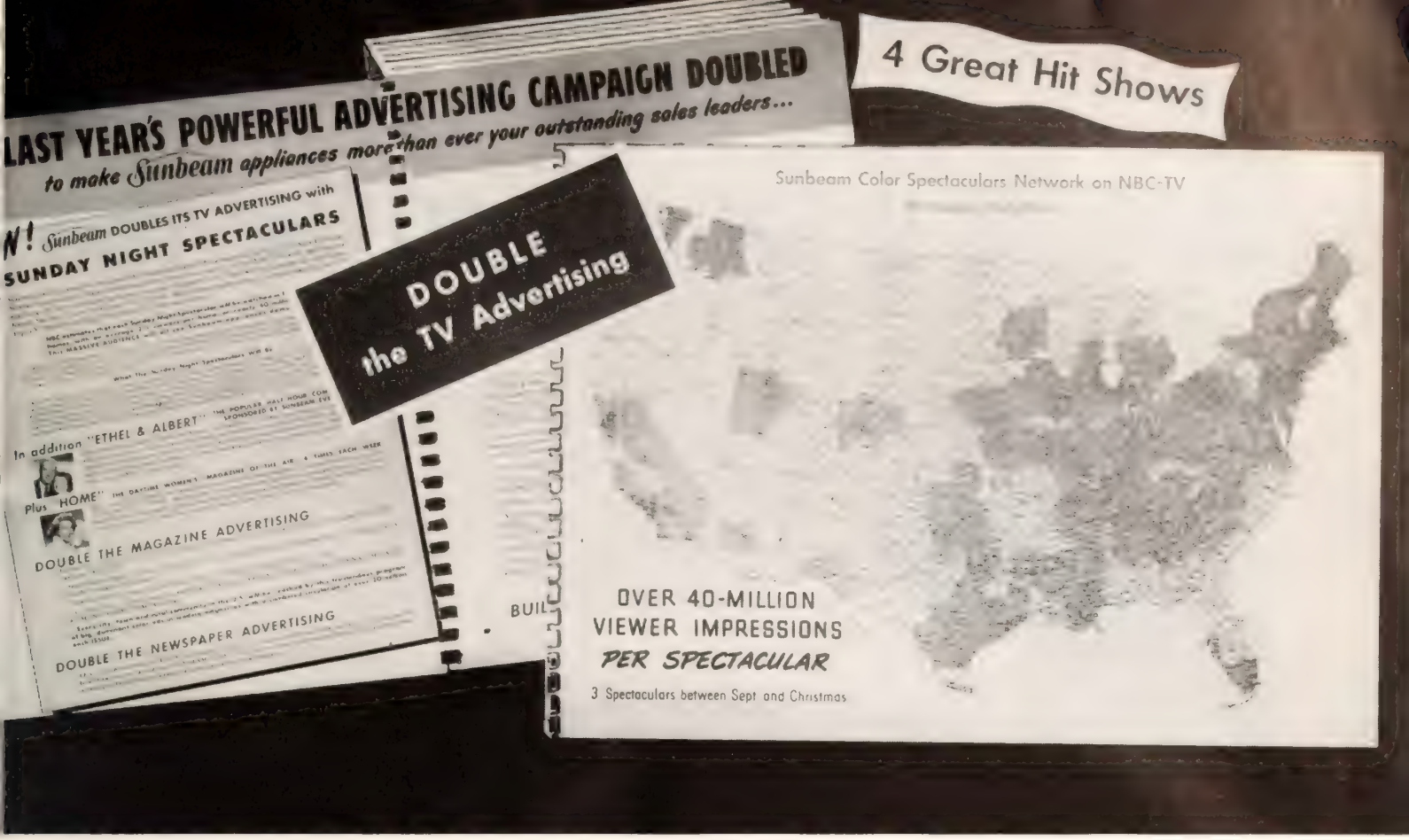
As for the most effective form of advertising, Sunbeam is convinced that word-of-mouth recommendation has done more than anything else to build the company's reputation. These two



Elliot Saunders (r) director of N. Y. office of Perrin-Paus, and associate Tye Robinson produce commercials. They are shown here during rehearsal of recent NBC spectacular

Tv color production still in a-b-c stage, is view of agency director

There is no royal road to color production on tv, is view of Elliot Saunders who co-produces Sunbeam commercials for Perrin-Paus. He feels that present stage of art means much trial and error before industry-wide standards are achieved. Much has to be learned, for example, about color idiosyncracies of various foods. Saunders finds that hamburgers and hams are unphotogenic, while pork chops, chicken and bacon do better before the tv cameras. Agency retains Video Vitals to prepare dishes for tv use. Saunders estimates it takes about twice as long as black and white to do a color commercial live, and is much more expensive, though costs are coming down. For best results he advises working closely with network technicians. Film presents other problems arising from unpredictable response of tv system to some hues.

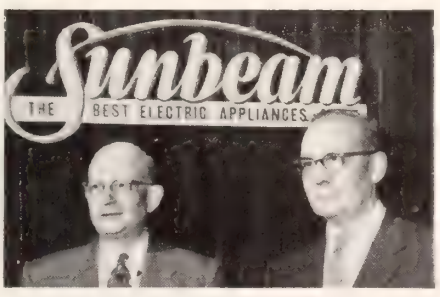


Sunbeam is a fervid proponent of merchandising, works diligently to keep its 200,000 dealers across the country well informed on the company's advertising programs through elaborate presentations like the one pictured. Company thinks of ad efforts as a national cable of sales promotion power which is useless unless the little dealer reaches up and plugs into it. Tv in particular has proved highly merchandisable, the company finds. Dealer response to first color spectaculars as special show-debut meetings was great, Sunbeam says

factors are both reflections of the firm's emphasis on quality, Sunbeam believes. By sticking to the quality idea and never permitting its products to enter into price competition, Ad Manager Widdifield states, the company has been successful in maintaining an association with product superiority in the public mind.

Sunbeam's buying pattern presents a tough advertising problem. You work the whole year building impressions, hoping they will pay off on "the gift buying occasion." However, since there are only a few peaks in the purchasing curve, and they represent the results of accumulated impressions rather than of short-term intense campaigns, how do you determine whether your advertising is working?

Neither Sunbeam nor its agency, Perrin-Paus of Chicago, have ready answers. Even though he has been associated with company since 1930, Widdifield is still groping for accurate measurements of ad effectiveness. "Unfortunately," he says, "advertising for us cannot be an exact science. Figures, ratings, and the like, are helpful, but in the final analysis, one has to fly by the seat of the pants, so to speak, and hope his judgment is right. What it comes to in the end, I suppose, is common sense. Out of a mass of experience we try to arrive at a few conclusions. In the long run, I imagine that what we are actually trying to build is demand motivated by consumer acceptance and goodwill."



Team that guides Sunbeam ad program: left, Earl Perrin, president of Perrin-Paus agency, Chicago, and Sunbeam ad mgr Al Widdifield

That there has been considerable goodwill created in the past generation is evident from Sunbeam's volume rise from $2,500,000 in 1930 to $80,000,000 in 1953. The company claims to be number one in the traffic appliance field, standing well in front of General Electric and Westinghouse. It estimates that Sunbeam appliances are being used in about 25,000,000 American homes. Unit output is tremendous; the company expects it may equal this year's combined total production of all U.S. automobile manufacturers.

What adds to the difficulty of evaluating the role of advertising in this growth story is its policy of allowing sales and promotion to rise together. Sunbeam does not believe in the special "splurge" designed to make a quick, flash impression. Sales and advertising are treated as two sides of the same coin. This is one of the main reasons why Sunbeam is not to be found among spot air advertisers; in addition it believes in demonstration and regards the short announcement period as insufficient.

Still, Sunbeam is convinced of the effectiveness of tv and feels that the medium may make possible a basic change in buying patterns that will affect the company's future development to some extent. Earl Perrin, president of Perrin-Paus agency, which has handled the Sunbeam account for 22 years, states that Sunbeam will con-

(*Please turn to page* 91)

How big is the audience for your t

commercials

You get a different answer from every source when you ask how big an audience tv commercials get.

- Said a drug firm v.p.: "We figure roughly that 50% of our program viewers see the average commercial."
- Said a McCann-Erickson executive: "We make it something like 60% or better—though we'd rather duck the issue with clients, since the yardsticks have been very rough."
- Said the managing editor of *TV Guide*, Merrill Panitt: "Our reader mail shows us that not all viewers like all commercials by any means. But most viewers realize the necessity for sponsorship and watch the commercials."
- Said a media analyst at Benton & Bowles: "It depends. Full-sponsorship commercials probably hit almost all of those who tune six minutes or longer. Participations reach the equivalent of the show's average audience."
- Said Oscar Katz, research director of CBS TV: "We assume that the program's audience is virtually the same as the commercial audience in most cases. And most of our CBS TV sponsors seem to agree with us."

Last week NBC TV released to SPONSOR results of a $6,000 pilot study which helps to answer the question. Here, for the first time, are its highlights:

1. The study showed far more people were reached by a network tv commercial than admen generally believed. In the total audience of a full-sponsorship program, 94.4% of the viewers were reached by—that is, remembered having seen on tv—at least one of the program's commercials.

2. A little more than two-thirds—67.2% — of program viewers were reached with all of the commercials in the program. That this figure is lower than the figure for at least one commercial, NBC TV feels, is largely due to normal turnover in the tv audience during the show.

3. The average commercial in the full-sponsorship show under study reached about 80% of the total audience, including those who have only watched for a few minutes.

4. Few people are so thankless toward television advertisers that they deliberately used commercial segments as an excuse to "take a break." Only 2.6% of the sample interviewed in the NBC TV study said they avoided all of the commercials in a network tv show.

The findings may prove surprising to many—particularly to industry executives who have long pegged the figures at lower levels on the basis of their own "seat-of-the-pants" conclusions.

They are likely to produce no joy among printed media salesmen who have often argued that the majority of tv viewers miss the advertiser's expensive, carefully produced commercials.

Anticipating discussion and/or counter-blasts, NBC TV has been careful to label the study "an experimental, 'pilot' job—relating to one broadcast of one program." In addition, NBC TV has not set about promoting the study in agency circles as the definitive answer but rather as "a useful, interesting study that might be the prototype of extensive future research."

NEW CAR COMMERCIAL — RECOGNITION AND RECALL

	FULL PROGRAM VIEWERS	PART PROGRAM VIEWERS	AVERAGE, ALL VIEWERS
1. *Recognized commercial* (when shown it)	90.6%	53.4%	78.9%
2. *Recalled commercial* (without seeing it)	68.9%	30.8%	53.2%

% by which "recognition" tops "recall": **48.3%**

New car commercial in pilot study done on DeSoto's "You Bet Your Life" (Groucho Marx) scored almost 50% higher than in non-visual "recall" technique when film clips of show were shown in six-city Starch check



mmercial?

More than 94% of viewers saw at least one of test program's commercials, new NBC "pilot" study shows

The study is the most thorough of its type to date, utilizes a new research technique in evaluating the extent to which viewers remember commercials. It's an important guidepost in the not-so-new search by admen for a figure that shows just how many people actually saw a tv commercial.

(It's interesting to note that the problem of commercial attentiveness is not as pressing in radio. In fact, the situation is just the reverse. As Harper Carraine, CBS Radio research director, told SPONSOR: "You don't have to be watching radio to be reached by its commercials. Radio follows people all over the house—particularly since the trend to multi-set homes began. It doesn't matter if radio listeners are doing something else while a commercial is on—they're reached anyway. Our own experimental research, made over a period of time, shows clearly that the 'average audience' of a network radio show is the same as 'average commercial audience.' This is one of radio's great sales values.")

Background: How many viewers see commercials is a hot issue for admen concerned with close measurement of tv's cost efficiency.

Former Borden ad manager Henry Schacte, now a v.p. of the Bryan Houston agency, told SPONSOR: "We have some idea of viewing attentiveness to commercials from looking at studies by Gallup-Robinson which attempt to measure how well viewers can 'play back' the sales points in commercials a day or so later. But we don't really have accurate figures on how many people altogether were reached by commercials—and we'd be most interested in research on this topic."

A policy-level v.p. of Young & Rubicam, 1954 leader in broadcast advertising billings, stated: "If the average viewer is a 'Vanishing American' during tv commercials, we certainly want to know it. It affects the balance necessary between video and audio selling techniques in commercials we create for our network tv clients. Therefore, we plan to make this problem a part of our 1955 tv research projects."

There's nothing new about the problem, either.

From the earliest days of audience measurement, researchers have sought to check on commercial listening and more recently commercial viewing. Checking sponsor identification, for example, has long been a feature of the research techniques of Hooper and Pulse in radio, and Trendex and ARB in television. For years Nielsen carried a "Commercial Minute Rating" in radio, dropped it about four years ago since it almost always equaled the general audience level of the show. NBC and CBS radio webs, Politz and

(*Please turn to page* 93)



Hugh M. Beville, Jr., NBC TV's Director of Research & Planning, feels study provides indication that very few people avoid tv commercials and two-thirds see all commercials



USED CAR COMMERCIAL — RECOGNITION AND RECALL

	FULL PROGRAM VIEWERS	PART PROGRAM VIEWERS	AVERAGE, ALL VIEWERS
1. ***Recognized commercial*** *(when shown it)*	89.3%	68.5%	82.8%
2. ***Recalled commercial*** *(without seeing it)*	80.6%	47.4%	66.7%
% *by which "recognition" tops "recall":*			24.1%

Gap narrowed on used car commercial, but "recognition" still produced higher score than "recall." "Recognition" average in study is about double average "noting" figure for color print ads in Starch studies

"Radio never went away"

WJR's Worth Kramer says radio's progress has been made despite three destructive forces: ratings, merchandising, bad business practices



Worth Kramer, author of this article, is v.p. and general manager of WJR, Detroit. He's well known in industry circles for his vigorous opposition to forces which he believes hurt radio, for his constructive approach to better radio, for his programming innovations. He opposes the use of ratings and merchandising as sales tools, is equally vehement in his opposition to off-rate card selling—"bargain basementism" as he terms it. His thinking on radio was expressed most recently this summer in an enthusiastically received talk which forms the basis for this article. Admen and broadcasters alike will find his approach to building radio on solid ground stimulating and SPONSOR *invites comment, pro and con, from readers.*

During the past few weeks in your daily contacts with fellow broadcasters, agency executives, and advertisers, you, I am sure, have heard, as have I, comments such as these—"Well, radio is showing signs of reviving," or, "Advertisers are *rediscovering* radio," or perhaps, "Radio is certainly coming back."

Radio is coming back—ridiculous! Radio the universal, radio the vital, radio the "everywhere" medium, never went away. Try as hard as some of its leadership has to send it away—to give it a nice quiet burial—it just *never went*. In its refusal to be "buried alive," radio can very well be likened to the faithful dog which, though often abused by its master, maintains constant loyalty to him, and after his occasional beatings, starts slowly wagging his tail, looks up to him with understanding eyes, licks his hand as if to say, O.K., that's over, where do we go from here?

For the past few years, radio has had to fight three major destructive forces: (1) use of ratings as a sales tool; (2) merchandising; (3) bad business practices. It is, however, emerging all the stronger for its battles.

First, let's look at ratings as a sales tool, and before going into the subject, I should like to make it clear that if a study could be made which would give a true reflection of actual listening in all the places where radio is listened to, I certainly would be among the first to support such a study. If all of the listening in living rooms, recreation rooms, kitchens, bathrooms, bedrooms, screened porches—all of the listening in automobiles, in pleasure craft, in public places—could be truly measured, our job as radio broadcasters would certainly be a cinch.

As a sales tool I consider ratings deadly indeed, not only to the individual station but particularly to the medium itself. Our big job as a medium is to get allocated to radio its rightful share of the advertising dollar. How can we expect to accomplish this through ratings when ratings, by their very nature, constrict circulation to a factor of per-program or even minute-by-minute listenership as opposed to the factor of total circulation—the selling tool of other major media.

Look for a moment at outdoor. The purveyors of outdoor advertising sell the medium by pointing out the excellence of their locations—the traffic, both pedestrian and car-borne, which flows past these locations. In other words, they sell total potential—the traffic that "goes by"—the people who are available or in a position to see the board. They certainly do not count the number of cars which stop before a given billboard location, focus their lights on it and view it. Yet, radio has trapped itself into doing the equally ridiculous counterpart — providing, through ratings, the supposed actual

number of people listening to a given program.

Newspapers — how do they sell? They sell their total circulation, the excellence of their features, the popularity of their writers, the freshness of their comics, the excellence of their all around sports and news coverage. No one has ever heard of a newspaper salesman quoting the readership of a given ad on Page 56.

Let's look at magazines. Advertisers and agencies have been conditioned away from Starch's and other readership statistics—they have little or no influence. I've talked with agency executives and advertisers who frankly state that in buying magazine space readership statistics are given little notice—yet these same people will demand ratings from networks and stations and will go on to spend thousands upon thousands of dollars using ratings as one of the principal justifications of their purchases. You've so often heard buyers say, "Well, you know we don't believe in ratings but we'd like to have them to pass on to the client." Actually, then, my point is that while advertisers and agencies have been educated to give very little importance to readership studies, we've permitted them to attach great and significant importance to ratings.

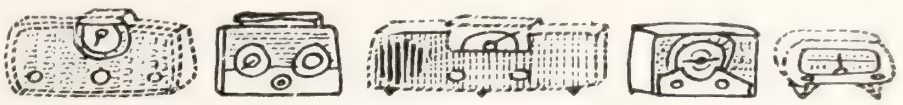
I made it a point the other week to check up on how *Life* sells its space and was startled to learn that, among other things, they have their salesmen point out to advertisers that *Life* magazine over a 13-week period influences over 62½ million Americans. As a salesman I tip my hat to *Life*—parlaying a basic five million plus circulation into the influencing of over 62 million people in a 13-week period is a masterpiece of showmanship and salesmanship, but again I venture to say that they didn't accomplish this by even attempting, through readership studies or ratings to show advertisers the number of people who read or even saw a given ad or a given article in any given issue.

In describing traffic conditions in my home town of Detroit, one of my friends the other day termed it a "dog eat dog operation." Have not we broadcasters been guilty of pretty much the same type of operation? Have we not concerned ourselves too assiduously to the job of selling against our competing stations in our markets that we've overlooked the real problem—that of providing our medium with sales tools that compare favorably with those used by other media? We must enter the offices of advertisers and agencies throughout the country with sales tools that give us equal stature and equal opportunity with other media. I say again that if we broadcasters permit advertisers to continue to attach great importance to ratings as far as radio is concerned and yet demand no equally constrictive statistics from other major media, we can be likened to a man entering the 100-yard dash with a handicap of a 100-pound lead weight on his back.

Some weeks ago I received a publicity release from a Midwest station announcing an increase in day rates. This pleased me no end until I read further. Now hold your hats—the increase in rates was based on ratings, the index of which showed that Midwest station some 70% better than the second station in the market. My question is, Mr. Anthony, if next month that station's ratings indicate that they are only 40% better than the second station, will they plan to reduce rates proportionately? Much as I personally admire the heads of some of the research firms, I want to go on record that they will not be setting our rates.

You've probably gathered that I don't care much for ratings but sometimes they do provide a most amusing story like this one which emanated from another Midwest station. Perhaps you saw it in a recent trade publication. A representative of WCAN, Milwaukee, made this contribution to the discussion of ratings at a recent

(*Please turn to page* 88)



RADIO NEEDS these stimuli to continue growth, Kramer believes

SERVICE: Best formula for making a station important to its community is operation in accord with the FCC's regulation: ". . . that the public interest, convenience and necessity will be served. . ." It's one of the best guarantees of business to follow, says Kramer, and "I know of nothing keeping public service broadcasts from being sponsored."

TECHNICAL TOOLS AND PROGRAMING: Fundamental to progress are best possible technical tools. Equipment like mobile short wave and minitape should be available to take advantage of radio's natural advantage — speed. Good live talent should be sought out by each station rather than programing d.j. against d.j. each using the top 10 records as a format.

IMPROVED BUSINESS PRACTICES, MORALE: ". . . on our station there is only one deal and you'll find it there in 'Standard Rate & Data.' Good business practice . . . begets good business." Within each station morale should not be allowed to lag due to diversion of management interests. Radio stations should have exclusive management personnel.

* * *

RADIO IS HURT by these three self-imposed evils, says Kramer

RATINGS: Kramer would favor use of ratings — if they measured radio's full audience. But they hurt radio because they underrate its audience. Other media, he points out, sell total circulation rather than seeking to stress to the advertiser how many people see individual ads. Radio should sell with tools which give it equal stature with other media.

MERCHANDISING: Use of special point-of-sale and marketing tie-ins with radio hurt the medium because " . . . most plans with which I have come in contact, psychologically as well as actually, place radio . . . in a secondary position." The salesman sells dump displays, choice billboards, car cards decals. He's selling everything except his product, radio.

BAD BUSINESS PRACTICES: Off-rate card selling, talent concessions, special packages for special advertisers should be eliminated in favor of rates based on circulation, programing, cost of operation. ". . . let's make 'Standard Rate & Data' a bible, not the first book of a continued mystery story." (See text for full expression of Mr. Kramer's views.)



How radio forced distribution for cement coating

D.j. ups number of dealers nearly 400% in three months

How do you reach the consumer with your product when the retailers don't want to stock it?

The McMillan Products Co. of Hazel Park, Mich. found one way: It went directly to the consumer—via radio—and forced distribution. In three months, they increased the number of their retail outlets 400%.

The product: Cement Dus-Top, a liquid coating designed to seal and dust-proof cement basement floors to end the tracking of cement dust into the house. McMillan, an industrial floor contractor, had converted this product from an industrial to a consumer item, had repackaged and renamed it and launched it on the market in October 1953.

The reluctant retailers: hardware dealers in Detroit. McMillan had approached them initially with an intensive direct mail and personal-contact sales campaign. But by December 1953, only 37 of them were stocking Cement Dus-Top—a number far from satisfactory to McMillan.

Something was wrong. Here was a product which solved an age-old household problem (and also was right in line with the current do-it-yourself movement). There was only one other similar item in the field. McMillan felt sure of its consumer appeal, felt that retailers should have been snapping it up—but they weren't.

McMillan president, Robert C. McMillan, and his sales manager, Russell

case history

L. Simpson put their heads together. Suddenly, a spark from McMillan:

"All right! If we can't sell the retailer on Cement Dus-Top, we'll sell the consumer and *he'll* sell the retailer!"

Once it was decided to approach the consumer directly, the next question was what was the best way? The firm felt it couldn't afford tv. Several print media were discounted, for one reason or another. What about radio? That, somehow, rang a bell for McMillan and Simpson.

It so happened that both of these executives were fans of a Detroit disk jockey — Tom George — who had a daily afternoon stanza on WJBK. According to the D. A. Marks agency of Detroit (McMillan's agency), "they felt that his warm personality and down-to-earth sincerity were just what they needed to sell the public on Cement Dus-Top." He was the kind of d.j. who ad libs most of the commercial from a fact sheet on a product.

So the *Tom George Show* got the nod. On 1 January 1954, Cement Dus-Top's message was launched on this program—one pitch a day, Monday through Friday, in an experimental four-week schedule. The copy included a phone number and an invitation to listeners to phone for Cement Dus-Top dealer locations.

By the end of the second week on the air, the commercials were pulling

(*Please turn to page* 97)

Tom George, l., WJBK, Detroit, disc jockey, whose patter opened up scores of new retail outlets for Cement Dus-Top floor coating, pins up flag denoting another dealer for the home product. Radio was used after direct mail, personal contact alone failed. Others in photo: (l. to r.), Bob McMillan, president, McMillan Products; Pete Allen, a/e D. A. Marks agency; Jim Johnston, WJBK



portrait of a market





ALBANY, Capital of New York State, lies at the heart of WRGB's coverage area. As a center of government, education and commerce for the Empire State, it is a vital part of the WRGB market area that includes 30 counties of New York, Vermont, Massachusetts and Connecticut.

WRGB

A General Electric Station in Schenectady

The Capital District's Only Full-time Television Station

Represented Nationally by NBC Spot Sales

NEW YORK ★ CHICAGO ★ CLEVELAND ★ DETROIT ★ SAN FRANCISCO
LOS ANGELES ★ CHARLOTTE* ★ ATLANTA* ★ DALLAS*
*BOMAR LOWRANCE and ASSOCIATES

New developments on SPONSOR stories

P.S.

See: "CUMES": what they mean to radio sponsors

Issue: 3 May 1954, page 40

Subject: Use of cumulative ratings as an index of a program's total unduplicated "circulation"

You're bringing out a new product and you want to tell as many people about it as you possibly can—fast. It would be helpful to know which stations will give you the biggest unduplicated audiences in the shortest period of time.

Soon two services will be available that provide this kind of data, including: a station's rating at any *one* time, its *average* rating over a period of time and—most important in the case outlined above—its total *unduplicated* audience over a specified period of time.

This total unduplicated audience or "cumulative audience" is the total number of *different* people reached by one or more programs or announcements over a stipulated period. In order to get cumulative ratings you have to keep making audience measurements of a fixed sample of people (or homes) over a period of time to find out how many unduplicated listeners or viewers there are.

Over a year ago A. C. Nielsen Co. began issuing cumulative audience measurement reports for national radio programs. Then it recently announced that beginning next month it would issue reports on cumulative audiences reached by stations on the local level. The first two markets to be so surveyed will be Los Angeles and Philadelphia, with more added regularly.

Last month The Pulse, Inc., announced it would initiate cumulative audience reports for advertisers and stations in 24 markets. Dr. Sydney Roslow, director of The Pulse, said the new measurement is needed because of the nature of spot broadcast advertising.

"More and more advertisers are buying saturation-type schedules on individual stations," Dr. Roslow said. "For these advertisers the quarter-hour ratings are not only inadequate but also frequently are deceptive since they give no indication of the changing nature of a station's audience."

The new report will cover "blocks" of time, six hours in each block, and will measure the post-midnight audience for the first time. Information will be gathered through personal interviews conducted at night. Reports will be on a semi-annual basis.

Pulse calls its new service Cumulative Pulse Audience (CPA). It will include:

- The total number of people listening and viewing (both in- and out-of-home) for *all* the tv and/or radio stations in markets reported as well as the total number of people reached by any one station.
- "Circulation" data for each radio and tv station. Figures on the percent of population reached over two weeks could be developed.

These radio-tv "circulation" figures also could be used for comparison with newspaper and magazine circulation figures.

- Audience turnover throughout the day and week. A station with an average rating of 2.5 and a cumulative audience rating of 19 would have an audience turnover of 7 or 8 times.
- The socio-economic level of people attracted to certain stations also could be made available to advertisers.

"The field work for New York already is done," Dr. Roslow told SPONSOR, "and our first report will be out in a few days."

The reports should make time buying easier, said Dr. Roslow, because an advertiser will be able to pick exactly the audience he wants. He'll be able to find a solid core of listeners who listen or view a station hour after hour and who he can convince through repetition. Or, on the other hand, he can select an audience which is constantly changing in order to get a dispersion of his message. ★ ★ ★



Sales and Service Wed; Sponsor Blissful

AP News Wins Steady Renewal

Station WRAK, Williamsport, Pa., likes the number "13." One of its advertisers has sponsored an AP news program for that many years.

It is the station management's opinion that this success story of consistent renewals is based on (1) genuine public service and (2) concrete sales performance.

"Confair News," sponsored by the Confair Bottling Co., Williamsport, Pa., is broadcast over WRAK at 12:15 p.m. daily, Monday through Saturday. Holding an audience day in and day out for thirteen years has paid off in the increasing business enjoyed by this soft drink manufacturer.

To quote the sponsor, Mr. Z. H. Confair, President of Confair Bottling, "We are happy to renew each year, knowing that we are presenting an invaluable public service, made possible by the comprehensive coverage of The Associated Press."



And from J. Wright Mackey, Commercial Manager at WRAK, this comment: "We work hard to keep our sponsor happy . . . Associated Press is a welcome aid in renewing a satisfied account."

SPONSORS WARM TO AP
Because . . . it's better
and it's better known.

"About 100 injured... Sticking with it.

Will call you back."



Case History No. 4

Merrill Morris, news director of WMTR, Morristown, N.J., had just arrived home. It was late. A full day at the station was behind him. The phone rang. He was told:

"Bleachers at the Dover auto speedway have collapsed. Looks like a good story."

Morris called The Associated Press, then headed for the speedway, 15 miles away. Enroute, he picked up a police bulletin:

"All available ambulances needed in Dover. Urgent!"

The speedway was a scene of busy doctors and ambulance crews. A quick check gave Morris the broad facts.

"Looks like about 100 injured," he reported. "Sticking with it. Will call you back."

Although WMTR couldn't use the news until the next morning, Morris stuck with the story all night . . . interviewing doctors, victims, relatives.

Finally the story was wrapped up and Morris went home to bed.

Even as Morris slept, WMTR continued to protect The AP.

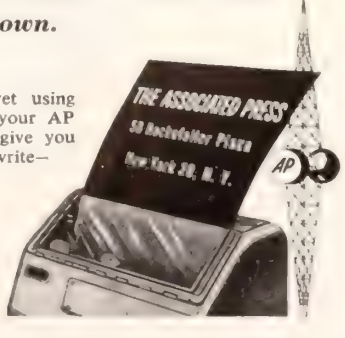
Station Manager Kenneth Croy and Nick DeRienzo followed up on the condition of the injured.

Once again, Station WMTR — noted for being on top of the news — had done a top-notch job for The Associated Press and fellow AP members everywhere.

"We give The AP the complete story as quickly as possible and we hope other members will do the same. The more all of us contribute the better the entire AP report will be."

Merrill Morris, Kenneth Croy and Nick DeRienzo are among the many thousands who help make The AP better — and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands...know the most famous name in news is AP

Join the Cha

The 5th Network—*it may be the advertiser's answer to his TV problem*

It's still a seller's market in buying national television time. Newspapers can add pages... magazines can add sections, but as long as an hour has 60 minutes and a week seven days, television will remain a seller's market.



Figure it yourself. Choice time is 8:00-10:30 P.M. That's 5 one-half hours a day. Allow for the full-hour shows and the multi-product advertisers with several time segments, and you can see why existing networks are limited to around 60 or 70 sponsors forming the "Charmed Circle."

Perhaps we've been lucky because right now four Screen Gems produced film shows are racking up enviable ratings on networks. We value our large national accounts, but know many advertisers cannot get network time, or feel that the rigidness of network control is not in their best interest.

Fortunately for them—and they may be national or regional in scope—the networks do not have monopoly on creative imagination. Fine program are being turned out in our studios in Hollywo and New York, as well as by others.

Advertisers need not be dependent on one ne work, one time slot. Good spot time is scarce b it is not unobtainable, and a really "hot" show h a faculty for clearing markets.



Each advertiser can create a ne kind of network—The 5th Netwo —his own. Born out of the creati ability of producers of film ente tainment, and the administrative experience advertising agencies, advertisers can tailor-ma their own "network," choosing their own marke and time spots, and retaining the freedom to m their shows for even better availabilities. Furthe they have a wider choice of programs and a greate degree of control over format, talent, and materi

rmed Circle

this method, national advertisers can get cov- in every television market at less cost than ying those same markets on a network. Where dvertiser prefers to limit his coverage, and how can be sold to others in non-competitive , the package producer can substantially re- the cost to the original sponsor. When a por- of these savings is allocated for promotion and handising, you can get top audiences at lowest ber-thousand.



Though your program may vary as to time or days, strong promotion as used by the film industry...in newspapers, advertising, publicity, and handising tie-ins...can more than offset the tted value of a uniform time period nationally.

We sincerely believe that *The 5th Network*—your own show, in your own time spots, on stations of your selection—is the only way you can join the Charmed Circle and attain a satisfactory rating.



We've done it for The Ethyl Corporation through B.B.D.&O. And we're preparing a top-flight, top-budgeted Hollywood series now for the Falstaff Brewing Company through Dancer-Fitzgerald-Sample, Inc. at a fraction of its production cost. Others, too, are seriously considering this fresh approach to national advertising.

If you would like to know more about *The 5th Network* and how it can work for you, why not get in touch with us now. We will be happy to sit down and discuss in detail a plan to fit your specific needs.



SCREEN GEMS Inc.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORPORATION, 233 WEST 49th STREET, NEW YORK 19, N.Y. • CIRCLE 5-5044

The only company providing advertisers with Hollywood and New York custom produced national shows, syndicated programming, and commercials—all on film.

Tv film shows recently made available for syndication

Programs issued for national syndication since the spring of 1954.

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventure Album	Interstate	Toby Anguish	15 min.	26
Adventures of Rin Tin Tin	Screen Gems	Screen Gems	30 min.	26
Confidential File	Guild Films	Guild Films	30 min.	39
Jet Jackson, Flying Commando	Screen Gems	Screen Gems	30 min.	26
Jungle Jim	Screen Gems	Screen Gems	30 min.	39
Jungle Macabre	Radio & Tv Packages Inc.	Radio & Tv Packages Inc.	15 min	52
Mandrake the Magician	ABC TV	Atlantic Prod.	30 min.	26
Passport to Danger	ABC TV	Hal Roach Jr.	30 min.	26
AUDIENCE PARTICIPATION				
Time for Tune-O	Official	Alexander	60 min. or 30 min.	117
CHILDREN'S				
Adventures of Danny Dee	Danny Lee	Irwin Rosee	15 min.	130
Adventures of Rin Tin Tin	Screen Gems	Screen Gems	30 min.	26
Boy's Railroad Club	Association Films Inc.	Association Films Inc.	15 min.	6
Let's Draw	Geo. Bagnall	Frank Webb	15 min.	52
Playtime with Jerry Bartell	Sterling	Jerry Bartell	15 min.	13
World of Wolo	Geo. Bagnall	New Albion Films	15 min.	13
COMEDY				
Eddie Cantor Comedy Theatre	Ziv	Ziv	30 min.	52
Meet Corliss Archer	Ziv	Ziv	30 min.	39
Meet the O'Briens	Official	Roland Reed	30 min.	39
The Goldbergs	Guild Films	Guild Films	30 min.	39
The Little Rascals	Interstate	Hal Roach	20 min. 10 min.	100
You Can't Take It With You	Screen Gems	Screen Gems	30 min.	39
DOCUMENTARY				
Impact	Natl. Telefilms	Herbert Bregstein	60 min.	26
Norman Vincent Peale	Guild Films	Guild Films	15 min.	39
Tenth of a Nation	Essex Films	American Newsreel	15 min.	26
This Is the Story	Sterling	Morton Tv Prod.	15 min.	52
Where Were You?	UTP	Bing Crosby	30 min.	26
DRAMA, MYSTERY				
All Star Theatre	Screen Gems	Screen Gems	30 min.	78
Author's Playhouse	UTP	Morgan & Solow	30 min.	39
Celebrity Playhouse	Screen Gems	Screen Gems	30 min.	52
Conrad Nagel Theatre	Guild Films	Andre Luotto Prod	30 min.	26
His Honor, Homer Bell	NBC TV Film	Galahad Prod.	30 min	39
Hollywood to Broadway	Atlas Tv	Demby Prod.	30 min.	13
Little Show	Sterling	Sterling	15 min.	39
Man Behind the Badge	MCA	Procktor	30 min.	39
Mayor of the Town	UTP	Gross-Krasne	30 min	29
Most Likely to Succeed		Centurian Prod.	30 min.	39
Mr & Mrs North	Advertisers' Tv Program Service	John W. Loveton	30 min.	57
O Henry Tv Theatre	UTP	Gross-Krasne	30 min.	39
Paris Precinct	MPTv	Etoile Prod.	30 min	39
Sherlock Holmes	MPTv	Sheldon Reynolds	30 min.	39
Tales of Tomorrow	TeeVee	G. Foley	30 min	26
The Star and the Story	Official	4 Star Prod	30 min	39
The Whistler	CBS TV Film	Leslie Parsons	30 min	39

Show name	Syndicator	Producer	Length	No. in series
EDUCATIONAL				
Popular Science	Interstate	Jerry Fairbanks	15 min.	77
This is Charles Laughton	TeeVee	Gregory-Harris	15 min.	26
INTERVIEW				
Spotlite of Hollywood	Geo. Bagnall	Hollywood Spotlite Newsfilm	15 min.	13
MUSIC				
Connie Haynes Show	Guild Films	Guild Films	15 min.	39
Florian ZaBach Show	Guild Films	Guild Films	30 min.	39
Frankie Laine Show	Guild Films	Guild Films	30 min.	39
Horace Heidt Show	Consolidated Tv	Geo. Bagnall	30 min.	26
Music for Everybody	Sterling	Sterling	30 min.	52
The Guy Lombardo Show	MCA	MCA	30 min.	52
This is Your Music	Official	Jack Denove	30 min.	26
NEWS				
Adventures in the News	Sterling	Telenews	15 min	26
PANEL				
Answers for Americans	Facts Forum	Hardy Burt	30 min.	52
SERIAL STORY				
Heart of Juliet Jones	Official	Chas. Irving	15 min.	195
SPORTS				
Adventure Out of Doors	Van Coevering Prod.	Van Coevering Prod.	15 min.	26
All-American Game of Week	Sportsvision	Sportsvision	30 min.	Not set
Big Playback	Screen Gems	Screen Gems	15 min.	52
College Grid Classics	Vitapix	Ray Gordon	15 min.	13
Greatest Fights of the Century	Mannie Baum Enterprises	Allan Black	15 min.	104
Pro Grid Classics	Vitapix	Ray Gordon	15 min.	13
Sports Mirror	Geo. Bagnall	Wickham Film	15 min.	13
Telesports Digest	MCA	Tel Ra	30 min.	39
The Big Fight	The Big Fights	The Big Fights	60 min.	52
This Week in Sports	INS	Hearst-Metrotone	15 min.	52
Touchdown	MCA	Tel Ra	30 min.	13
World's Greatest Fighters in Action	The Big Fights	The Big Fights	15 min.	52
VARIETY				
Bride & Groom	Guild Films	Guild Films	15 min.	39
Date with a Star	Consolidated Tv	Geo. Bagnall	15 min.	26
Movie Museum	Sterling	Biograph	15 min.	26
WOMEN'S				
It's Fun to Reduce	Guild Films	Guild Films	15 min.	39
The Sewing Room	Zahler Films	Centaur	15 min.	13

[illegible] SPONSOR [illegible] to [illegible] information on new films.

Tricks like this...

are sure-fire. They lift TV audiences right out of their seats—especially when spotted in "live" shows. Easy to produce, too—entertainment or commercial —when you **USE EASTMAN FILM.**

For complete information—what film to use, latest processing technics—write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.



East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Agents for the distribution and sale of Eastman Professional Motion Picture Films:

W. J. GERMAN, INC.
Fort Lee, N. J., Chicago, Ill., Hollywood, California

HERE'S A TIP. Do it in COLOR.
Chances are, you'll be needing it.



greater Nashville watches channel **5**

CBS The station for 62 Tennessee and Kentucky counties —a billion dollar market reached by Nashville's highest towered, maximum powered station

WLAC-TV

100,000 watts
CBS Basic Affiliate
Nashville, Tennessee

For availabilities, check our national reps, The Katz Agency

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
WEST PALM BEACH, Fla.[2]	WEAT-TV	12	1 Jan.	112	320	ABC	WIRK-TV 222 vhf WJNO-TV		WEAT, Inc James R. Meachem, pres. & gen. mgr. James W. McGaughney, v.p. E. H. Cochrane, v.p. Russell O. Morrow, tres.	Walker

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP‡
FAIRBANKS, Aalska	———	11	29 Dec.		11	—51[3]	KFIF[4]	NFA	Northern Tv Inc A. G. Hiebert, pres. J. M. Walden, v.p. B. J. Gottstein, tres.	———

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT	AM AFFILIATE
HILO, Hawaii	9[5]	15 Dec.	2 kw	302	$33,035	$9,360		Hawaiian Bestg. System J. Howard Worrall, pres. C. Richard Evans, v.p. & gen. mgr.	KHBC
SUNBURY, Pa.	38	23 Dec.	16 kw	880	$82,000[6]	$196,000		Sunbury Bestg. Corp. Harry H. Haddon, pres. Basse A. Beck, tres. George S. Beck, v.p.	WROK
ROSEBURG, Ore.	4[7]	16 Dec.	5 kw	740	$100,450	$48,000		Southwest Oregon Tv Bestg. Corp. Noble B. Goettel, pres. John T. Pierce, v.p.	———

BOX SCORE

U.S. stations on air, incl. Honolulu and Alaska (1 *Jan.* '55)	**420**	*Post-freeze c.p.'s granted* (*excluding* 34 *educational grants;* 1 *Jan.* '55)	**583**[1]	*Tv homes in U. S.* (1 *Nov.* '54)	**32,262,000**§
Markets covered	**252**	*Grantees on air*	**312**	*U.S. homes with tv sets* (1 *Nov.* '54)	**70.7%**§

both new c.p.'s and stations going on the air listed here are those which occurred between 1 Dec. and 1 Jan. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximately. ‡In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market.

[1]This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC. [2]Call letters will be duplicated by WEAT-TV, Grade B contour Lake Worth, Palm Beach, Fort Lauderdale, Hollywood and Miami, Fla. [3]Tv above average terrain. [4]Not yet on air. [5]Station would duplicate programs from KGMB-TV, Honolulu. Applicant operates KGMB-AM-TV. [6]Most of equipment would be bought from WCHA-TV, Chambersburg, Pa. [7]Station would be satellite of KBAL-TV, Eugene, Ore. KVAL-TV owns 51% of applicant firm.

TV ADVERTISERS ALL OVER THE MAP ARE SHO

"WE WANT

"The EDDIE CANTOR Comedy Theatre"



In BIG MAR

all these alert a

PURITY BISCUIT
Phoenix, Ariz.
Tucson, Ariz.
Boise, Idaho

BURGERMEISTER
Seattle, Wash.
Spokane, Wash.
Bakersfield, Calif
Chico, Calif.
Eureka, Calif.
Fresno-Tulare, Ca
Los Angeles, Calif
Salinas-Monterey
Calif.
San Diego, Calif.
San Francisco, Ca
Stockton-Sacrame
to, Calif.
Las Vegas, Nev.
Reno, Nev.

....CANTOR"

.ITTLE MARKETS, STATE and REGIONAL AREAS

plus many more, will sell with 'The Eddie Cantor Comedy Theatre'

STORES
Colo.

TINE'S ALE
Me.
I, Me.
ven, Conn.
nce, R. I.
Mass.
shington, N. H.
nton, N. Y.
N. Y.
h, N. Y.
tady, N. Y.
e, N. Y.
eld, Mass.
urg, Pa.
er, Pa.
phia, Pa.
Barre, Pa.
gton, D. C.
, Va.
Fla.
rsburg, Fla.

SEGO MILK
Butte, Mont.
Great Falls, Mont.
Boise, Idaho
Idaho Falls, Idaho

CONTINENTAL OIL
Idaho Falls, Idaho
Butte, Mont.
Billings, Mont.

DREWRY'S BEER
Chicago, Ill.
Indianapolis, Ind.
Fort Wayne, Ind.
Elkhart, Ind.
Davenport, Iowa
Detroit, Mich.
Grand Rapids, Mich.
Lansing, Mich.
Saginaw, Mich.
Toledo, Ohio

KULA-TV
Honolulu, Hawaii

KFDA-TV
Amarillo, Tex.

PRICE CREAMERIES
El Paso, Texas

WALL BROKERAGE COMPANY
Greenville, S. C.

ASSOCIATED GROCERS FOOD STORES
Salt Lake City, Utah

DR. PEPPER
Roanoke, Va.

FT. PITT BREWING
Huntington-Charleston, W. Va.
Wheeling, W. Va.
Steubenville, Ohio
Youngstown, Ohio
Johnstown, Pa.

CROWN ZELLERBACH PAPER PRODUCTS
Colorado Springs, Colo.
Pueblo, Colo.
El Paso, Tex.
Albuquerque, N. M.
Honolulu, Hawaii

WMIN-TV
Minneapolis-St. Paul, Minn.

BLATZ BREWING COMPANY
Eau Claire, Wisc.
Green Bay, Wisc.
La Crosse, Wisc.
Madison, Wisc.
Milwaukee, Wisc.
Neenah, Wisc.
Wausau, Wisc.

FORD DEALERS
Abilene, Tex.
Dallas, Tex.
Lubbock, Tex.
Midland, Tex.
San Angelo, Tex.
Temple-Waco, Tex.
Tyler, Tex.
Wichita Falls, Tex.

JAX BEER
Texas
Oklahoma
Louisiana
part of Alabama

COHEN FURNITURE CO.
Peoria, Ill.

JACOB'S PHARMACY
Atlanta, Ga.

ESTES DEPARTMENT STORE
Rochester, Minn.

GRIESEDIECK BREWING
Kansas City, Mo.
St. Louis, Mo.

BROWN DISTRIBUTING
Columbia, S. C.

KOB-TV
Albuquerque, N. M.

SOUTHLAND PROVISION
Columbia, S. C.
Charleston, S. C.
Florence, S. C.

ROCHESTER MILK PRODUCTS ASSN.
Rochester, N. Y.

FISHER BROS. SUPERMARKETS
Cleveland, Ohio

WIEDEMANN BEER
Cincinnati, Ohio
Columbus, Ohio
Dayton, Ohio

Hurry! Your market may be snapped up soon. So write, wire or phone now!

SOMETHING DIFFERENT AND EXCITING EVERY WEEK! Guest stars including Eddie Fisher, Charles Coburn, Billie Burke, Jimmy Gleason, Elizabeth Scott and many more!



ZIV TELEVISION

NEW YORK • CINCINNATI • HOLLYWOOD



ON THE AIR FROM 7A.M. TO 1A.M.

basic CBS shows + top ABC shows
+ ST. LOUIS' FAVORITE PERSONALITIES



ED WILSON
4:15 — 5:00 P. M.



TOM DAILEY
12:30 — 1:00 P. M.



GIL NEWSOME
5:00 — 5:30 P. M.

UNBEATABLE ENTERTAINMENT
AND

ZOOMING SALES

FOR YOU

you'll sell more...

in St. Louis on channel **4**

1,560,000 POPULATION
100,000 WATTS — OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.

KWK-TV

CBS TELEVISION NETWORK

FILM PREDICTIONS

(*Continued from page 39*)

ABC Film Syndication, George T. Shupert, president: "This will be the year when the men get separated from the boys in the film syndication industry. There'll be a great variety of good product available for both daytime and nighttime use and competition will be the keenest ever.

"We at ABC Film Syndication have developed a production formula which will enable us to offer top quality daytime programs at very attractive prices. In addition we expect to introduce in 1955 at least three other new properties, each of which is distinctive from anything on the market today. And we anticipate continued success for our top-rated properties like *Passport to Danger* and *Racket Squad*.

"Some film syndicators will have to close their doors in the coming year and although we personally will be sorry to see them go we know that the elimination of any but the most substantial companies eventually will strengthen the prestige of the entire industry and help to stabilize it.

"This year will be a hard-sell year but we look forward with great eagerness because we know it will be a year of great forward strides and profits for both our customers and ourselves."

* * *

CBS Television Film Sales Inc., Fred Mahlstedt, director of operations: "This year looks really good. Looking backward for a moment, I might say that 1954 was the best year in the history of CBS Film. Sales in 1954 were up more than 200% over 1953.

"This year we plan for expansion in our sales staff, promotion and publicity operations. And we expect a great expansion in the number of new programs we'll have to offer; there'll probably be at least four or five."

* * *

Guild Films Co., Reub Kaufman, president: "We look forward with triple confidence to 1955—confidence in the increasing role of film programing in television, confidence in the further expansion of the tv medium and confidence in our own further growth.

"All of which adds up to increased employment of stars, technicians and related workers and greater prosperity for everyone in the industry.

"Syndicated film now is entering its sixth year. It really went big time last year. It's now grown up in every respect—programing, sponsorship and number of stations. It grew rapidly, but it grew on a sound economic basis.

"Our own production budget for 1955 has been fixed at about $12 million. Our shows now are telecast more than 500 times weekly to a cumulative audience estimated at 90 million people.

"Guild Films' gross contracts with sponsors, agencies and tv stations grew to nearly $5 million in 1954, compared with $1.7 million for 1953. Our personnel grew to 356 last year compared with 77 in 1953. The number of our offices throughout the country doubled to 10 last year.

"In addition to the programs already under contract, at least three new half-hour shows and two new quarter-hour daytime shows will be launched early this year.

"Our steady growth and the growth of the film field is impressive, but it doesn't mean there's any conflict between live network shows and us. There's plenty of room for everyone in tv entertainment."

* * *

MCA Tv, Ltd., David V. Sutton, vice president and board member: "The year 1955 will be one of expansion and leadership for MCA Tv Film Syndication Division. Distributing 22 quality tv film properties—the largest catalog in syndication—MCA Tv now has the largest sales staff in the television film industry, working from 19 offices in the United States, plus foreign offices in Canada, Great Britain and France.

"New departments have been set up for station program sales and merchandising licensing during 1955. Local and regional advertisers will be serviced by a vastly expanded sales promotion campaign.

"The MCA Tv sales staff, with one of the most extensive and well-balanced rosters of tv film properties now being offered, will make 1955 a notable and record year."

* * *

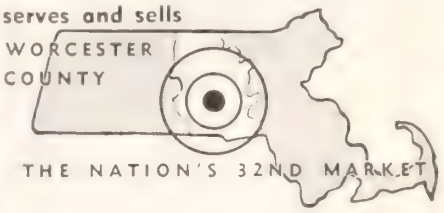
Motion Pictures for Television, Edward D. Madden, vice president and general manager: "This year will mark the survival of the fittest in syndicated film programing. More than 250 different syndicated film programs are on the air and the get-rich-quick film producers may find it almost impossible to give away shows during the coming 12 months. In addition to the 250 film programs on the air, salesmen for another 100 shows are knocking at the doors of prospective sponsors. The result: The 25 best programs—best in story, production, casting—will continue to find ready markets at fair prices while the mediocre-to-poor programs will mold in film vaults.

"The pressure for new and better programs in 1955 will continue to parallel the proved sponsor-and-audi-

Essential Coverage!

UNDUPLICATED!

WWOR-TV, CH. 14
serves and sells
WORCESTER COUNTY



THE NATION'S 32ND MARKET

Now, * Over 71,000 UHF sets Receive the Best Picture on Worcester County's Only TELEVISION STATION!

As of January 1, 1955

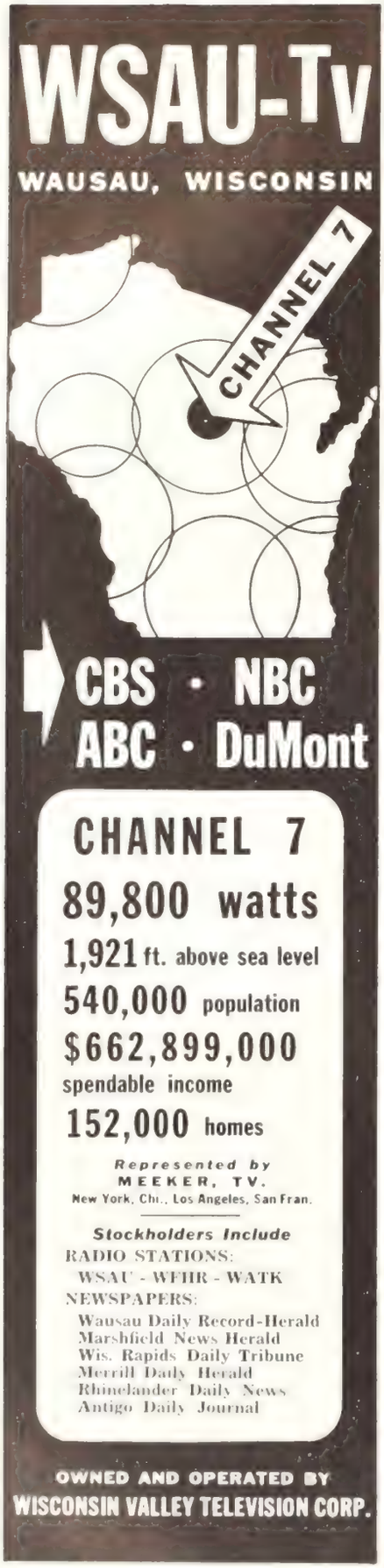
SEE PAUL H. RAYMER CO.
WWOR-TV
1ST STATION IN NEW ENGLAND'S NO. 3 MARKET
A B C — DUMONT

"Specialized Programming"
REACHES, SELLS
Los Angeles BIG 350,000 Negro Market



Joe Adams
Nation's Top Negro D.J. (also Negro spirituals).

KOWL
10,000 WATTS
Transmitter: Los Angeles, California
Executive Offices: Santa Monica, California
National Representatives:
Forjoe & Co. New York, Chicago, Dallas, San Francisco
Dora-Clayton Atlanta, Georgia
GEORGE A. BARON, Gen'l Mgr.



ence-pleasing performances of new programs like *Sherlock Holmes* and *Janet Dean, R.N.*"

* * *

NBC Film Division, Carl M. Stanton, v.p. charge Film Division: "We look forward to 1955 as the year in which new syndicated film programs of fine quality—derived from both network tv film programs and from packages produced especially for syndication—will open up new opportunities for local, regional and national sponsors, for the syndicators themselves and for the tv stations all over the country.

"I think 1955 will probably be the most decisive year in film syndication which in the past two years has grown faster than it did in its entire previous history.

"While the industry has grown up it has not really settled down—and several major problems remain to be solved before it reaches a respectable maturity.

"The most urgent of these problems, we of the NBC Film Division believe, is the current wave of price cutting and short term deals which threatens to engulf many film syndicators and degrade their programs.

"We hope 1955 is the year in which this problem is solved."

* * *

Official Films, Inc., Harold L. Hackett, president: "With the tremendous upsurge in our business here at Official Films, we see a new peak for syndication in 1955.

"Sponsors heretofore confining their advertising dollars to print media or radio are realizing that syndicated programs of top quality result in great sales impact for their products.

"Syndication continues to open bigger and bigger markets for consumer goods and services, resulting in an atmosphere we feel will be increasingly bullish."

* * *

Screen Gems, Inc., Ralph M. Cohn, vice president and general manager: "In 1955 the film syndication industry will continue to expand and grow in stature. Increased competition will force improvement in the quality of films for television. This also will be the year in which the last of the borderline and amateur producers will disappear from the business.

"It will mark the growth of Class A film syndicators who will turn out products comparable to network productions."

* * *

Sterling Television Co., Saul J. Turell, president: "Our aim is to heavily increase sales in 1955. We're definitely out for a bigger share of the market. In order to increase business, we're going to offer 12 separate ideas, or programs, to sponsors and stations. All these shows—which will embrace women's shows, children's shows and so forth—are planned for an across-the-board scheduling. We believe in the across-the-board concept, daytime as well as nighttime.

"What we'll be selling this year will be programing, not shows.

"We want to help stations solve their programing problems, not with one-shot single shows but with a complete package of programing."

Television Programs of America, Michael M. Sillerman, sales manager: "The tv film companies that deserve to maintain their competitive position in the field in 1955 must offer a diversity of properties.

"When a salesman makes a call, the prospective client should have no trouble in identifying the show being offered from the property he bought three months before.

"We feel that part of our success is based on the diversity of our properties—*Ramar of the Jungle* is the only jungle show on the air; *The Halls of Ivy* is notable for its high level of urbanity and sophistication."

* * *

Unity Television, Arche Mayers, general manager: "A lot of things are going to change this year. As the last 100 to 150 stations which have gone on the air iron out their problems, they can see clearer. Their objectives won't be so obscure. They'll know what they want and need in programing.

"The second big point: More and more stations find they can't live on the network rate card. They're buying more film programing so they'll be able to get 100 cents on the dollar for selling the show, rather than 33⅓ cents on the dollar they get from the network.

"Generally speaking, we found an improved sales position in 1954.

"We set a $6 million sales objective for 1955. In the past 10 days we've gotten $270,000 in new contracts."

* * *

Ziv Television Programs, Inc., John L. Sinn, president: "This year Ziv will double the total product being distributed as of the end of 1954.

"And we're going to sign more top names in the entertainment world to star in the new programs. The trend in syndicated tv film today is toward starring top names in order to provide instant audience appeal.

"In addition, Ziv will continue to follow its policy of filming properties such as *Mr. District Attorney* and *Meet Corliss Archer*, both of which are among the oldest radio programs.

"Ziv's gross volume over the past two years has increased two-and-a-half times. At present three Ziv shows are nearing the 200-market point. Another is in 170 markets. Two others are in more than 135 markets and the *Eddie Cantor Comedy Theatre*, although on the market for only eight weeks, has been sold in more than 125 markets.

"An expansion in the sales force is being planned to meet this increased production. And we also plan to greatly expand our foreign distribution.

"Lastly, in order to double our production in 1955, we spent $1.4 million for American National Studios (formerly Eagle-Lion), in Los Angeles. The studios are one of the major producing facilities on the West Coast.

"They'll give us more than twice as much space as we've had with our present California studios.

"Our 1955 production budget will be $9.5 million. New shows will include panel programs, situation comedies, musical comedies, dramatic programs and science-fiction pieces." ★ ★ ★

"a clean 63.5% sweep"*



*It's Navy tradition that a broom be secured to the mast of a victorious ship returning to port, indicating a clean sweep of all her opponents.

The September, 1954 Telepulse survey in the Wheeling-Steubenville market gives WTRF-TV a clean sweep in every category. Not only were the top 25 most popular programs on WTRF-TV, but 63.5% of the viewing audience between noon and midnight were tuned to WTRF-TV, Wheeling. This, Friends, is known as dominating a market, not just slightly but so predominantly that there can be no question that the only way to reach this billion dollar market is with WTRF-TV.

And here are the reasons for this overwhelming domination:

1. WTRF-TV's 316,000 watts on channel 7 delivers a clearer, sharper signal all hours of the day and night.

2. NBC programming, supplemented by ABC shows, topped off by WTRF-TV's own programs designed especially for the viewers in this market are obviously what most people want most of the time.

3. Constant promotion and untiring publicity keep reminding viewers of WTRF-TV, the BIG station in the Wheeling-Steubenville market.

If you are interested in selling this important market, call any Hollingbery office or Bob Ferguson, VP and general manager direct at Wheeling 1177.

WTRF-TV

WHEELING, W. VA.

CHANNEL 7 • 316,000 WATTS

NBC Primary • ABC Supplementary

Represented by Hollingbery

Robt. Ferguson • VP & Gen. Mgr.

Telephone WHeeling 1177

Now equipped for network color

WREX TV
CHANNEL 13
ROCKFORD, ILLINOIS

THE *only* STATION
COVERING THE
Billion Dollar
ROCKFORD-MADISON
AREA MARKET

OVER
1,000,000
PEOPLE IN THE
FIRST *Big* MARKET
WEST OF CHICAGO

WRITE FOR
WREX-TV
COVERAGE MAP
Showing this tremendous
non-duplicated CBS Coverage

CBS - ABC NETWORK
AFFILIATIONS
45,700 Watts E. R. P.
represented by
H-R TELEVISION, INC.

WREX-TV
CHANNEL
13
ROCKFORD, ILLINOIS

AGENCY AD LIBS



(*Continued from page 6*)

When Mr. Henry Ford the first made the comment, "They can have my car in any color they want just as long as it's black," he had the good fortune to be talking to the sex that is usually reticent to argue and conservative to a fault. The present two-tone pastels, the rakish lines as well as lush interiors, can be attributed solely to the ladies for that's what as well as who created the demand. Men lost this battle the day they let women put flowers in the vases of the old Mercer. So today there are car ads in *Vogue* and *Harper's* and the car copy in general books is slanted toward the Mrs. while damsels deliver a good many of our tv and radio commercials.

As for the medium itself, from early morning to the children's hour is ladies' day in television; this is as true less obviously at night but just as surely.

Other than a few programs such as Gillette's *Cavalcade of Sports, Canadian Football* and *Featherweight Boxing Fiestas,* there is hardly a show in which women viewers do not outnumber the men. The norm is about 45% to 31%, variations depending upon the time slot, type of program, feed-in. Competition and so on. Whodunit or quiz, comedy or musical, spectacular or unspectacular, the weaker sex is there in force.

Thus if you accept the premise that women in addition to doing the buying do the deciding in the vast majority of purchases made; if you have learned either through statistics or by slyly watching your wife that there is scarcely an area in which she doesn't cast the only ballot that counts, it will gratify you as an advertising man to discover that television offers a predominance of this dominant sex. Sir, do not be disgruntled as you watch the medium, replete as it is with bumbling husbands (Desi, Ozzie, Stu, Barry, Ray, Danny, Bill et al.). Don't gnash your teeth or lose any sleep over the fatale of tv femmes and the wisdom of tv wives. Just keep in mind that tv is a woman's world in the very same way that the world is a woman's tv screen. ★★★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, 40 *E.* 49 *St.*



MT. WASHINGTON TV



"Best darn salesman I've ever seen!"

And Mt. Washington TV is "the best darn salesman *you've* ever seen!" No wonder the sponsors of Disneyland, Jackie Gleason, Climax and Shower of Stars . . . to mention a few, have been sold on the Mountain. It reaches most of Maine, New Hampshire and Vermont at about half the cost of any other 3 TV stations in the area combined.

CBS-ABC **WMTW** Channel 8

John H. Norton, Jr., Vice Pres. and General Manager — REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, Inc.

BOOK

SPONSOR: North American Stevens Co. AGENCY: Direct

CAPSULE CASE HISTORY: *To promote its car book in the Los Angeles area the North American Stevens Co. bought 15-minute e.t's on Sunday evenings for four weeks. Orders started pouring in so fast that one company official, Mr. E. Schwartz, said, "KNX gave us our lowest order costs of any station used during our campaign. Orders keep coming in even from repeats on the same time spots." Program cost $169.97 a week. As a result, North American has started a 13-week series on KNX this month (January).*

KNX, Los Angeles PROGRAM: 15 minute e.t.'s

RADIO results

KITCHEN UNITS

SPONSOR: Mabee Plumbing Co. AGENCY: Direct

CAPSULE CASE HISTORY: *A guessing contest on radio pulled 17,312 prospects for the Mabee Plumbing Co. A 20-acre pumpkin field was selected and contestants were asked to guess the number of pounds to be harvested from it. Clues were displayed in the Mabee showroom and 78 announcements were run over WPEO. Cost was $7.65 an announcement. After the contest the sales staff went to work on the mailing list compiled from the postcard answers. Months later, sales are still coming into the Mabee Co. for their kitchen installation units as a result of the contest.*

WPEO, Peoria, Ill. PROGRAM: Announcements

HOISTS

SPONSOR: Harsh Hydraulic Hoist Co. AGENCY: Direct

CAPSULE CASE HISTORY: *A 13-week radio campaign provided valuable follow-up leads for the Harsh Hydraulic Hoist Co. Using early morning radio, the company scheduled five announcements per week. Announcements were geared towards arousing enough listener interest to request a booklet on hoists. Farmers were told that for 10c a day they could unload harvest and other farm products with the Harsh hydraulic hoist and a pick-up, trailer or truck. Company received 650 requests for booklets. On follow-up calls six hoists were sold and 31 persons indicated interest. Average cost per hoist is $300; total cost of sponsorship was $1,625.*

KOA, Denver PROGRAM: Western Breakfast Bell announcements

TRACTORS

SPONSOR: Manning-Westbrook Truck & Tractor Co. AGENCY: Direct

CAPSULE CASE HISTORY: *A single mention about a used tractor buy brought 30 walk-in inquiries to the Manning-Westbrook Truck & Tractor Co. The company, a local International-Harvester dealer, co-sponsors a 15-minute program of religious music three times a week. Program,* Harvest of Hymns, *has brought numerous advertising and sales promotions successes to the sponsor, company reports. Cost per program to Manning-Westbrook is $4. Sponsor calls its radio advertising budget "the best money we ever spent."*

WBAW, Barnwell, S. C. PROGRAM: Harvest of Hymns

FLOUR

SPONSOR: Quaker Oats Co. AGENCY: Clinton E. Frank Co.

CAPSULE CASE HISTORY: *In an effort to increase sales for Aunt Jemima Self-Rising Flour in the New York area, the Quaker Oats Co. launched a radio campaign. With two daily programs on WWRL,* Doc Wheeler's Morning Spirituals *and* Dr. Jive, *in the afternoon (three 15-minute segments a week each), sales soared "considerably" in a year's time. Cost was $250 a week. WWRL and the Quaker Oats Co. started a joint merchandising campaign using window displays, posters, counter cards and contests. In one contest station received 6,000 requests for a free record.*

WWRL, New York PROGRAM: Doc Wheeler's Morning Spirituals; Dr. Jive

DRY GOODS STORES

SPONSOR: Cookeville Dry Goods Assn. AGENCY: Direct

CAPSULE CASE HISTORY: *Habits can be changed by radio. It's customary for the dry goods shops in Cookeville to close on Wednesday afternoons. This year the group of stores decided to remain open on the Wednesday afternoon before Thanksgiving. Not knowing what to expect, the stores bought air announcements to run only on Tuesday and Wednesday, spending just $50. Every store in town reported brisk business. One store did five times the volume of business it had done on the corresponding Wednesday last year; another reported a volume seven times greater.*

WHUB, Cookeville, Tenn. PROGRAM: Announcements

BLANKETS

SPONSOR: Crown Furniture Store AGENCY: Direct

CAPSULE CASE HISTORY: *Crown Furniture Store decided to test radio pull with a special Sunday morning telephone promotion on 90 blankets it had in stock. Store bought eight announcements for 7 November. Blankets sold for $7.77 and were available for 77c down and $1 a week. A number of special operators were placed in the store to take calls. By afternoon the 90 blankets in stock were completely sold out and 90 more had to be ordered from Atlanta. Store also opened 54 new accounts as a direct result of the radio promotion. The cost to sponsor was $36 and netted company $1,398.60 sales in one day.*

WKAB, Mobile PROGRAM: Announcements

WERD

ATLANTA'S TOP INDEPENDENT

MOVES GOODS FAST IN THIS

$100 MILLION MARKET



The WERD listening audience predominantly made up of the 290,000 Negroes in the WERD coverage area, is responsive, loyal and partial to the specially-designed programming of this Negro-owned and managed 1000-watt outlet

More and more national advertisers are discovering that the magic formula for top sales in one of America's top markets is

WERD

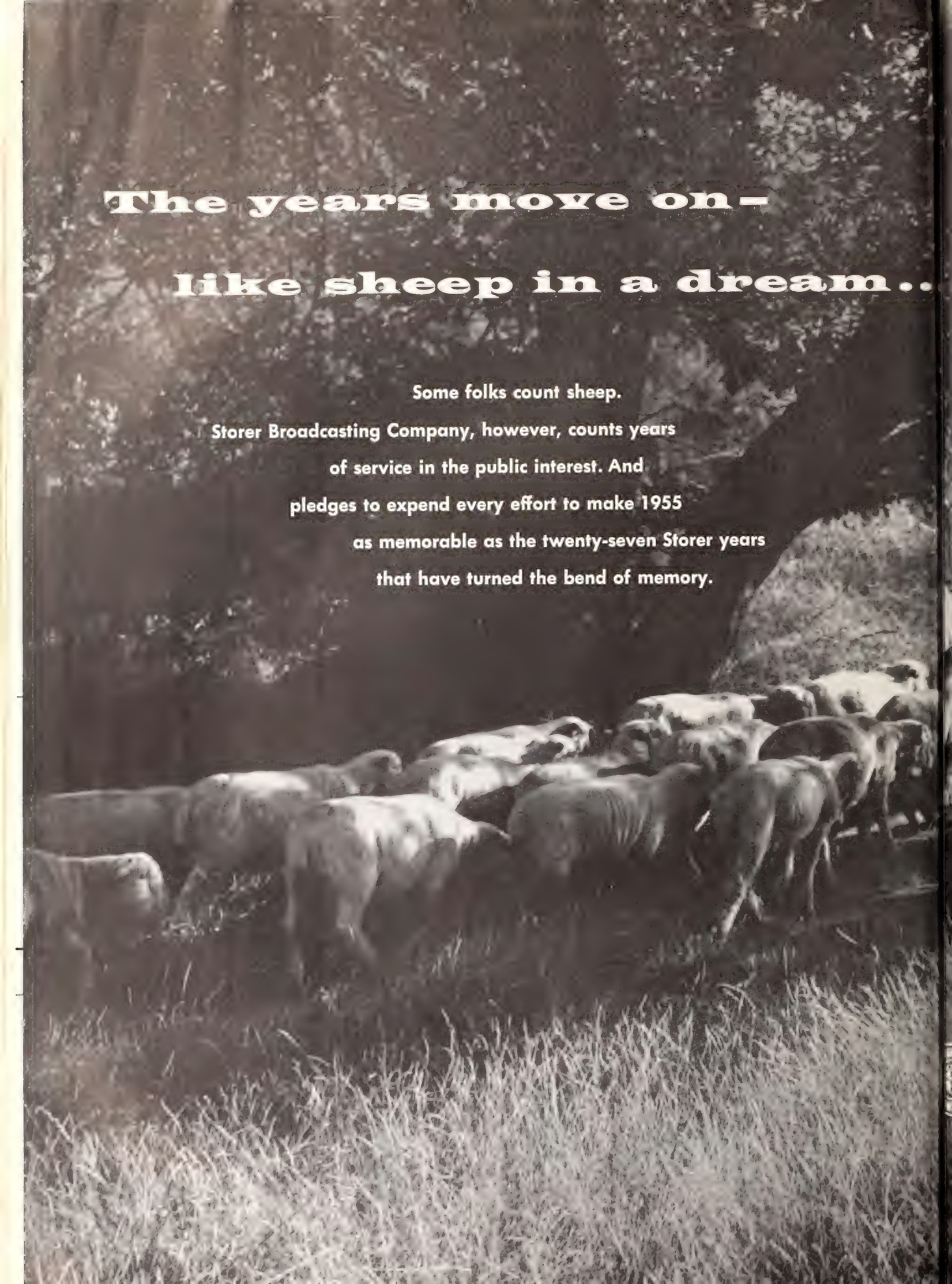
AMERICA'S FIRST NEGRO-OWNED RADIO STATION

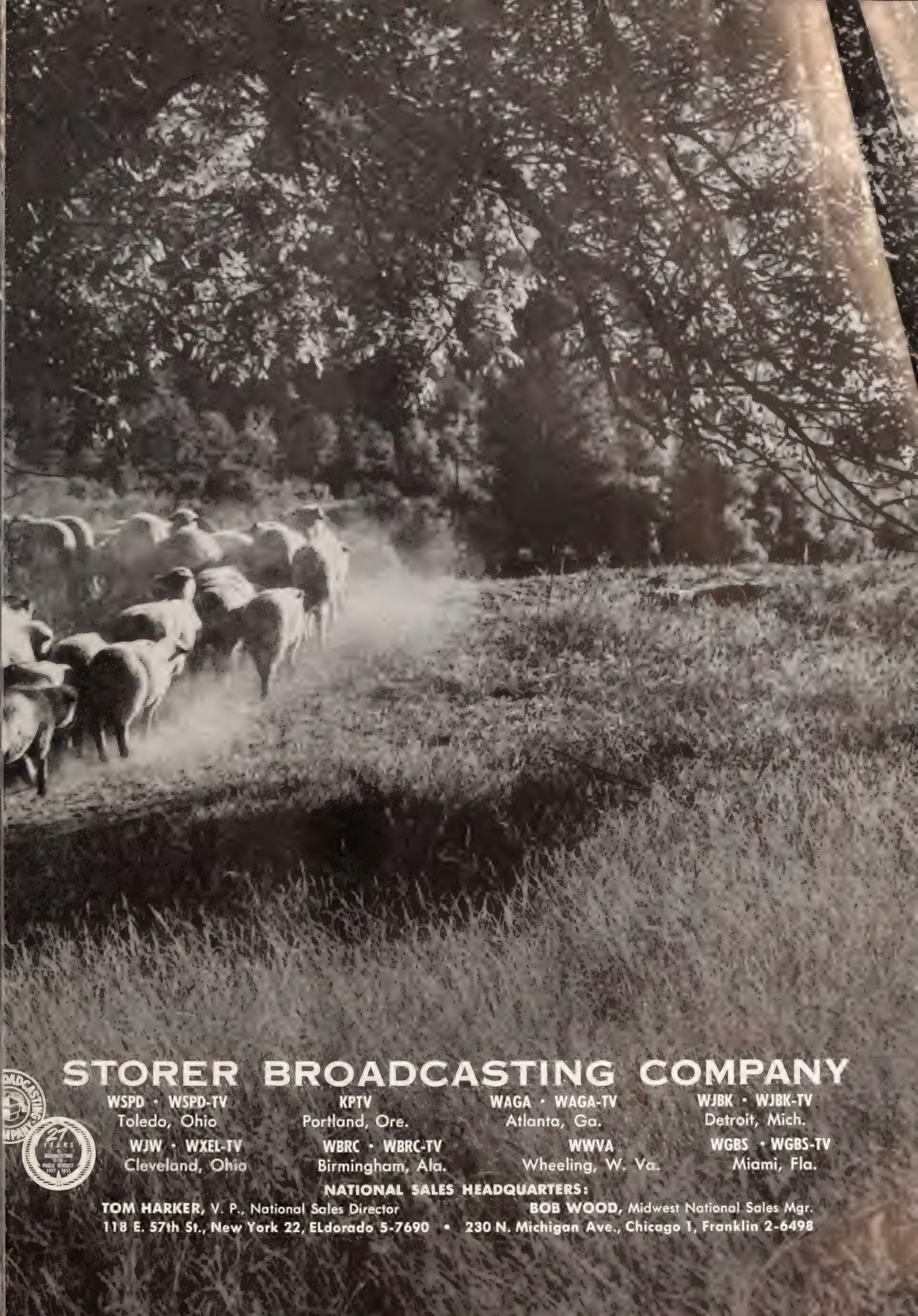
860 kc 1,000 watts

Radio Division—Interstate United Newspaper, Inc.

Represented Nationally By JOE WOOTTON

J. B. BLAYTON, JR., *General Manager*


The years move on–
like sheep in a dream..
Some folks count sheep.
Storer Broadcasting Company, however, counts years
of service in the public interest. And
pledges to expend every effort to make 1955
as memorable as the twenty-seven Storer years
that have turned the bend of memory.



STORER BROADCASTING COMPANY

WSPD · WSPD-TV
Toledo, Ohio

KPTV
Portland, Ore.

WAGA · WAGA-TV
Atlanta, Ga.

WJBK · WJBK-TV
Detroit, Mich.

WJW · WXEL-TV
Cleveland, Ohio

WBRC · WBRC-TV
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WGBS · WGBS-TV
Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
118 E. 57th St., New York 22, ELdorado 5-7690 •

BOB WOOD, Midwest National Sales Mgr.
230 N. Michigan Ave., Chicago 1, Franklin 2-6498

TO SELL
JACKSONVILLE
(and the rich Northeast Florida market . . .)
BUY



WJHP-TV
Channel 36

§ § §

76,500 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT
Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville EX 8-9751 or New York MU 7-5047.

§ § §

WJHP-TV
JACKSONVILLE, FLORIDA
276,000 watts
on Channel 36

Represented nationally by John H. Perry Associates



agency profile

Curt A. Peterson

V.p. and radio-tv director
Marschalk and Pratt Division, McCann-Erickson, New York

Curt Peterson is a tall, silver-haired man who looks as though he'd be at ease on either side of the footlights or a tv camera. And, as a matter of fact, he has been. Some 30 years ago, when he came to New York from the University of Oregon, he started out as a singer.

"I studied voice in pretty good company," Peterson recalls. "Two of my fellow voice students were Thomas Dewey and my wife."

Curt Peterson himself married a theater actress, Ruth Matteson. Mrs. Peterson, of course, continued her acting career, including numerous Broadway and tv shows. She's currently appearing in *Sailor's Delight* with Eva Gabor.

"The show's supposed to hit Broadway sometime in January," Peterson added.

Peterson's own work is entirely confined to the other side of the mike or tv camera today. As head of the radio-tv department of Marschalk and Pratt, Peterson has been particularly busy with two spot accounts: Esso Standard Oil and International Nickel.

"To date, our merger with McCann-Erickson has not affected this department," Peterson explained. The merger, which occurred early in January, is unusual in agency history in so far as Marschalk and Pratt Division of McCann-Erickson is expected to continue operating independently at the job of servicing the accounts already within the shop. It's likely that McCann-Erickson will eventually push some of its own industrial accounts through Marschalk and Pratt, since the latter is particularly heavy in industrial accounts.

"Biggest problem with spot radio and tv accounts is the setting and insuring of certain standards of performance on the various stations," says Peterson. In the case of Esso alone, this means policing some 53 radio and 18 tv stations.

Peterson has devised a system that both the client and stations like: Every station is supplied with a booklet of instructions and suggestions. These booklets include the agency's reasoning behind a certain approach to programing and commercials for the client. They also include instructions about the format of the show (four daily newscasts in the case of Esso), the delivery of the commercials, suggested camera angles and emergency instructions, props, sets and color of sets. ★ ★ ★



FREE & PETERS

INC.

Pioneer Station Representatives Since 1932

FOR LATEST INFORMATION, CALL

NEW YORK
250 Park Ave.
Plaza 1-2700

CHICAGO
230 N. Michigan Ave.
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DETROIT
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Woodward 1-4255

ATLANTA
Glenn Bldg.
Main 5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798

EXCLUSIVE NATIONAL RADIO REPRESENTATIVES:

EAST SOUTHEAST			
WBZ + WBZA	Boston + Springfield	NBC	51,000
WGR	Buffalo	NBC	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WPTF	Raleigh—Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000
MIDWEST SOUTHWEST			
WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth—Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	50,000
WIRE	Indianapolis	NBC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth—Dallas	NBC-ABC	50,000
KENS	San Antonio	CBS	50,000
MOUNTAIN AND WEST			
KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu—Hilo	CBS	5,000
KEX	Portland	ABC	50,000
KIRO	Seattle	CBS	50,000



When She Talks . . .

They Listen!

☆ **NINA WRIGHT**

Packs her daily morning program with a wealth of information, helpful to both urban and rural housewives. Broadcast from her kitchen, Nina places major emphasis on the important subject of food. In addition, she frequently discusses other subjects of vital importance to women—fashion, good grooming, current events and civic affairs. Guest interviews are often a part of her interesting programs.



Several times each month, Nina Wright is invited to appear as featured speaker at area functions, or to give homemaking and cooking demonstrations. In towns and cities throughout KSOO's 60-County Coverage Area this past summer, the average attendance at a Nina Wright appearance was 24% of the total population. The only publicity used to attract housewives to these events were announcements in the "NINA WRIGHT SHOW" itself. Yes, when Nina Wright talks, homemakers listen. And when Nina Wright sells your product, homemakers BUY! This popular KSOO "Personality Show" draws listeners at a low cost per thousand of approximately *13 cents.

*based on Nielsen Coverage Service Figures

NINA WRIGHT SHOW

10:25 A.M.—Mon. thru Fri.

KSOO®

☆ Sioux Falls, S. D.

Nationally Clear Channel 1140 KC
ABC Radio Affiliate

10,000 WATTS DAYTIME
5,000 WATTS NIGHTTIME

Represented Nationally by Avery-Knodel, Inc.

SPONSOR BACKSTAGE



(*Continued from page* 20)

may say: "Hey, let's lay off that Buick. They've got to get that $11,000,000 back some way, and they'll probably tack it on to the price of the car."

Milton Berle performed somewhat the same kind of a caper when he made his National Broadcasting Company deal a few years ago. The general impression was created by stories Berle and his people planted that NBC was giving him the tube plant in Lancaster, the new studios in Burbank, the key to General Sarnoff's safety deposit vault and untold millions of dollars. Berle happily, during that period, used the gag, "They're changing the name to the National Berlecasting Company."

I was on *Billboard* at the time, and the then president of NBC, Joe McConnell, showed me the contracts—off the record, of course. It was a good deal for Berle, but a fine deal for NBC, too. Berle's services as a guest on other shows, his talents as a producer and many other elements were available to NBC, all for the one over-all price. When the Gleason-Buick deal winds up, I imagine the same situation will be true.

What sponsors or their agencies can do to check the enthusiasms of fellows like my friend. Bullets, I don't know, but it's something worth thinking about. On the subject of Gleason, I wonder about one other phase of sponsor-talent relationships. It wasn't too many years ago that Gleason was doing a show on Du Mont. I went on his show one night to give Eddie Fisher (whom we were then kicking off at RCA Victor) an award. It didn't take a showman genius to recognize that Gleason had a fresh, driving, tireless talent, which, properly developed, could give a tv advertiser a top show. I'm pretty sure Buick, or any other advertiser, could have made a long-term deal with Jackie at that point, at considerably less than they're making the deal now. Even if it isn't $11,000,000.

What I mean is: Why don't advertisers or their agencies spend a little more time having people with experience and background canvass newer, as yet not-at-the-top talent, but talent with potential and build with them, to the top? Considering the importance of their tv properties to the advertising programs of the nation's biggest firms, it would seem to me this might be considered a legitimate part of their development program, even as they develop sales, manufacturing and other internal talent. ★ ★ ★



Agency and client •
behind closed doors •
chopping on the schedule •
your medium, your market
are mentioned • a question
is raised • the agency man
reaches for Standard Rate . . .

Brother, what a grand feeling to know that

you are there

in a Service-Ad near your listing.

For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of all SRDS monthly editions; or call a Standard Rate Service-Salesman.

Note: According to a study of SRDS use made by National Analysts, Inc., 83% of all account men interviewed have SRDS available at meetings in clients' offices.

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

"Should a client worry if the critics pan his show?"

THE PICKED PANEL ANSWERS

CRITICS' PAN NO BLOCK

By Roland Martini
V.P., Radio-Tv Director
Gardner Advertising, New York



That's a little like asking how a father feels when his son comes home with a black eye. If it's just a black eye and there are no broken bones, and the boy shows no apparent psychic trauma, the old man might ignore the whole thing with a "boys will be boys" . . . or he might stop long enough to tell junior not to lead with his right.

However, if the boy has been set upon and beaten up so severely that he needs hospitalization, parental concern will manifest itself right to the local precinct for immediate action.

When a high percentage of critics pan a show during its first two or three weeks on the air, the assault may start a panicky chain reaction. The panning will bother the agency, the client, the board of directors, the stars, the network, the time salesman . . . and, armed with this high-percentage report, the agents, packagers, competitors will move in like morticians. Under these unfortunate circumstances, the whole business could become a rout.

Happily, such a grisly thing rarely happens. Critics, like ratings, display very little unanimity. In some instances when there has been a high percentage of negative critical reaction, this has not deterred the public, the clients, or the networks from proceeding.

A classic example is the *Today* show. Many critics ridiculed it as "Weaver's Folly" when it went on the air in 1952. I understand that *Today* grossed about $9,000,000 in 1954. What a beautiful folly!

The record also shows a considerable coolness on the part of the critics to the spectaculars, yet the Nielsen Index reports that each of these special one-shot programs has been seen by an audience of more than 31,000,000 viewers, and each has thus ranked among the top 10 programs on tv.

On the other hand, there is a show now being sponsored that has consistently received high praise from the critics. Beautifully written, produced, and acted, its rating is so pitifully low that in spite of the wonderful reviews, this show will fold up its sets and depart with the new year. What worried the client here was not the critics, but the high cost-per-1,000 viewers. Unfortunately, the critics were ready for the show but the viewers were not. In fact, the warm praise from the critics was responsible for keeping the show on the air for over a year, in the forlorn hope that it would break through to the public. There was no break.

But not all is unpleasantness. There are happy occasions when the critics and the viewers discover a show simultaneously. The critics are generous in their praise, the public tunes in, the client is happy, and the cost-per-1,000 is a happy little figure. This seems like a dream situation—but one with substance. In fact, it has a name: the *George Gobel Show*. And happily, we have something to do with it.

If the critics say "Nay!"

How important are the critics' reviews of a new air show to a sponsor? According to SPONSOR's panel of agency executives, the influence of the radio and tv critics is limited, though they do play a valuable role in the launching of a new program. Negative reviews won't ruin a show, the panel agrees; positive reviews can help build a show but can't make it a successful vehicle. With tv, the audience has a chance to be its own critic, and in its hands lies the eventual fate of a show.

CAN'T MAKE OR BREAK SHOW

By Read H. Wight
V.P. and Director of Radio and Tv
J. M. Mathes Inc., New York



Just how worried a sponsor should be when critics pan his show depends on *why* they pan it. If, for instance, they pan it because it is in poor taste, then the sponsor has reason to be concerned. But generally speaking, a negative reaction on the part of the critics is not going to demolish a program or have too great an effect on its eventual popularity (or lack of it). Remember *Abie's Irish Rose* and Robert Benchley?

A positive approach, on the other hand, can be very effective in building a show. If John Crosby or Harriet Van Horne, for instance, say that such-and-such a show opened last night and was poor, I doubt if the average viewer would be impelled to view it; but if Crosby or Van Horne enthusiastically underwrite a program and say it's great, it's realistic, it has impact, see it—the chances are you will make a mental note to do so. Often, a

harsh attack on a favorite star builds a sympathetic audience.

The radio and tv critics can't make or break an air show in the same sense as the Broadway show critics can affect a stage production. With tv, the shows are there for all to see, and everyone is his own critic—with the tune-out dial at his fingertips. But it is a different story when a person is considering spending perhaps $15 for theatre tickets—he's only going to see that show once and he looks to the critics for guidance in helping him make up his mind.

Some reviewers, in not liking a tv show, actually help improve it. They make specific remarks on what they did not like about it, which often help the creators of the show to strengthen the weak spots. *My Little Margie* is a case in point.

Actually, there is no black or white to this question. Just as rating systems are guideposts, so the reactions of critics may be valid guideposts in developing a show. A sponsor—and his agency—can't ignore any straw in the wind.

PUBLIC'S OPINION PREVAILS

By Norman W. Glenn

V.P., Director Broadcast Planning Doherty, Clifford, Steers & Shenfield, N. Y.



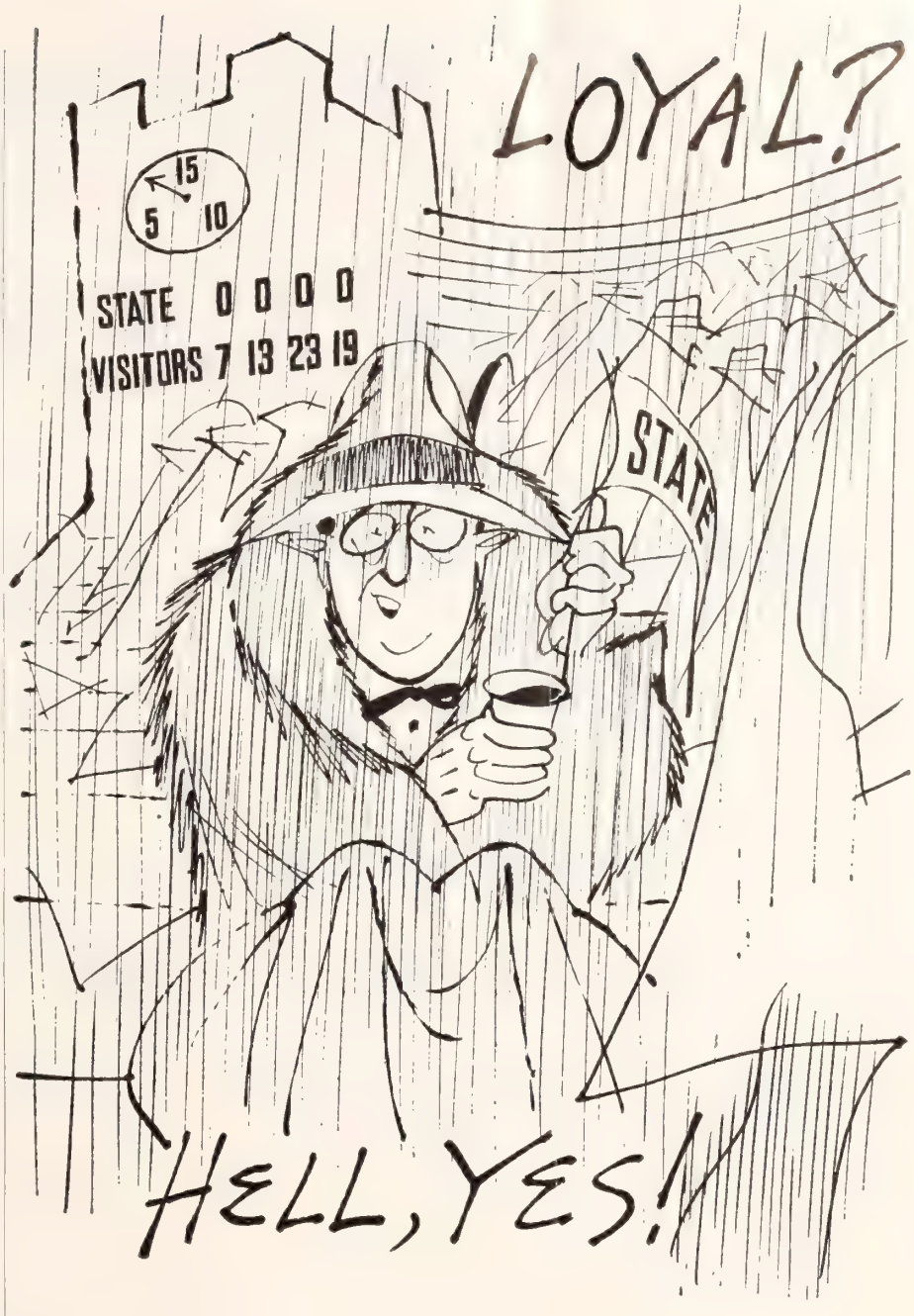
He should worry only if the critic's taste coincides with that of the general public — which is a backhanded way of saying that the critic's influence on the tuning habits of his readers is minor.

On Broadway, things are different: the critics hold a life or death power over new plays. The public relies on the judgment of play reviewers because theatre-going is expensive and inconvenient.

But broadcasting is not Broadway. "Catching a new tv show" costs nothing, and if the viewer doesn't like it, he can find other entertainment without leaving the room. Nowhere else in the entertainment world is it so easy for the public to sample new offerings and form its own opinions.

Does this mean that the critic is completely without influence? Not

(*Please turn to page* 97)



Sponsors pile up winning seasons, one after the other, with WBNS. We've got loyal listeners (in fact . . . more listeners than all other local stations combined). Our fans stick with us through the TOP 20 PULSE-rated programs and follow through with record purchases of WBNS-advertised products.

CBS for CENTRAL OHIO

WBNS radio

ASK JOHN BLAIR

COLUMBUS, OHIO

1ST Telepulse in Sioux City, Iowa proves KVTV dominance

Top 10 shows
Top 23 shows
24 out of top 25
} **ARE ON KVTV**

All with a rating of 40 or better

The week of November 8-14, Telepulse moved into Sioux City, Iowa, and conducted the first television survey in this "2nd largest" of Iowa's markets. The results show clearly that KVTV dominates completely.

KVTV PULLS A 77 SHARE-OF-AUDIENCE RATING

Throughout the test week, Monday through Sunday, 6 p.m. to midnight, KVTV rates a spectacular 77 in share of audience. Whether it's local-live, film or network, the dominant station in Sioux City is KVTV.

Which all goes to show

KVTV is the television buy in Siouxland



Ask your Katz man for all the facts.

KVTV Channel 9
SIOUX CITY, IOWA
CBS ABC DUMONT

A Cowles station. Don D. Sullivan, Advertising Director. Under same management as WNAX-570, Yankton — in the land where radio reigns.

TV COMPARAGRAPH OF NETWORK PROGRAMS

SUNDAY

No network programing	Omnibus 5-6:30 (ends 1 Jan; rpt 30 Jan) Participations	No network programing	Meet the Press Pan Amer World Airways JWT alt wks Johns-Manville JWalt wk JWT $3500	No network programing	No network programing	No network programing
	You Are There Electric Co Adv Ayer alt wks Prudential Ins L-H 10-10:30 C&H $24,000		Roy Rogers Gen Foods grape nuts post toasties E-Hy F B&B $26,000			
You Asked For It Ruthrauff & Ryan Buick prod (ends 26 Dec) L&F	Lassie Campbell Soup 4 Hy F BBDO $27,000		People Are Funny Franley Corp paper mate pens FC&B Ted Cruz 7:30-8 110-115 Hy Burnett $12,500	No network programing m-f	No network programing m-f	No network programing m-f
Ford Theatre Playhouse L&H $13,500	Private Secy Ronald Reagan 7-8 NBC strikes 119 NT F BBDO $27,000	No network programing	Mr Peepers Reynolds Metals 6 NY L (3 wks in 4) (see bel) Seeds $21,000	Kukla, Fran & Ollie 30 Ch co-op L John Daly News Sat 10:30-10:45 Buchanan alt wk $15,000	No network programing m-f	No network programing m-f
Fossil-Cole Playhouse Ayer alt wks Bliss $24,000	Toast of the Town 8 Lincoln-Mercury Dealers 123 NY L 8-9 K&E $32,500	No network programing	Name's the Same Ralston-Purina Guild, Bascom & Bonfigli $7500	Jack Benny Jell-O 30 NBC strikes 119 NT F BBDO $55,000	D Edwards News 5 min Home Prod 5 NY m-sat L Blow $22,000 Perry Como 15 NY m-f L&M Lambert Pharm alt wks L&W $27,000	Captain Video 30 NY m-f L co-op Morgan Beatty Miles Labs aspirin, 1-a day Wade $12,500
The Big Picture 1 NT F		Colgate-Palmolive Comedy Hour Colgate 2 NY 4-5 (3 wks in 4) 8-9 Sun Spectaculars 4-5 Hazel Bishop Raymond Spector Sunbeam Corp Perrin-Paus $200,000	Ty Reader's Digest 30 Sun 5-5:30 Alt NBC R&R	Burns & Allen Lightning Conc 121 Hy alt wks F Gen Foods Grocheck titles BBDO $31,000	No network programing	No network programing
Break the Bank Dodge Div, Chrysler Corp L Imet $12,500 No network programing	GE Theatre General Elec 4 NBC L BBDO (ends 1 Jan) $17,500 Hartford Fire Ins Co Pharm L C,S&AB	Voice of Firestone Firestone Tire & Rubber 7 NBC alternate F&J $18,000	Talent Scouts Thos J Lipton tea, soup mixes, frozen dessert 2 NY alternate L	Life with Father CBS Columbia 13 NY L Bates $30,000 Hails of Ivy Intl Harvester Burnett alt wk 52 NY L Neil Brunell 5 NY F McE $51,000	Milton Berle 90 Hy Bldg Block Div, GM Buick Rudner $80,000 Price alt with Martha Raye 30 NBC Hazel Bishop 104 NY Spector $90,000 Bob Hope 6-7 Hy Lever Bros Gen Fds Y&R $75,000	Life is Worth Living (Bishop Sheen) Admiral Corp 27 NT L Erwin, Wasey $12,000 Studio 57 H J Heinz Co. Maxon $23,000
Your Favorite Playhouse Brooks Myers 6 Hy F DCSS	Life Begins at 80 Serutan Co serutan 8 NBC L Kleister $4500	Goodyear TV Playhouse 9 Hy Goodrear Tire & Rubber 8 NY 41L alt wks Y&R $32,000	I Love Lucy (ARC) alt wk Philip Morris cigs 135 Hy F Blow $35,000	Twenty Questions Florida Citrus Commission 2 NBC L JWT $10,800	Danny Thomas Alt wk sponsors America The Beautiful mail SSCB (see bel) Dodge, Chrysler; 13 NY Grant $28,000 U.S. Steel Theatre US Steel Corp 9 NY 9:30-10:30 alt wks BBDO $35,000	Meet Millie Pharmaceuticals Kleister alt wks 52 NY L SSCB $20,000 The New Red Skelton Show Del Mar Gardens alt wks N C Tibbals Jr. NL&B
Ford Theatre Playhouse Broadway Open House Jerry Lester 90 NBC strikes Earle Ludgin $10,500	Father Knows Best P Lorillard Kent cigs 7 NY F Y&R $30,000	Loretta Young Show 7 PAG tide, lux 7 NBC alt wks B&B $30,000	Professional Boxing & Agnes $35,000	Medic Colgate 9 wks (4) Dow Chemical 15 Hy F McManus, John & Adams $35,000	Masquerade Party Kenmark Mfg (costume jewelry) Mogul alt wks Y&R $11,000 Who Said That? Nestle Co Nestle's Quik Serutan $4200	The Millionaire Motion pictures prm, palmolive prm, ovaltine 116 NY L Esty $11,000 I've Got a Secret R J Reynolds cavalier cigs 109 NY F Esty $10,000
Break the Bank Dodge Div, Chrysler Corp L Imet $12,500 No network programing	What's My Line? Remington Rand Y&R alt wks Jules Montenier cosmetic pore 68 88 NY L Earle Ludgin $10,500	Studio One Westinghouse appliances TV, radio, sets, tube, toilet plane mirs 7 NY L M-E $31,000	Professional Boxing (cont'd) At Ringside 2 NY co-op L	Truth or Consequences P Lorillard Kent cigs 9 Hy L&N $12,000 It's a Great Life Chrysler-Plymouth Div Hy F McCann-Erickson $30,000	Compton $22,000 Armstrong Circle Theatre Arms cong Cork for cortrings 8 NBC BBDO $20,000	This is Your Life P&G; Gleem Compton Host Bishop Jr. Hy L Raymond Spector $14,000 Big Town Lever Bros SSCB, McE, Dglby, Benson & Mather A-C Spark Plug 7 NY alt wk F Brother $18,000
Ed Sullivan Show Sun News Spec't Norwich pepto bismol, unguentine 80 NY L B&B $1750	No network programing m-sun	No network programing	No network programing m.t.th.f	No network programing m-f	No network programing	No network programing m-f

MONDAY

No network programing m-f	No network programing	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
Kukla, Fran & Ollie 30 Ch co-op L John Daly News 5 min Sat 10:30-10:45 Buchanan alt wk $15,000	No network programing	D Edwards News 5 min Home Prod 5 NY m-sat L Blow $22,000 Perry Como 15 NY m-f L&M Lambert Pharm alt wks C&W $27,000	Captain Video 30 NY m-f L co-op Morgan Beatty Miles Labs aspirin, 1-a day Wade $12,500	No network programing	No network programing	No network programing
Name's the Same Ralston-Purina Guild, Bascom & Bonfigli $7500	Voice of Firestone Firestone Tire & Rubber 7 NBC alternate F&J $18,000	Talent Scouts Thos J Lipton tea, soup mixes, frozen dessert 2 NY alternate L	Life with Father CBS Columbia 13 NY L Bates $30,000	Hails of Ivy Intl Harvester Burnett alt wk 52 NY L Neil Brunell 5 NY F McE $51,000	Studio 57 H J Heinz Co. Maxon $23,000	
Twenty Questions Florida Citrus Commission 2 NBC L JWT $10,800						
Danny Thomas Alt wk sponsors America The Beautiful mail SSCB (see bel) Dodge, Chrysler; 13 NY Grant $28,000 U.S. Steel Theatre US Steel Corp 9 NY 9:30-10:30 alt wks BBDO $35,000	Meet Millie Pharmaceuticals Kleister alt wks 52 NY L SSCB $20,000 The New Red Skelton Show Del Mar Gardens alt wks N C Tibbals Jr. NL&B					
Elgin Hour Elgin Nat'l Watch NT 9:30-10:30 alt wks Y&R $12,000 Stop the Music Exquisite Form Brassiere Grey alt wk Quality Jewelers Grey alt wks Grey $16,000	Danger CBS Radio Network Hazel Bishop alt wks 52 NY L Cohen $14,000 See It Now Aluminum Co of America 2 NY L&F PSR $18,000					
Amer Tob Lucky strikes 52 NY alt m 45L Y&R $12,000						
BBDO $36,000						
No network programing m.t.th.f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f

TUESDAY

No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
Kukla, Fran & Ollie 30 Ch co-op L John Daly News Sat 10:30-10:45 Buchanan alt wk $15,000	No network programing	D Edwards News 5 min Home Prod 5 NY m-sat L Blow $22,000 Jo Stafford Gold Seal Co 5 NY L C-M $12,000	Captain Video 30 NY m-f L co-op Morgan Beatty Miles Labs aspirin, 1-a day Wade $12,500	Norby Eastman Kodak 15 NY L JWT $48,000 Coke Time (Eddie Fisher) Coca Cola Co 102 NY w-f L D'Arcy $22,000 Camel News Caravan R J Reynolds m-f (see mon) Esty	Dinah Shore Chevrolet Dlrs Hy to th L Campbell-Ewald $18,000 Camel News Caravan R J Reynolds m-f (see mon) Esty	No network programing
Cavalcade of America Du Pont 2 NY L BBDO $35,000	No network programing		Dinah Shore Chevrolet Dlrs Hy to th L Campbell-Ewald $18,000 Camel News Caravan R J Reynolds m-f (see mon) Esty			
Disneyland 2 30 Sun Amer Motors Geyer, Morey, Ballard, Inc 1 hr Sat 7:30-8:30 Campbell-Mithun 1 hr alt wks 10 Hr I&P 1 hr then $74,250 Stu Erwin Show Lever & Mum LAM filters Hy C&W $17,000	Kukla, Fran & Ollie 30 Ch co-op L John Daly News Sat 10:30-10:45 Buchanan alt wk $15,000 Liggett & Myers Chesterfield 30 Sun 7:30-8 CBS Columbia 52 NY L Lanny Ross Campbell-Mithun 1 hr alt wks 10 hr I&P 1 hr then $37,375	No network programing	Captain Video 30 NY m-f L co-op Morgan Beatty Miles Labs aspirin, 1-a day Wade	No network programing		
Godfrey & His Friends Toni home perm Gen Fds W&G 8-8:30 General Motors Frigidaire FC&B alt wks 8:30 9 Thrifticards Mills Burnett alt 30 NBC NY L						
The Millionaire Motion pictures prm, palmolive prm, ovaltine 116 NY L Esty $11,000 I've Got a Secret R J Reynolds cavalier cigs 109 NY F Esty $10,000	Chicago Symphony Orchestra Ch					
Blue Ribbon Bands Patent Brewing 20 NY alt wks 39 mins to concr Warwick & Legler $17,000 Best of Broadway alt wks 40 Westinghouse McCann-Erickson 1 hr $100,000 Red Barber's Corner State Farm Ins Bur Needham, Louis & Brorby NL&B $1600	Down You Go Celotex Union 26 NY L Frank-Law $10,000 No network programing					
Chromecraft Longines w.m.f (see mon) V A Bennett No network programing m-f	No network programing					
No network programing	No network programing	No network programing	No network programing	No network programing	No network programing	No network programing

WEDNESDAY

No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
Kukla, Fran & Ollie 30 Ch co-op L John Daly News Tide, Water Oil 5 NY m-sat L Buchanan alt wk $15,000	No network programing	D Edwards News 5 min Mfg Rendish 5 NY m-sat L Ludgen $22,500 Perry Como L&M chesterfields 15 NY m-f (see mon) Cmpb'm & Walsh	Captain Video 30 NY m-f L co-op Morgan Beatty Miles Labs aspirin Wash m-f L Wade	No network programing		
Disneyland 2 30 Sun Amer Motors Geyer, Morey, Ballard, Inc 1 hr Sat 7:30-8:30 Campbell-Mithun 1 hr alt wks 10 hr I&P 1 hr then $37,375	No network programing					
Godfrey & His Friends Toni home perm Gen Fds W&G 8-8:30 General Motors Frigidaire FC&B alt wks 8:30 9 Thrifticards Mills Burnett alt 30 NBC NY L						
Masquerade Party Kenmark Mfg (costume jewelry) Mogul alt wks Y&R $11,000 Who Said That? Nestle Co Nestle's Quik Serutan $4200						
Kraft TV Theatre Kraft Foods (extra cheese) 52 NY 43L JWT $24,000						
Blue Ribbon Bands Patent Brewing 20 NY alt wks 39 mins to concr Warwick & Legler $17,000 Best of Broadway alt wks 40 Westinghouse McCann-Erickson 1 hr $100,000 Red Barber's Corner State Farm Ins Bur Needham, Louis & Brorby NL&B $1600	Down You Go Celotex Union 26 NY L Frank-Law $10,000 No network programing					
Chromecraft Longines w.m.f (see mon) V A Bennett No network programing m-f	No network programing					
No network programing	No network programing	No network programing	No network programing	No network programing	No network programing	No network programing

THURSDAY

No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
Ollie 30 Ch co-op L John Daly News Tide, Water Oil 5 NY m-sat L Buchanan alt wk $15,000 Lone Ranger (Clayton Moore) Silvercup Bakeries 52 NBC strikes Hy DFS $18,000	No network programing	D Edwards News 5 min Pub nat'l health (see bel) SSCB Campbell-Ewald Camel News Caravan R J Reynolds m-f (see mon) Esty	Captain Video 30 NY m-f L co-op Morgan Beatty Miles Labs aspirin Wash m-f L Wade	No network programing		
Soldier Parade 30 Sun 11-11:30 Treasure Man in Action Chevrolet Dlrs Hy to th L Campbell-Ewald $16,000	Dinah Shore Chevrolet Dlrs Hy to th L Campbell-Ewald Camel News Caravan R J Reynolds m-f (see mon) Esty					
The Ray Milland Show Gen Electric 30 NBC L Maxon $29,500 Climax (dramas 4 wks) or 41 Chrysler Corp Hy 8:30-9:30 L M-E $50,000 Shower of Stars (variety, 1 wk in 4) Chrysler M-E $100,000						
Climax and Suspense Stars 30 9:30 Chrysler Corp McCann-Erickson (see above) Hy 9:30-10:30 JWT $22,000						
Pond's Theatre (cont'd) Blow $21,000 Name That Tune Carter, arrid 30 Hy alt wk L SSCB (see bel) Lever Bros Hy 45 Hy alt wk L SSCB $11,000						
Public Defender Philip Morris 57 Hy Blow $21,000 Name That Tune Carter, arrid 30 Hy alt wk L SSCB (see bel) Lever Bros Hy 45 Hy alt wk L SSCB $11,000						
Lux Video Theatre Lever Bros. Hy 10 11 JWT $45,000						
No network programing m.t.th.f	No network programing	No network programing	No network programing	No network programing	No network programing	No network programing

FRIDAY

No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing	No network programing	No network programing
Kukla, Fran & Ollie 30 Ch co-op L John Daly News Tide, Water Oil 5 NY m-sat L Buchanan $15,000 Rin Tin Tin Nat'l Biscuit Co shredded wheat Hy F K&E $28,000	No network programing	D Edwards News Pharmaceuticals NY (cont) Edw Kleitner Perry Como L&M chesterfields 15 NY m-f (see mon) Cmpb'm & Walsh	Captain Video 30 NY m-f L co-op Morgan Beatty Miles Labs aspirin Wash m-f L Wade	No network programing		
Ozzie & Harriet Lambert Pharm Lambert & Feasley Hotpoint appliances 67 NY alt wks L Maxon $30,000 Ray Bolger Show Lehn & Fink Sprudy gray comp 78 Hy L&N $28,000	Mama Gen Fds mayo, instant coffee, minute rice 52 NY L B&B $24,000 Topper R J Reynolds camel cigs 34 NY Esty Procter & Gamble B&B $27,000					
Dollar a Second Mogen David Wine 116 NY L Weiss & Geller $12,500 Our Miss Brooks Gen Fds (nat'l adv, instant coffee, minute rice, blue bird bldgs) 78 Hy F Y&R $26,000	The Lineup Brown & Wmsn Tobacco cigs 13 Hy F Gates $27,000 Person to Person Amer Oil Katz 65 NY Humm Br C-M 11 NT L Sterna Chem N alt wk L SSCB $22,000	Chase of a Lifetime Electro Dry Broiler-Fryer L&N Technical Inc NY alt wks C&W $9500 No network programing Greatest Moments in Sports Walter Kiernan, host Musical of Omaha 39 NBC L B&J $5500				
Stanley Theatre (cont'd) Blow $21,000 Name That Tune Carter, arrid 30 Hy alt wk L SSCB (see bel) Lever Bros Hy 45 Hy alt wk L SSCB $11,000						
No network programing m.t.th.f	No network programing	No network programing	No network programing	No network programing	No network programing	No network programing

SATURDAY

No network programing	No network programing	No network programing	No network programing	No network programing	No network programing	No network programing
Captain Video 30 NY m-f L co-op Morgan Beatty Miles Labs aspirin Wash m-f L Wade	No network programing	Coke Time (Eddie Fisher) Coca Cola Co 102 NY w-f L D'Arcy $22,000 Camel News Caravan R J Reynolds m-f (see mon) Esty	No network programing	Campaign (documentary?) NY	Gene Autry Wm Wrigley Jr. 52 NY L R&R $28,000 Beat the Clock Sylvania Electr Prods 52 NY L JWT $11,000	No network programing
No network programing	No network programing		Red Buttons 39 wks (in 4) Gen Foods Postum 52 NBC alternate F&J $18,000	Dotty Mack Show Cinct	Jackie Gleason Co-sponsors Nestle rep'rafe Bryan Houston Sheaffer Pen Seeds 107 NY L	Mickey Rooney Pillsbury Mills Burnett alt wk Green Giant Co 41 Hy alt wk F Burnett $37,000
No network programing	No network programing	Coke Time (Eddie Fisher) Coca Cola Co 102 NY w-f L D'Arcy $22,000 Camel News Caravan R J Reynolds m-f (see mon) Esty	Life of Riley Gulf Oil 120 NY L Y&R $24,000		$72,000	So This is Hollywood 13 NT F Weiss & Geller
Ozark Jubilee 11 1/2 Springfield L			Big Story Alcoa Co 52 mail SSCB (see bel) Sponsors wts 52 NY alt wk L&W $30,000 Dear Phoebe Campbell Soup 41 Hy BBDO $30,000		Two for the Money P Lorillard Kent cigs 132 NY L L&N $12,000 My Favorite Husband Procter & Gamble Y&R alt wks Sponsors head to feet, Ride a Pony 67 Hy alt wks L Y&R $26,000	Jimmy Durante Donald O'Connor Texas Co Hy Kudner $40,000 Spectacular 9-10:30 3 wk in 4 Kudner $200,000
The Stark Club NY Gemex Corp 10-min seg BBDO					Professional Father Helene Curtis Lodge & Nichols Sterna cream SSCB Willy Gen Mls gold cereal, cheerios 61 NY L DFS, Esq $28,000	George Gobel (3 wks in 4) Armour Co FC&B Pet Milk Gardner 105 NY L $25,000 Your Hit Parade Lorillard, Lorner Hudnut K&E Amer Tobacco Duke 126 NY F BBDO $33,000
No network programing	No network programing	No network programing	No network programing	No network programing	No network programing	No network programing

SUNDAY

No network programing	Omnibus 5-6:30 (ends 1 Jan; rpt 30 Jan) Participations	No network programing	Meet the Press Pan Amer World Airways JWT alt wks Johns-Manville JWalt wk JWT $3500	No network programing	No network programing	No network programing
	You Are There Electric Co Adv Ayer alt wks Prudential Ins L-H 10-10:30 C&H $24,000		Roy Rogers Gen Fds grape nuts post toasties E-Hy F B&B $26,000			
You Asked For It Ruthrauff & Ryan Buick prod (ends 26 Dec) L&F	Lassie Campbell Soup 4 Hy F BBDO $27,000		People Are Funny Franley Corp paper mate pens FC&B Ted Cruz 7:30-8 110-115 Hy Burnett $12,500	No network programing m-f	No network programing m-f	No network programing m-f
Ford Theatre Playhouse L&H $13,500	Private Secy Ronald Reagan 7-8 NBC strikes 119 NT F BBDO $27,000	No network programing	Mr Peepers Reynolds Metals 6 NY L (3 wks in 4) (see bel) Seeds $21,000	Kukla, Fran & Ollie 30 Ch co-op L John Daly News Sat 10:30-10:45 Buchanan alt wk $15,000	No network programing m-f	No network programing m-f
Fossil-Cole Playhouse Ayer alt wks Bliss $24,000	Toast of the Town 8 Lincoln-Mercury Dealers 123 NY L 8-9 K&E $32,500	No network programing	Name's the Same Ralston-Purina Guild, Bascom & Bonfigli $7500	Jack Benny Jell-O 30 NBC strikes 119 NT F BBDO $55,000	D Edwards News 5 min Home Prod 5 NY m-sat L Blow $22,000 Perry Como 15 NY m-f L&M Lambert Pharm alt wks C&W $27,000	Captain Video 30 NY m-f L co-op Morgan Beatty Miles Labs aspirin, 1-a day Wade $12,500
The Big Picture 1 NT F		Colgate-Palmolive Comedy Hour Colgate 2 NY 4-5 (3 wks in 4) 8-9 Sun Spectaculars 4-5 Hazel Bishop Raymond Spector Sunbeam Corp Perrin-Paus $200,000	Ty Reader's Digest 30 Sun 5-5:30 Alt NBC R&R	Burns & Allen Lightning Conc 121 Hy alt wks F Gen Foods Grocheck titles BBDO $31,000	No network programing	No network programing
Break the Bank Dodge Div, Chrysler Corp L Imet $12,500 No network programing	GE Theatre General Elec 4 NBC L BBDO (ends 1 Jan) $17,500 Hartford Fire Ins Co Pharm L C,S&AB	Voice of Firestone Firestone Tire & Rubber 7 NBC alternate F&J $18,000	Talent Scouts Thos J Lipton tea, soup mixes, frozen dessert 2 NY alternate L	Life with Father CBS Columbia 13 NY L Bates $30,000 Hails of Ivy Intl Harvester Burnett alt wk 52 NY L Neil Brunell 5 NY F McE $51,000	Milton Berle 90 Hy Bldg Block Div, GM Buick Rudner $80,000 Price alt with Martha Raye 30 NBC Hazel Bishop 104 NY Spector $90,000 Bob Hope 6-7 Hy Lever Bros Gen Fds Y&R $75,000	Life is Worth Living (Bishop Sheen) Admiral Corp 27 NT L Erwin, Wasey $12,000 Studio 57 H J Heinz Co. Maxon $23,000
Your Favorite Playhouse Brooks Myers 6 Hy F DCSS	Life Begins at 80 Serutan Co serutan 8 NBC L Kleister $4500	Goodyear TV Playhouse 9 Hy Goodrear Tire & Rubber 8 NY 41L alt wks Y&R $32,000	I Love Lucy (ARC) alt wk Philip Morris cigs 135 Hy F Blow $35,000	Twenty Questions Florida Citrus Commission 2 NBC L JWT $10,800	Danny Thomas Alt wk sponsors America The Beautiful mail SSCB (see bel) Dodge, Chrysler; 13 NY Grant $28,000 U.S. Steel Theatre US Steel Corp 9 NY 9:30-10:30 alt wks BBDO $35,000	Meet Millie Pharmaceuticals Kleister alt wks 52 NY L SSCB $20,000 The New Red Skelton Show Del Mar Gardens alt wks N C Tibbals Jr. NL&B
Ford Theatre Playhouse Broadway Open House Jerry Lester 90 NBC strikes Earle Ludgin $10,500	Father Knows Best P Lorillard Kent cigs 7 NY F Y&R $30,000	Loretta Young Show 7 PAG tide, lux 7 NBC alt wks B&B $30,000	Professional Boxing & Agnes $35,000	Medic Colgate 9 wks (4) Dow Chemical 15 Hy F McManus, John & Adams $35,000	Masquerade Party Kenmark Mfg (costume jewelry) Mogul alt wks Y&R $11,000 Who Said That? Nestle Co Nestle's Quik Serutan $4200	The Millionaire Motion pictures prm, palmolive prm, ovaltine 116 NY L Esty $11,000 I've Got a Secret R J Reynolds cavalier cigs 109 NY F Esty $10,000
Break the Bank Dodge Div, Chrysler Corp L Imet $12,500 No network programing	What's My Line? Remington Rand Y&R alt wks Jules Montenier cosmetic pore 68 88 NY L Earle Ludgin $10,500	Studio One Westinghouse appliances TV, radio, sets, tube, toilet plane mirs 7 NY L M-E $31,000	Professional Boxing (cont'd) At Ringside 2 NY co-op L	Truth or Consequences P Lorillard Kent cigs 9 Hy L&N $12,000 It's a Great Life Chrysler-Plymouth Div Hy F McCann-Erickson $30,000	Compton $22,000 Armstrong Circle Theatre Arms cong Cork for cortrings 8 NBC BBDO $20,000	This is Your Life P&G; Gleem Compton Host Bishop Jr. Hy L Raymond Spector $14,000 Big Town Lever Bros SSCB, McE, Dglby, Benson & Mather A-C Spark Plug 7 NY alt wk F Brother $18,000
Ed Sullivan Show Sun News Spec't Norwich pepto bismol, unguentine 80 NY L B&B $1750	No network programing m-sun	No network programing	No network programing m.t.th.f	No network programing m-f	No network programing	No network programing m-f

MONDAY

No network programing m-f	No network programing	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
Kukla, Fran & Ollie 30 Ch co-op L John Daly News Sat 10:30-10:45 Buchanan alt wk $15,000	No network programing	D Edwards News 5 min Home Prod 5 NY m-sat L Blow $22,000 Perry Como 15 NY m-f L&M Lambert Pharm alt wks C&W $27,000	Captain Video 30 NY m-f L co-op Morgan Beatty Miles Labs aspirin, 1-a day Wade $12,500	No network programing	No network programing	No network programing
Name's the Same Ralston-Purina Guild, Bascom & Bonfigli $7500	Voice of Firestone Firestone Tire & Rubber 7 NBC alternate F&J $18,000	Talent Scouts Thos J Lipton tea, soup mixes, frozen dessert 2 NY alternate L	Life with Father CBS Columbia 13 NY L Bates $30,000	Hails of Ivy Intl Harvester Burnett alt wk 52 NY L Neil Brunell 5 NY F McE $51,000	Studio 57 H J Heinz Co. Maxon $23,000	
Twenty Questions Florida Citrus Commission 2 NBC L JWT $10,800						
Danny Thomas Alt wk sponsors America The Beautiful mail SSCB (see bel) Dodge, Chrysler; 13 NY Grant $28,000 U.S. Steel Theatre US Steel Corp 9 NY 9:30-10:30 alt wks BBDO $35,000	Meet Millie Pharmaceuticals Kleister alt wks 52 NY L SSCB $20,000 The New Red Skelton Show Del Mar Gardens alt wks N C Tibbals Jr. NL&B					
Elgin Hour Elgin Nat'l Watch NT 9:30-10:30 alt wks Y&R $12,000 Stop the Music Exquisite Form Brassiere Grey alt wk Quality Jewelers Grey alt wks Grey $16,000	Danger CBS Radio Network Hazel Bishop alt wks 52 NY L Cohen $14,000 See It Now Aluminum Co of America 2 NY L&F PSR $18,000					
Amer Tob Lucky strikes 52 NY alt m 45L Y&R $12,000						
BBDO $36,000						
No network programing m.t.th.f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f

TUESDAY

No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
Kukla, Fran & Ollie 30 Ch co-op L John Daly News Sat 10:30-10:45 Buchanan alt wk $15,000	No network programing	D Edwards News 5 min Home Prod 5 NY m-sat L Blow $22,000 Jo Stafford Gold Seal Co 5 NY L C-M $12,000	Captain Video 30 NY m-f L co-op Morgan Beatty Miles Labs aspirin, 1-a day Wade $12,500	Norby Eastman Kodak 15 NY L JWT $48,000 Coke Time (Eddie Fisher) Coca Cola Co 102 NY w-f L D'Arcy $22,000 Camel News Caravan R J Reynolds m-f (see mon) Esty	Dinah Shore Chevrolet Dlrs Hy to th L Campbell-Ewald $18,000 Camel News Caravan R J Reynolds m-f (see mon) Esty	No network programing
Cavalcade of America Du Pont 2 NY L BBDO $35,000	No network programing		Dinah Shore Chevrolet Dlrs Hy to th L Campbell-Ewald $18,000 Camel News Caravan R J Reynolds m-f (see mon) Esty			
Disneyland 2 30 Sun Amer Motors Geyer, Morey, Ballard, Inc 1 hr Sat 7:30-8:30 Campbell-Mithun 1 hr alt wks 10 hr I&P 1 hr then $74,250 Stu Erwin Show Lever & Mum LAM filters Hy C&W $17,000	Kukla, Fran & Ollie 30 Ch co-op L John Daly News Sat 10:30-10:45 Buchanan alt wk $15,000 Liggett & Myers Chesterfield 30 Sun 7:30-8 CBS Columbia 52 NY L Lanny Ross Campbell-Mithun 1 hr alt wks 10 hr I&P 1 hr then $37,375	No network programing	Captain Video 30 NY m-f L co-op Morgan Beatty Miles Labs aspirin, 1-a day Wade	No network programing		
Godfrey & His Friends Toni home perm Gen Fds W&G 8-8:30 General Motors Frigidaire FC&B alt wks 8:30 9 Thrifticards Mills Burnett alt 30 NBC NY L						
The Millionaire Motion pictures prm, palmolive prm, ovaltine 116 NY L Esty $11,000 I've Got a Secret R J Reynolds cavalier cigs 109 NY F Esty $10,000	Chicago Symphony Orchestra Ch					
Blue Ribbon Bands Patent Brewing 20 NY alt wks 39 mins to concr Warwick & Legler $17,000 Best of Broadway alt wks 40 Westinghouse McCann-Erickson 1 hr $100,000 Red Barber's Corner State Farm Ins Bur Needham, Louis & Brorby NL&B $1600	Down You Go Celotex Union 26 NY L Frank-Law $10,000 No network programing					
Chromecraft Longines w.m.f (see mon) V A Bennett No network programing m-f	No network programing					
No network programing	No network programing	No network programing	No network programing	No network programing	No network programing	No network programing

WEDNESDAY

No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
Kukla, Fran & Ollie 30 Ch co-op L John Daly News Tide, Water Oil 5 NY m-sat L Buchanan alt wk $15,000	No network programing	D Edwards News 5 min Mfg Rendish 5 NY m-sat L Ludgen $22,500 Perry Como L&M chesterfields 15 NY m-f (see mon) Cmpb'm & Walsh	Captain Video 30 NY m-f L co-op Morgan Beatty Miles Labs aspirin Wash m-f L Wade	No network programing		
Disneyland 2 30 Sun Amer Motors Geyer, Morey, Ballard, Inc 1 hr Sat 7:30-8:30 Campbell-Mithun 1 hr alt wks 10 hr I&P 1 hr then $37,375	No network programing					
Godfrey & His Friends Toni home perm Gen Fds W&G 8-8:30 General Motors Frigidaire FC&B alt wks 8:30 9 Thrifticards Mills Burnett alt 30 NBC NY L						
Masquerade Party Kenmark Mfg (costume jewelry) Mogul alt wks Y&R $11,000 Who Said That? Nestle Co Nestle's Quik Serutan $4200						
Kraft TV Theatre Kraft Foods (extra cheese) 52 NY 43L JWT $24,000						
Blue Ribbon Bands Patent Brewing 20 NY alt wks 39 mins to concr Warwick & Legler $17,000 Best of Broadway alt wks 40 Westinghouse McCann-Erickson 1 hr $100,000 Red Barber's Corner State Farm Ins Bur Needham, Louis & Brorby NL&B $1600	Down You Go Celotex Union 26 NY L Frank-Law $10,000 No network programing					
Chromecraft Longines w.m.f (see mon) V A Bennett No network programing m-f	No network programing					
No network programing	No network programing	No network programing	No network programing	No network programing	No network programing	No network programing

THURSDAY

No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
Ollie 30 Ch co-op L John Daly News Tide, Water Oil 5 NY m-sat L Buchanan $15,000 Lone Ranger (Clayton Moore) Silvercup Bakeries 52 NBC strikes Hy DFS $18,000	No network programing	D Edwards News Pub nat'l health (see bel) SSCB Campbell-Ewald Camel News Caravan R J Reynolds m-f (see mon) Esty	Captain Video 30 NY m-f L co-op Morgan Beatty Miles Labs aspirin Wash m-f L Wade	No network programing		
Soldier Parade 30 Sun 11-11:30 Treasure Man in Action Chevrolet Dlrs Hy to th L Campbell-Ewald $16,000	Dinah Shore Chevrolet Dlrs Hy to th L Campbell-Ewald Camel News Caravan R J Reynolds m-f (see mon) Esty					
The Ray Milland Show Gen Electric 30 NBC L Maxon $29,500 Climax (dramas 4 wks) or 41 Chrysler Corp Hy 8:30-9:30 L M-E $50,000 Shower of Stars (variety, 1 wk in 4) Chrysler M-E $100,000						
Climax and Suspense Stars 30 9:30 Chrysler Corp McCann-Erickson (see above) Hy 9:30-10:30 JWT $22,000						
Pond's Theatre (cont'd) Blow $21,000 Name That Tune Carter, arrid 30 Hy alt wk L SSCB (see bel) Lever Bros Hy 45 Hy alt wk L SSCB $11,000						
Public Defender Philip Morris 57 Hy Blow $21,000 Name That Tune Carter, arrid 30 Hy alt wk L SSCB (see bel) Lever Bros Hy 45 Hy alt wk L SSCB $11,000						
Lux Video Theatre Lever Bros. Hy 10 11 JWT $45,000						
No network programing m.t.th.f	No network programing	No network programing	No network programing	No network programing	No network programing	No network programing

FRIDAY

No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing	No network programing	No network programing
Kukla, Fran & Ollie 30 Ch co-op L John Daly News Tide, Water Oil 5 NY m-sat L Buchanan $15,000 Rin Tin Tin Nat'l Biscuit Co shredded wheat Hy F K&E $28,000	No network programing	D Edwards News Pharmaceuticals NY (cont) Edw Kleitner Perry Como L&M chesterfields 15 NY m-f (see mon) Cmpb'm & Walsh	Captain Video 30 NY m-f L co-op Morgan Beatty Miles Labs aspirin Wash m-f L Wade	No network programing		
Ozzie & Harriet Lambert Pharm Lambert & Feasley Hotpoint appliances 67 NY alt wks L Maxon $30,000 Ray Bolger Show Lehn & Fink Sprudy gray comp 78

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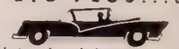
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SUNDAY

No network programing	Lamp Unto My Feet NT L Look Up and Live NT L	No network programing	No network programing	No network programing m f	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 Way of the World Bristol-Myers Co N Y&R Hollywood Today Hy m f L&F

MONDAY

Garry Moore Jr Myers DCSS Mainland A&C alt m 10-10:15 Consolidated Foods Corp LB Hoover Co 80NY alt m L ¼ hr $2038 Arthur Godfrey Bristol-Myers Y&R mw 10:30-45 3M's, BBDO mw 10 45-11 40Var L simul ¼ hr $3705	Godfrey (cont'd) Lever reprodcsts mw 11-11:15 McCann-Erickson Pillsbury Mills m th 11 15-30 Lee Burnett Strike It Rich Colgate m-f (see mon)	Home m-f 11 12 NY L&F Women's service program for partic sponsors, there are eight 1-min commercials an hour available, plus six 20 sec prod'ct news mentions) 1 min partic time & tal $6400 (see tu for sponsor list)	Tennessee Ernie Ford Show Hy m f L Feather Your Nest (quilt, Bud Collyer) Colgate-Palmolive 60NY m-f L alt d 12:30-45 Esty $9000	Valiant Lady Gen Mls Bisquick 84NY m w f L LB alt $10,000 Love of Life Amer Home Pr NY m f L Blow $8500 Search for Tom'w P&G jopt NY m f L Blow $8500 Guiding Light P&G ivory, dust NBC m f L Compton $10,000 Portia Faces Life Gen Fds cereals 83NY m f L Y&R $10,000 Road of Life P&G 87NY m f L Compton $9500 Welcome Travelers P&G prell, ivory snow porch m-f L DFS $18,000	Robert Q Lewis 64NY L ¼ hr $3000 Art Linkletter Lever surf 67NY m-f L Ayer (see bel) Pillsbury Mills flour mixes 60Ftr m-th L LB ¼hr $6000

TUESDAY

Garry Moore Miles Labs Wade Adv to 10 15 Kellogg Burnett to 10:15-30 55-70NY L ¼ hr $2038 Arthur Godfrey GM Frigidaire tu th 10 30-45 FC&B 52 stns Kellogg, Burnett tu th 10 45 11 58Var L simul ¼ hr $3705	Godfrey (cont'd) Toni Co tu th 11 11 15 Weiss & Geller Pillsbury Mills m th 11 15-30 Lee Burnett Strike It Rich Colgate m-f (see mon)	Home m-f 11 12 NY L&F (see mon & tu)	Valiant Lady Toni Co 86NY tu th L LB alt $10,000 Love of Life Amer Home Pr NY m f L Blow Search for Tom'w P&G jopt m f (see mon) Blow Guiding Light P&G ivory, dust m f (see mon) Compton Portia Faces Life Gen Fds Y&R Road of Life P&G m f (see mon) Compton Welcome Travelers P&G prell, ivory snow m f (see mon) DFS	Ding Dong School Int'l Shoe Co D'Arcy alt 9/28 alt t 10 15-30 Ch m-f L ¼ hr $745 ½ hr $1160 Way of the World Bristol-Myers Co N Y&R Hollywood Today Hy m f L&F

WEDNESDAY

Garry Moore Minnesota Co Tatham-Laird w 10 10 15 am 55-70NY L ¼ hr $2038 Arthur Godfrey Bristol-Myers Y&R mw 10 30-45 3M's, BBDO mw 10 45-11 40Var L simul ¼ hr $3705	Godfrey (cont'd) Lever reprodcsts mw 11-11 15 McCann-Erickson Pillsbury Mills m th 11 15-30 Lee Burnett Strike It Rich Colgate m-f (see mon)	Home m-f 11 12 NY L&F (see mon & tu) 1 min partic time & tal $6400	Valiant Lady General Mills m w f (see mon; DFS, alt $10,000 Love of Life Amer Home Pr m f (see mon) Blow Search for Tom'w P&G jopt m f (see mon) Blow Guiding Light P&G ivory, dust m f (see mon) Compton Portia Faces Life Gen Fds Y&R Road of Life P&G m f (see mon) Compton Welcome Travelers P&G prell, ivory snow m f (see mon) DFS	Ding Dong School Wander Co ornatine 10 15-30 Tatham-Laird Ch m-f L ¼ hr $745 ½ hr $1160 Way of the World Bristol-Myers Co N Y&R Hollywood Today Hy m f L&F

THURSDAY

Garry Moore Swift & Co JWT partic 10 10 15 Chun King JWT Tom Burnett alt th 10 15-30 55-70NY L ¼ hr $2038 Arthur Godfrey GM Frigidaire tu th 10 30 45 FC&B Kellogg Co tu th 10 45 11 Burnett	Godfrey (cont'd) Toni Co tu th 11 11 15 Weiss & Geller Pillsbury Mills m th 11 15-30 Lee Burnett Strike It Rich Colgate m-f (see mon)	Home m-f 11 12 NY L&F (see mon & tu) 1 min partic time & tal $6400	Valiant Lady General Mills m w f (see mon; DFS, alt $10,000 Love of Life Amer Home Pr m f (see mon) Blow Search for Tom'w P&G jopt m f (see mon) Blow Guiding Light P&G ivory, dust m f (see mon) Compton Portia Faces Life Gen Fds Y&R Road of Life P&G m f (see mon) Compton Welcome Travelers P&G prell, ivory snow m f (see mon) DFS	Ding Dong School Gerber Prods O'Arcy 10 15 30 Ch m-f L ¼ hr $745 ½ hr $1160 Way of the World Bristol-Myers Co N Y&R Hollywood Today Hy m f L&F

FRIDAY

Garry Moore Swift alt-street JWT th f 10-10 15 Economy Lab SB&W th f 10 15-30 Tortles of Twin Ayer th f 10 30 45 Converted Rice Burnett 10 45-11 55-85NY L ¼ hr $2038	Godfrey (cont'd) Toni Co tu th 11 11 15 Weiss & Geller Pillsbury Mills m th 11 15-30 Lee Burnett Strike It Rich Colgate m-f (see mon)	Home m-f 11 12 NY L&F (see mon & tu) 1-min partic time & tal $6400	Valiant Lady General Mills m w f (see mon; DFS K-R Love of Life Amer Home Pr m f (see mon) Blow Search for Tom'w P&G jopt m f (see mon) Blow Guiding Light P&G ivory, dust m f (see mon) Compton Portia Faces Life Gen Fds Y&R Road of Life P&G m f (see mon) Compton Welcome Travelers P&G prell, ivory snow m f (see mon)	Ding Dong School Gerber Prods O'Arcy 10 15 30 Ch m-f L ¼ hr $745 ½ hr $1160 Way of the World Bristol-Myers Co N Y&R Hollywood Today Hy m f L&F

SATURDAY

No network programing	Andy Davis Brown Shoe Co Buster Brown alt Ch m-f L Burnett $4500	No network programing	Winky Dink and You	Space Patrol Nestle choc prods Ad-Chem Erickson Ralston-Purina wheat, rice chex 83Hy alt w L Gardner $6500	Captain Midnight Wander Co T L General Mills 60NY m f Tatham-Laird $6000	Home m-f 11 12 NY L&F (see mon & tu) 1-min partic time & tal $6400
No network programing	TBA	No network programing	Face the Nation Wash L	No network programing	Abbott & Costello Campbell Soup 43NY L Burnett $9000	The Big Top Ringling Bros Barnum & Bailey Circus Feld Inc Larry Smith & Al Dinus Avco $14 00
No network programing	TBA	No network programing	Youth Takes A Stand NY I	Lone Ranger General Mills Cheerios 81F 51NY F DFS $4 000	Uncle Johnny Coons Lever Bros NYC L McCann-Erickson $4000	Big Ten Basketball Illinois Bell Tel Co Young & Rubicam Mutual Broadcasting Sys Inc Ted Mc Ed Pa Dr Ne Yor

SUNDAY

No network programing	Winky Dink and You NY L Contest Carnival Quaker Oats Co. puffed wheat, rice D'Arcy Adv Co. Chg, NJ L Wharry, Baker & Tilden $5500	No network programing	Cast, Hartz & His Pets Hartz Mtn Prods 16Ch M Hartman $500 David Brinkley's News Room Wash L American Inventory NY L	No network programing m-f	Valiant Lady Gen Mls Bisquick 84NY m w f L LB alt $10,000 Love of Life Amer Home Pr NY m f L Blow $8500 Search for Tom'w P&G jopt 83NY m-f L Blow $8500 Guiding Light P&G ivory, dust 86NY m-f L Compt $10,000	Tennessee Ernie Ford Show Hy m f L Feather Your Nest (quilt, Bud Collyer) Colgate-Palmolive 60NY m-f L alt d 12:30-45 Esty $9000

MONDAY

Faith for Today Faith for Today Ice 21NY L Rexhill $3000	Contest Carnival Quaker Oats Co. puffed wheat, rice D'Arcy Adv Co. Chg, NJ L Wharry, Baker & Tilden $5500	NY Times Youth Forum NY L	Youth Wants to Know Wash L Frontiers of Faith Religious prog, in co-op with Nat Council of Chs of Christ NY L&F	No network programing m-f	Portia Faces Life Gen Fds cereals 83NY m f L Y&R $10,000 Road of Life P&G 87NY m f L Compton $9500 Welcome Travelers P&G prell, ivory snow porch m-f L DFS $18,000	Ne network programing m-f

TUESDAY

No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Colgate m-f 3:45 4 Hills ¼ hr $3100	Paul Dixon Show m-f 3 4 25NY 10 min spot $400	Greatest Gift Philip m-f L Golden Windows P&G cheer NY alt das L Y&R $9500 One Man's Family Nestle Co NY L Hy m-f L Kletter $10,000 Concerning Miss Marlowe P&G tilde NY alt das L B&B $9500	Hawkins Falls Co m-f L ¾ hr $3500 First Love Jergens Co Philip m-f L Orr World of Mr Sweeney NY I Modern Romances Colgate Palmolive 200NY ap alt d L Houston $11,000	Brighter Day P&G m f (see mon) Y&R The Secret Storm NY tu th f L On Your Account Wm Filene's P&G tilde prell m f Benton & Bowles	TBA

WEDNESDAY

No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Colgate m-f 3:45 4 Hills ¼ hr $3100	Paul Dixon Show m-f 3 4 25NY 10 min spot $400	Greatest Gift Philip m-f L Golden Windows P&G cheer NY alt das L Y&R One Man's Family Nestle Co NY L Hy m-f L Kletter Concerning Miss Marlowe P&G tilde NY alt das L B&B	Hawkins Falls Co m-f L ¾ hr $3500 First Love Jergens Co Philip m-f L Orr World of Mr Sweeney NY I Modern Romances Colgate Palmolive 200NY ap alt d L Houston $11,000	Brighter Day P&G m f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) Blow; Geyer On Your Account Wm Filene's P&G tilde prell m f Benton & Bowles	No network programing m-f

THURSDAY

No network programing m-f	Big Payoff NY m f L Bob Crosby Tatham-Laird th 3:30-45 Amer Dairy 70NY L Cambell-Mithun	All About Baby Libby McNeill & Libby baby fd 31Ch th f L JWT 3JNY 10 min spot $400	Greatest Gift Philip m-f L Golden Windows P&G cheer NY alt das L Y&R One Man's Family Nestle Co NY L Hy m-f L Kletter Concerning Miss Marlowe P&G tilde NY alt das L B&B	Hawkins Falls Co m-f L ¾ hr $3500 First Love Jergens Co Philip m-f L Robt W Orr World of Mr Sweeney NY I Modern Romances Colgate Palmolive 200NY ap alt d L Houston	TBA

FRIDAY

Garry Moore Swift & Co JWT partic 10 10 15 Chun King JWT Tom Burnett alt th 10 15-30 55-70NY L ¼ hr $2038 Arthur Godfrey GM Frigidaire tu th 10 30 45 FC&B Kellogg Co tu th 10 45 11 Burnett	Godfrey (cont'd) Toni Co tu th 11 11 15 Weiss & Geller Pillsbury Mills m th 11 15-30 Lee Burnett Strike It Rich Colgate m-f (see mon)	Home m-f 11 12 NY L&F (see mon & tu) 1-min partic time & tal $6400	Valiant Lady General Mills m w f (see mon; DFS K-R Love of Life Amer Home Pr m f (see mon) Blow Search for Tom'w P&G jopt m f (see mon) Blow Guiding Light P&G ivory, dust m f (see mon) Compton Portia Faces Life Gen Fds Y&R Road of Life P&G m f (see mon) Compton Welcome Travelers P&G prell, ivory snow m f (see mon)	All About Baby Swift meats for babies 11Ch th f L McCann-Erickson	Greatest Gift Philip m-f L Golden Windows P&G cheer NY alt das L Y&R One Man's Family Nestle Co NY L Hy m-f L Kletter Concerning Miss Marlowe P&G tilde NY alt das L B&B

SATURDAY

No network programing	Andy Davis Brown Shoe Co Buster Brown alt Ch m-f L Burnett $4500	No network programing	Winky Dink and You	Space Patrol Nestle choc prods Ad-Chem Erickson Ralston-Purina wheat, rice chex 83Hy alt w L Gardner $6500	Captain Midnight Wander Co T L General Mills 60NY m f Tatham-Laird $6000	Home m-f 11 12 NY L&F (see mon & tu) 1-min partic time & tal $6400
No network programing	TBA	No network programing	Face the Nation Wash L	No network programing	Abbott & Costello Campbell Soup 43NY L Burnett $9000	The Big Top Ringling Bros Barnum & Bailey Circus Feld Inc Larry Smith & Al Dinus Avco $14 00
No network programing	TBA	No network programing	Youth Takes A Stand NY I	Lone Ranger General Mills Cheerios 81F 51NY F DFS $4 000	Uncle Johnny Coons Lever Bros NYC L McCann-Erickson $4000	Big Ten Basketball Illinois Bell Tel Co Young & Rubicam Mutual Broadcasting Sys Inc Ted Mc Ed Pa Dr Ne Yor

SUNDAY

No network programing	New and Then NY L Adventure NY L	No network programing	Princeton '55 NY L Amer. Forum Wash L	No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Toni Co 49Th L Welss & Geller ¼hr $3100	Paul Dixon Show m-f 3 4 10 min spot $400

MONDAY

TBA	New and Then NY L Adventure NY L	No network programing	Princeton '55 NY L Amer. Forum Wash L	No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Toni Co 49Th L Welss & Geller ¼hr $3100	Paul Dixon Show m-f 3 4 10 min spot $400

TUESDAY

No network programing m-f	Big Payoff NY m f L Bob Crosby Tatham-Laird th 3:30-45 Amer Dairy 70NY L Cambell-Mithun	Paul Dixon Show m-f 3 4 10 min spot $400	Greatest Gift Philip m-f L Golden Windows P&G cheer NY alt das L Y&R One Man's Family Nestle Co NY L Hy m-f L Kletter Concerning Miss Marlowe P&G tilde NY alt das L B&B	Hawkins Falls Co m-f L ¾ hr $3500 First Love Jergens Co Philip m-f L Robt W Orr World of Mr Sweeney NY I Modern Romances Colgate Palmolive 200NY ap alt d L Houston	TBA

WEDNESDAY

No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Colgate m-f 3:45 4 Hills ¼ hr $3100	Paul Dixon Show m-f 3 4 10 min spot $400	Greatest Gift Philip m-f L Golden Windows P&G cheer NY alt das L Y&R One Man's Family Nestle Co NY L Hy m-f L Kletter Concerning Miss Marlowe P&G tilde NY alt das L B&B	Hawkins Falls Co m-f L ¾ hr $3500 First Love Jergens Co Philip m-f L Orr World of Mr Sweeney NY I Modern Romances Colgate Palmolive 200NY ap alt d L Houston	Brighter Day P&G m f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) Blow; Geyer On Your Account Wm Filene's P&G tilde prell m f Benton & Bowles	No network programing m-f

THURSDAY

TBA	Brighter Day P&G m f (see mon) Y&R The Secret Storm NY tu th f L On Your Account Wm Filene's P&G tilde prell m f Benton & Bowles	No network programing m-f	Hawkins Falls Co m-f L ¾ hr $3500 First Love Jergens Co Philip m-f L Robt W Orr World of Mr Sweeney NY I Modern Romances Colgate Palmolive 200NY ap alt d L Houston	TBA	Pinky Lee Show Hy m-f L Partic Gen Fds Jell-O Y&R tu w f Howdy Doody Continental Bkg Wonder bread, hostess cakes 47NY 29L Dates $1800	No network programing m-f

FRIDAY

No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Colgate m-f 3:45 4 Hills ¼ hr $3100	Paul Dixon Show m-f 3 4 10 min spot $400	Greatest Gift Philip m-f L Golden Windows P&G cheer NY alt das L Y&R One Man's Family Nestle Co NY L Hy m-f L Kletter Concerning Miss Marlowe P&G tilde NY alt das L B&B	Hawkins Falls Co m-f L ¾ hr $3500 First Love Jergens Co Philip m-f L Robt W Orr World of Mr Sweeney NY I Modern Romances Colgate Palmolive 200NY ap alt d L Houston	Brighter Day P&G m f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) Blow; Geyer On Your Account Wm Filene's P&G tilde prell m f Benton & Bowles	No network programing m-f

SATURDAY

No network programing	Andy Davis Brown Shoe Co Buster Brown alt Ch m-f L Burnett $4500	No network programing	Winky Dink and You	Space Patrol Nestle choc prods Ad-Chem Erickson Ralston-Purina wheat, rice chex 83Hy alt w L Gardner $6500	Captain Midnight Wander Co T L General Mills 60NY m f Tatham-Laird $6000	Home m-f 11 12 NY L&F (see mon & tu) 1-min partic time & tal $6400
No network programing	TBA	No network programing	Face the Nation Wash L	No network programing	Abbott & Costello Campbell Soup 43NY L Burnett $9000	The Big Top Ringling Bros Barnum & Bailey Circus Feld Inc Larry Smith & Al Dinus Avco $14 00
No network programing	TBA	No network programing	Youth Takes A Stand NY I	Lone Ranger General Mills Cheerios 81F 51NY F DFS $4 000	Uncle Johnny Coons Lever Bros NYC L McCann-Erickson $4000	Big Ten Basketball Illinois Bell Tel Co Young & Rubicam Mutual Broadcasting Sys Inc Ted Mc Ed Pa Dr Ne Yor

SUNDAY

No network programing	Omnibus 5-6 20 Aluminum Co of Canada JWT L Scott Paper JWT L Norcross Abbott Kimball Zenith Y&R L 60NY L per sponsor $17,500	No network programing	Hallmark Hall of Fame Hall Bros. hall-mark cards 49Hy I 1 hr 1 wk in 4 FC&B $40,000 ½ hr 3 wks in 4 $24,000 Background (3 wks in 4) Var L&F	No network programing m-f	No network programing m f	No network programing m-f

MONDAY

Buster Circus Kellogg Co. corn flakes 41NY L 5-6 20 LB ¼hr $5000 Mars Inc milky way 55NY all wks L 5 30-9 ¼ hr $5000 Burnett	Omnibus 5-6 20 Aluminum Co of Canada JWT L Scott Paper JWT L Norcross Abbott Kimball Zenith Y&R L 60NY L per sponsor $17,500	No network programing	Juvenile Jury Pharmaceuticals NY alt 1/9 L E Kletter $4500 Zoo Parade Quaker Oats 84Ch L alt sun NL&B $3000	No network programing m-f	No network programing m f	No network programing m-f

TUESDAY

No network programing m-f	Big Payoff NY m f L Bob Crosby Tatham-Laird th 3:30-45 Amer Dairy 70NY L Cambell-Mithun	Paul Dixon Show m-f 3 4 10 min spot $400	Greatest Gift Philip m-f L Golden Windows P&G cheer NY alt das L Y&R One Man's Family Nestle Co NY L Hy m-f L Kletter Concerning Miss Marlowe P&G tilde NY alt das L B&B	Hawkins Falls Co m-f L ¾ hr $3500 First Love Jergens Co Philip m-f L Robt W Orr World of Mr Sweeney NY I Modern Romances Colgate Palmolive 200NY ap alt d L Houston	Brighter Day P&G m f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) Blow; Dayer On Your Account Wm Filene's P&G tilde prell m f Benton & Bowles	No network programing m-f

WEDNESDAY

No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Colgate m-f 3:45 4 Hills ¼ hr $3100	Paul Dixon Show m-f 3 4 10 min spot $400	Greatest Gift Philip m-f L Golden Windows P&G cheer NY alt das L Y&R One Man's Family Nestle Co NY L Hy m-f L Kletter Concerning Miss Marlowe P&G tilde NY alt das L B&B	Hawkins Falls Co m-f L ¾ hr $3500 First Love Jergens Co Philip m-f L Orr World of Mr Sweeney NY I Modern Romances Colgate Palmolive 200NY ap alt d L Houston	Brighter Day P&G m f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) Blow; Geyer On Your Account Wm Filene's P&G tilde prell m f Benton & Bowles	No network programing m-f

THURSDAY

TBA	Brighter Day P&G m f (see mon) Y&R The Secret Storm NY tu th f L On Your Account Wm Filene's P&G tilde prell m f Benton & Bowles	No network programing m-f	Hawkins Falls Co m-f L ¾ hr $3500 First Love Jergens Co Philip m-f L Robt W Orr World of Mr Sweeney NY I Modern Romances Colgate Palmolive 200NY ap alt d L Houston	TBA	Pinky Lee Show Hy m-f L Partic Gen Fds Jell-O Y&R tu w f Howdy Doody Continental Bkg Wonder bread, hostess cakes 47NY 29L Dates $1800	No network programing m-f

FRIDAY

No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Colgate m-f 3:45 4 Hills ¼ hr $3100	Paul Dixon Show m-f 3 4 10 min spot $400	Greatest Gift Philip m-f L Golden Windows P&G cheer NY alt das L Y&R One Man's Family Nestle Co NY L Hy m-f L Kletter Concerning Miss Marlowe P&G tilde NY alt das L B&B	Hawkins Falls Co m-f L ¾ hr $3500 First Love Jergens Co Philip m-f L Robt W Orr World of Mr Sweeney NY I Modern Romances Colgate Palmolive 200NY ap alt d L Houston	Brighter Day P&G m f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) Blow; Dayer On Your Account Wm Filene's P&G tilde prell m f Benton & Bowles	No network programing m-f

SATURDAY

No network programing	Andy Davis Brown Shoe Co Buster Brown alt Ch m-f L Burnett $4500	No network programing	Winky Dink and You	Space Patrol Nestle choc prods Ad-Chem Erickson Ralston-Purina wheat, rice chex 83Hy alt w L Gardner $6500	Captain Midnight Wander Co T L General Mills 60NY m f Tatham-Laird $6000	Home m-f 11 12 NY L&F (see mon & tu) 1-min partic time & tal $6400
No network programing	TBA	No network programing	Face the Nation Wash L	No network programing	Abbott & Costello Campbell Soup 43NY L Burnett $9000	The Big Top Ringling Bros Barnum & Bailey Circus Feld Inc Larry Smith & Al Dinus Avco $14 00
No network programing	TBA	No network programing	Youth Takes A Stand NY I	Lone Ranger General Mills Cheerios 81F 51NY F DFS $4 000	Uncle Johnny Coons Lever Bros NYC L McCann-Erickson $4000	Big Ten Basketball Illinois Bell Tel Co Young & Rubicam Mutual Broadcasting Sys Inc Ted Mc Ed Pa Dr Ne Yor

Southern arithmetic:



This apparently zany addition is by no means meaningless. Within the far-flung limits of influence exerted by Atlanta's radio station WSB and television station WSB-TV are a given number of homes. This is ALL the homes there are in this area. Use the power of WSB plus WSB-TV and you reach them all. In the South no other combination of media reaches so many. so effectively . . . for so little.

wsb
The Voice of the South
750 KC

wsb-tv
The Great AREA station
of the Southeast
CHANNEL 2

Represented by Edward Petry & Company—affiliated with The Atlanta Journal and Constitution

round-up

Drew Pearson's taped show sponsored on 270 stations

Drew Pearson, who does more predicting than a gypsy fortune teller, predicted 20 months ago—when his radio show went from a live network production to a recorded tape co-op show—that the program would keep its audience.

At latest count last week some 270 radio stations from coast to coast are carrying the show and Pearson says his ratings and audience response is greater than ever before.

Type of sponsor varies, but the largest group are auto dealers. Apparel and department stores, banks and savings & loan associations, insurance agencies, household appliance and furniture stores follow in that order.

Pearson says one example of the taped program's success is an incident that occurred in San Diego. The station carrying the show, KCBQ, announced that the current sponsor was retiring from business. The next morning the station received seven offers of sponsorship. ★★★

Department store finds tv star pulls as well as Santa

"More popular than Santa Claus" is the way one official of Lit Bros., Philadelphia department store, described the drawing power of actor Jon Hall (*Ramar of the Jungle*). The Television Programs of America film star attracted as many as 4,000 children a day between Thanksgiving and Christmas, store officials happily reported, adding that most of the youngsters wanted to see *Ramar* before Santa. A small admission was charged by the store.

While there is no sponsor tie-up in Philadelphia between *Ramar* and Lit Bros. (show is sponsored there by Good 'n' Plenty candy), the store spent $25,000 in constructing an appropriate jungle setting. In the picture Jon Hall (right) points out the finer features of a lion to three moppets as two of Hall's white hunters and an African chief look on. ★★★

Merchandising appearance of Jon Hall drew 4,000 children daily into Lit Bros., Philadelphia



Tv stations offered new weather forecast service

Irving P. Krick is doing plenty about the weather.

The Denver meteorologist, who in the past sold his nationwide weather forecasting mainly to private industry, now is offering the service to tv stations. Kenneth C. Raetz, who has the unusual title of "director of weather sales," said the service is unique in that it provides forecasts for the next seven days instead of the customary 24-hour forecast. Raetz says tv viewers thus can plan for outings and other occasions a week in advance. In addition, Krick can provide forecasts a month in advance which turn out to be 70% accurate—considered good by meteorologists.

Krick's tv service, besides the forecasts, includes a variety of features. It includes farm and garden advice based on the weather forecasts, weather contests in which viewers "compete" with Krick in predicting the weather, weather question and answer shows, graphs, charts and other material. ★★★

WBC's Pack moderates 'creative swapshop' letter

"A creative swapshop" is how Richard Pack, national program manager of Westinghouse Broadcasting Co., describes his new monthly newsletter. He sends the letter, called *Program Cues*, to all the Westinghouse stations. Pack also prints suggestions from program managers of the WBC stations.

"All of us will come up with ideas that may be fine for one town but won't survive import to another locality," Pack reminded his program directors, "but we want all the ideas we can get anyway."

As a follow-up to the first newsletter, Pack arranged a program seminar in New York which all WBC program directors attended. Theme of the three-day seminar was "programs are our product." One day was taken up with an analysis and review of the five 50 kw. WBC radio stations, their programs and opposition. ★★★

Briefly . . .

Getting the listener into the act helps build enthusiasm for radio, KRNT, Des Moines, believes. The station's daily afternoon *Bill Riley Time* has listeners call in with questions they

have—usually on cooking, the home, child care or other subjects of general interest. Riley announces the question over the air between records and listeners phone in answers. Same technique is used by Bailey when he's interviewing personalities; listeners phone in questions they'd like Riley to ask the guest.

* * *

The Providence Advertising Club practices what its preaches. H. William Coutlhurst, PAC president, said the club this month is beginning sponsorship of a weekly hour-long radio program on WHIM which will "sell" advertising—to the public. The program, *Theatre of Melody*, will feature whole scores from Broadway plays and Hollywood movies, plus some popular song hits. Coutlhurst said commercials on the program will explain advertising to listeners so they'll have a better understanding of it. The club also will air public service messages during the show.

* * *

Shortly before 1954 expired, KOA, Denver, celebrated its 30th anniversary by holding a children's Christmas party for 4,000 sick, crippled and orphaned youngsters.

* * *

At all its station breaks, WKNE, Keene, N. H., is airing the slogan: "People on the go, hear radio."

* * *

The outstanding Storer Broadcasting Co. station of 1954 is WBRC-TV, Birmingham. Annually George B. Storer, SBC president, selects one station to receive the award, which is based on over-all operation. In the picture, J.



Robert Kerns (left), v.p. & managing director of WBRC-TV, receives the award from Stanton P. Kettler, v.p. in charge of the southern district of SBC. WBRC-TV joined SBC in mid-1953; since then it's increased its power, become a CBS affiliate and moved into new offices and studios.

For a real Sales KNOCKOUT in the Detroit area

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

CKLW-TV channel 9

325,000 WATTS

CKLW radio 800 kc

50,000 WATTS

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

THE MOST POWERFUL RADIO AND TELEVISION COVERAGE IN THE MARKET!

Adam J. Young, Jr., Inc., National Rep.

Guardian Bldg., Detroit

J. E. Campeau President

Wise Judgment Plus Showmanship

RESULTS

That's the important thing. Ratings, adjacencies, programming, network, don't mean a thing if you can't increase SALES.

CAN WJPS GET RESULTS?

Here are just a few:

Sterling Beer — Mid-Continent Petroleum — Coca-Cola — Purina Mills — Puffin Biscuits — Hesmer's Foods — Economy Super Markets — P. W. Burns Insurance — International Harvester — Red Bird Gasoline — International Salt — and many others that we will send upon request.

We would like to "Ring the Cash Register" for you because we have the KNOW HOW.

Let us prove our worth to you.

Robert J. McIntosh, General Manager

REPRESENTED BY

The George P. Hollingbery Company

WJPS

ABC

"A RADIO IN EVERY ROOM"

Evansville, Indiana

No wonder she's

SO POPULAR

Who wouldn't be with Sioux City Sue-Land's proportions—

effective coverage	33 counties, 589,800 people
wholesale market	34th in the U.S.
retail sales	2nd in Iowa

Your Katz man can arrange a date.

KVTV Channel 9

Sioux City, Iowa

CBS, ABC & DuMONT

A Cowles Station

NEVER WENT AWAY

(*Continued from page 49*)

meeting of the Broadcast Executives Club. Recently the station sponsored a program rating study in which the unnamed research firm reported these ratings for the Arthur Godfrey radio show: 5.7 on Wednesday and 5.8 on Friday. This was fine with WCAN except for one thing—due to transmitter trouble the station had not been on the air on Friday.

Let's look at another of the destructive forces which failed to put radio away.

Merchandising—it's a loose term at best so I'll simplify it by giving it a label "Project-Policeman's Whistle"—or "Emphasis on the Premium, not the Product."

The other day, in leafing through one of our trade publications, I ran across a double truck which carried the headline, "WXXX Goes to Market." Here incidentally, it is with the proper censorship exercised. May I quote from it: "WXXX Goes to Market—In super markets today it takes something extra to maintain fast turnover. That's why WXXX has added a new dimension to food-store marketing—WXXX Super Marketing." And continuing, "Once you qualify, WXXX Super marketing arranges for week-long displays of your product in these blank number of stores, stores which account for approximately 50% of all grocery sales throughout the entire X area. Thus, your product gets the most effective two-way advertising-plus-merchandising selling in the X area."

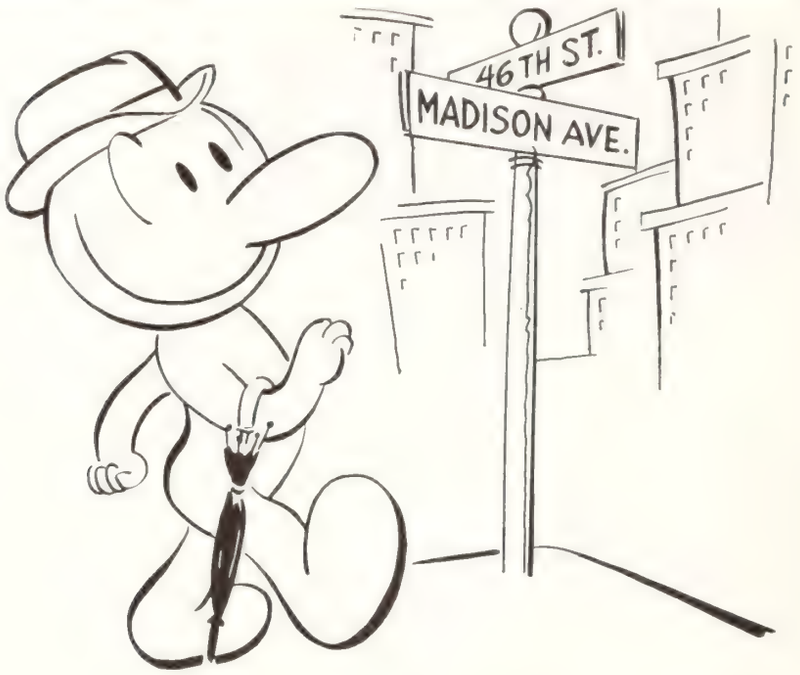
Let me read from another merchandising plan. We'll call this "XXX Feature Foods Plan," and here are the things which, once the advertiser qualifies, the advertiser gets: 200 merchandising and check sessions in 300 stores; a 100 check calls in corporate chain stores; 100 one-week special displays in super markets; 50 personally attended bargain store promotions; an effort to induce stores to stock the advertiser's product, plus decals, shelf extenders, shelf talkers, display material, et cetera.

These things I guess you can term *merchandising*—I have to guess because I certainly am not an expert but I don't believe I have to be an expert in order to term merchandising one of the destructive forces in radio today. May I give reasons—the first and most deadly is that most plans with which I have come in contact, psychologically as well as actually, place radio—our business—in a secondary position, or a qualifying position, if you will. Once you qualify (incidentally that qualifying is the purchase of your station)—once you qualify, the salesman tells the prospective client, "You get all of these wonderful things, dump displays, end displays, choice billboards, car cards, improved shelf locations, decals, etc."—Where the hell does radio come in?

Then, if by chance the salesman encounters sales resistance you will find him extolling the merits of dump displays, the prime locations of the billboards, the number of street car and bus riders, the circulation of the paper carrying the ad—in short, he's selling damn near everything except his product, which is radio advertising.

Merchandising then becomes a battle of the giveaways, costing the station money which could and should be spent in its primary business—the production of good radio programs.

I'll just quote part of an editorial recently published by C. B. Larrabee,



AMONG FRIENDS

WINDY knows he's welcome on Madison Avenue—because as he puts it, "Experienced time-buyers long ago discovered KTVH reaches more folks in Central Kansas per TV dollar."

Profit by what other advertisers have learned and take WINDY into your confidence, too! He'll prove the superior selling job KTVH can do for you.

Start the Ball Rolling. Today!

KTVH
HUTCHINSON

VHF
240,000
WATTS

CBS BASIC—DUMONT
Represented Nationally by H-R Representatives, Inc

CHANNEL
12

KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, *General Manager.*

of *Printers' Ink*, two paragraphs of which are pertinent to this discussion:

"The modern advertising medium offers many services. Just as in the case of the agency, some of these services are essential to modern media service. But, again, others can and should be performed better by the advertiser.

"It seems to me that too many advertisers are asking others to do jobs they should do themselves. They must realize that they aren't getting these services free. Somehow, somewhere they pay for them in the long run."

I have just one more brief comment on merchandising and I think it's important. With merchandising plans, many stations provide a certain classification of clients—foods in the great majority of cases—services in addition to broadcasting, which are withheld from other client classifications. My question is how this can be justified to those client classifications which are not receiving these extras. My legal experience is nil but I wonder if the Clayton Act as amended by the Robinson-Patman Act smiles upon such inequities. Even if these plans are legal in the strict sense of the word, is it good sound business practice to give some clients services that are withheld from others?

The third destructive force, for want of a better term, we're going to caption bad business practices. Under this general heading we can lump "selling off the rate card,"—"talent concessions,"—"special packages for special advertisers,"—"charging for five minutes at one-third of the 15-minute rate,"—etc.

Fellow Broadcasters, let's establish our price! Let's honestly evaluate our product, our facility, our circulation, our programs, our believability—let's then establish our rate cards and stick to those rates—let's make *Standard Rate & Data* a bible, not the first book of a continued mystery story.

While the three destructive forces—ratings, merchandising and bad business practices—haven't succeeded in burying radio, I believe I mentioned that on occasion the industry has been stunned and here is the most recent blow. It's an article appearing in the August 23rd issue of *Advertising Age*, and it is titled "Radio, 1955 Style." I shan't read it all but I shall read enough to give the idea. It starts out as follows: "To look at a current rating book and sadly reflect on the fallen grandeur of radio, is like viewing the Ruins of Pompeii." It ends up this way: "There are a couple of simple rules to follow in using radio. Call in the salesmen assigned to you from all four networks. Give them an exact idea of the budget. Wait a few days and study the multiple proposals built to your specifications. Either take the best offer or work up a combination of several. Then negotiate. Remember, in these days the first offer is an asking price." That, fellow Broadcasters, is what they're saying about us. Even though in this instance they refer to the networks, the unmistakable conclusion that anyone reading the article would gain is that radio is selling its merchandise for what it can get. Until such time as all segments of our industry firm up their rates we can expect to feel the taint of bargain basementism.

You know, the tragic thing about these three forces harming radio is that they are self-administered. Yes, we, the radio industry, have done it to ourselves and I say again that in many instances only the vitality of the medium itself has enabled it to go forward. Isn't it appalling that a medium that reaches 97 to 98% of all the families of the United States has in some cases raised the white flag? Only recently a most prominent executive in the electronic communications field, spoke most discouragingly of radio and its future. Apparently those 117 million radio sets, most of which he manufactured, are being used as doorstops.

So much for destructive forces—so often it is the practice to criticize, to second guess, without offering any antidote for the maladies which have on occasion stunned us and which have assuredly retarded our progress. What are the antidotes? What are the stimuli by which our industry not only survives but occupies its rightful place among media? Our rightful place, in our opinion, is first for the most simple basic reason—that it will reach more people more times with convincing effect for less money than any other medium.

Now, to those antidotes. You know, when a fine football team occasionally starts falling apart, the coach usually calls a special practice session for the purpose of brushing up on fundamentals, and that, incidentally, usually does the trick. Maybe some of our most

HOW TO GO BIG-TIME IN TV WITHOUT OWNING FORT KNOX

Buy PASSPORT TO DANGER . . . hottest property available to local and regional advertisers! This is a brand-new, bang-up show, the kind only the big networks can usually afford to put on . . . and it's yours at a remarkably low cost, well within the reach of almost all local sponsors. Nothing else you can buy gives you a star like this . . . slick production . . . elaborate foreign settings. And what a promotion you can build around the magic of Romero's name! No wonder Blatz Beer, Welch Grape Juice, and other "savvy" advertisers have already snapped it up. Better check your market . . . contact one of the offices below.

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.

CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

powerful antidotes are the fundamentals of our business. I offer as antidote No. 1 a quote from the rules and regulations of the Federal Communications Commission:

Section 3.21 (b): That the public interest, convenience and necessity will be served through the proposed operation.

I wonder if we, as broadcasters, have looked at this licensing requirement correctly. Is it a requirement we must reluctantly live with or is it truly a "formula for success"? I believe it's the latter and whether or not the propounders of this regulation realize it, they gave us a real blueprint which, when followed, cannot fail to bring success.

John Patt, whom you all know as president of our company, defines this function in these words: "We look upon our station as a giant mirror reflecting constantly the needs and desires of those residing in our service area." We believe that public service comes first and that doing a good job of public service is one of the best guarantees of business to follow. "You shall broadcast in public interest, convenience and necessity"—What better formula to make your station important to your community, and incidentally, I know of nothing keeping public service broadcasts from being sponsored.

The second antidote, or fundamental if you will, is your facility itself. Giving your staff the best of technical tools with which to work; keeping abreast of the latest technical developments which we have to improve quality and production; the provision of mobile, short wave and minitape facilities to take advantage of radio's natural advantage—speed. All of these are fundamental to progress.

The third antidote, or fundamental, is your programs and when you speak of programs you must in the same breath speak of talent. In our opinion, there is no dearth of good live talent but there has been a tremendous laxity on the part of broadcasters to search out that talent. How many broadcasters today are conducting regular auditions in their respective areas? How many broadcasters are taking the easy way and programing disk jockey against disk jockey, both using the top 10 records as their basic program format?

There should be no need for the third rerun of the Beulah series, or the second rerun of Skelton, and Hope, and Jack Benny. We radio stations should be a continuing source of fresh talent—the talent is there, it is our job to find them and train them and send them off to bigger things. Incidentally, the reruns of shows that have run their gamut are cheaper. As broadcasters we know that, but I must vouchsafe that the cheapness of these programs is not a well kept secret—the public finds it out very fast.

The fourth fundamental, and these fundamentals are not, please, in order of their importance. Our industry needs, individually and collectively, good sound business practices. We're proud, and I know many of you are, to be able to make the statement that our contract file is wide open for anyone to peruse who wishes to. We maintain our rate cards, we treat all clients alike. Granted, we like some clients

Who Buys Your Product in Omaha?

(children) (women) (or the entire family)

WOW-TV Has The Top Rated Show For Each Of These Groups!

Here's Proof:

ARB October Survey of ALL Daytime Programs!
(Monday thru Friday)

Top Rated CHILDREN'S SHOWS:

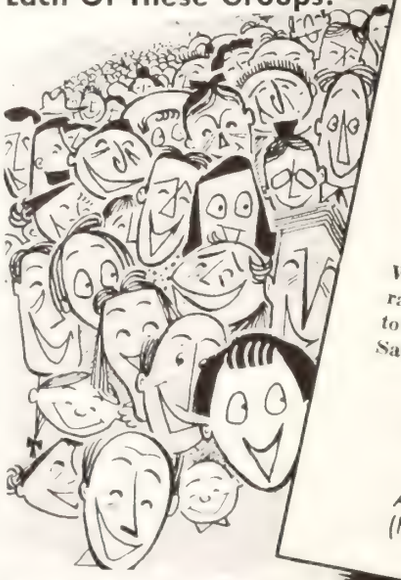
WOW-TV's children's programs placed First . . . Second . . . and Third. Other station placed Sixth.

First	TRAIL TIME	43.2
Second	STAND BY FOR ACTION	38.4
Third	SNICKER FLICKERS	10.8
Sixth	Other Station	18.4

Top Rated WOMEN'S SHOWS:

WOW-TV's women's shows ranked Fourth and Seventh . . . Other station's women's shows placed Eleventh and Twelfth.

Fourth	MOVIE MATINEE	22.2
Seventh	CONNIE'S KITCHEN	17.3
Eleventh	Other Station	12.4
Twelfth	Other Station	11.4



WOW-TV LEADS IN QUARTER HOUR NIGHT-TIME RATINGS:

Top Rated SHOWS FOR ENTIRE FAMILY:

WOW-TV leads in quarter hour ratings in the important 5 p.m. to midnite segment Sunday thru Saturday.

OCTOBER ARB SURVEY

All daytime programs
(Monday thru Friday)

To Sell Your Product Then Write . . . pick an adjacency to or participation in the program above that reaches your prospect.

Fred Ebener, Sales Manager, WOW-TV, Omaha, Nebraska for availabilities and complete information.

WOW TV OMAHA

Max. Power · NBC-TV · DuMont · Aff.

A Meredith Station - **Blair — TV Rep.**

Affiliated with "Better Homes and Gardens" and "Successful Farming" Magazines.

better than others but on our station there is only one deal and you'll find it in *Standard Rate and Data.* Good business *practice,* in our book, begets good *business.*

The fifth and final fundamental is organization morale. It is no secret that many of us who have found our companies engaged in another medium as well as radio, have, because of the complexities of that medium, sorely neglected our radio station.

We're not the only ones who have noticed that neglect. It is quite possible for our radio staffs to feel that they are, in effect, stepchildren. If our stations are to be the vital organization that we all want them to be, we're going to have to organize in such a manner as to give these stations exclusive management personnel who are available on a day-to-day basis to handle the personnel and business problems that arise from day to day.

Destructive forces — progressive forces; fumbles and recoveries; mistakes and corrections—they are all part of the growth pattern of a magnificent, vital and powerful industry—RADIO —the medium that never went away!

★ ★ ★

SUNBEAM

(*Continued from page* 45)

tinue to rely on the already established consumer pattern. This means a continuation of a policy of concentrating major ad money during the last part of the year. Sunbeam, in short, is concerned with the question of how to utilize the tv medium in the most flexible manner to allow this kind of promotion.

Along with the other spectacular sponsors, Sunbeam has, for this reason, cancelled out of the summer schedule—the seasonal viewer decline is also a factor. The company is committed to NBC up to May of this year. However, according to the agency, there is every expectation of continued heavy spending on NBC next fall, with NBC President Pat Weaver expected to help fashion "timed programing" that will carry on in the tradition of the spectaculars.

Except for continued participation in *The Home Show,* plans for next year's tv campaign are still not finally decided. Despite trade rumors, Sunbeam will not go in for co-sponsorship of *The Martha Raye Show* with its spectacular running mate Hazel Bishop. NBC had approached Hazel Bishop for this single shot owing to the ironic fact that the network had sold the 5 December spectacular to Reynolds Metals, which left Sunbeam without a pre-Christmas slot. The Martha Raye sponsorship filled this hole, and with great success.

Nor is the *Ethel & Albert* question completely cleared up as SPONSOR goes to press. Originally this family-type show seemed ideal for Sunbeam. Somewhat off the beaten track, it was adult and done with a pleasing taste and skill that seemed appropriate company for a quality product, even though the top ratings were not expected from the fairly low-budget show. Nor was Sunbeam pleased with the time slot, 7-7:30 p.m. EST. Still, it went along in the hope that the show would build enough of a rating to justify a more desirable period. Current Nielsen figures, however, reveal that it has not been able to deliver the ratings hoped for. Not only does the show run into the problem of its time slot—out of the Eastern time belt it reaches the viewer at the less desirable Saturday late afternoon period—but it also has to face the serious competition of *Beat the Clock* on CBS.

It is with great reluctance that Sunbeam discarded the show as of the first of the year. But the need for maximum coverage makes this unavoidable, according to Widdifield. This despite the evidence from its own spot surveys that among Sunbeam users the popularity of the program is greater than ratings seem to indicate. One survey showed that nearly 50% of those who had Sunbeam products knew and liked *Ethel & Albert.*

But Sunbeam decided to be guided by the figures supplied in the Nielsen reports.

There has been talk that NBC is trying to work out a new time slot and an alternate sponsorship arrangement. At the present time, however, Sunbeam's 1955 plans do not include *Ethel & Albert.* Furthermore, Widdifield told SPONSOR, decisions on shows of this level must await more precise formulation of plans for the major tv efforts. The company is now actively engaged in examining various tv proposals for next year.

In any case, there is little question that Sunbeam will be on tv with a family-appeal show of one sort or another. Nor is there much doubt that it will be in there pitching via

WE'VE BEEN SIGNING UP A SPONSOR A DAY...AND THEY'RE STILL COMING!

When PASSPORT TO DANGER hit the market, it was snapped up in 30 cities within 28 days... by such big-time advertisers as Blatz Beer and Welch Grape Juice. What's more, it's the first syndicated series ever sold on the full CBC network. This show must really have something... and it does! No other show you can buy boasts the box-office magic of a star like Romero. He'll do your commercials, too... all at a price that fits easily into a modest budget. Orders keep coming in to the offices below... what about yours?

CESAR ROMERO, starring in...



PASSPORT TO DANGER

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
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spectaculars or their equivalent come fall. Sunbeam is here to stay so far as tv is concerned.

For Sunbeam, in fact, tv becomes the ideal medium, because it allows for straight, clean-cut demonstration which is in keeping with the emphasis on quality. Hard-hitting, shouting copy is considered inappropriate by the company, nor can it offer the attraction of price or the special deal.

The "quality" factor is utilized by Sunbeam to pay off in association values. The firm believes that nearly everyone knows at least one of its products, feels therefore that each benefits from association with the others. For this reason every show contains one commercial at the end of the program, which is little more than a rundown of the various Sunbeam appliances. Up front there is usually a short commercial on a product, while the middle commercial is a two-minute demonstration devoted to the main appliance for the show.

Sunbeam has had many commendations for its color commercials on the spectaculars, even to favorable press reviews that considered them superior to the shows. This has its element of irony ,since the company stresses that black-and-white sets are still the instruments in common use and that more is being made of color at the moment than coverage warrants.

If they have nothing else, Sunbeam feels, the color commercials have provided the excitement needed in dealer merchandising. And to Sunbeam how the dealer feels is as important as any facet of its ad program. In a sense, the dealer is the foundation of the entire Sunbeam system of marketing. The company's widespread distribution is based on some 200,000 dealers who can be found in the smallest of towns. In the long run, Sunbeam is convinced that it is how these little dealers in the byways of America feel that will determine its sales.

Sunbeam's promotional efforts are likened by Widdifield to an electric line which runs overhead across the entire country. It is there to provide sales "power" to the dealer in every hamlet. But unless he reaches up to that line that passes just outside and overhead and "plugs into it," it is doing no good. The dealer can "plug in" through his own promotion, advertising and store display.

Sunbeam likes to regard itself as somehow but an extension of this little dealer, and is proud of its homespun, simple and conservative character. But it has been doing remarkably well since its birth in 1893 as the Flexible Shaft Co. of Chicago. In 1910 Sunbeam entered the consumer field with an early electric iron and has been growing steadily since. Among the concern's other operations is the largest lawn sprinkler manufacturer in the country—the Rainking. It produces other garden equipment, having just introduced a power mower. And from its inception, Sunbeam has been a producer of industrial furnaces.

An interesting sideline is the hardware division, which manufactures 90% of the country's sheep-shearing and cow-clipping equipment.

But the major division turns out the small home appliances. And in this field the Midwestern outfit has done right well. Just prior to Christmas the factory was going three shifts, and the 1954 sales figures will undoubtedly exceed the $80,000,000 racked up the year before. Presumably, Sunbeam will continue to rely on its conservative approach to produce even better results in the future. ★ ★ ★



Gracious, indeed, are New Orleans homes —but gracious! Where are the occupants?

Thanks to its Deep South climate, New Orleans is an *outdoor* city. That's important to remember when advertising to the South's biggest market. And this makes it a very important fact that WDSU has more out-of-the-house listenership than any other New Orleans station.

Success in reaching its audience with programs of great consumer acceptance means that sponsors, too, have enjoyed great success in reaching WDSU's receptive audience with resultful sales messages. Won't you ask us about availabilities?

WDSU RADIO New Orleans—Vital To The South's Biggest Market

COMMERICAL AUDIENCE

(*Continued from page* 47)

RAB (formerly BAB) have all looked into the matter.

With tv's first big boom in the early 1950's, advertisers began to seek the answer to tv commercial viewing. Two firms — Daniel Starch & Staff and Gallup-Robinson — have been their chief sources of data.

Starch entered the field around 1951, utilizing a variation of the readership studies it has conducted in conjunction with print media since the 1930's. Gallup-Robinson began researching print media in the 1940's and tv around 1952.

In both cases, the techniques are somewhat similar. Starch surveys by telephone in a half-dozen large cities, asking viewers within an hour of the telecast to describe the sales points of commercials (with occasional spoken prompting by interviewers). Usually, somewhere between 150 and 200 interviews are completed. Calls are made on a random basis.

The Gallup-Robinson technique goes into more detail, although it is basically checking the same thing—viewers' ability to "recall" a commercial. Interviews are conducted about 24 hours after telecast in 10 cities, as far west as Chicago. The normal sample is about 200 men and 200 women viewers. The samples, according to G-R executives, are not "probability" (completely representative) samples. (Average G-R "recall" figure, incidentally, is estimated by the firm to be "around 50%.")

In large measure, it was the widespread use in the tv industry of "recall" measurements that triggered NBC TV into making its own checkup.

The trouble as NBC TV executives saw it was that admen too easily confused the findings between Starch's print media checkups ("recognition" tests in which readers are actually shown the complete magazine) and tv research ("recall" tests in which there was no *visual* prompting).

A little more than a year ago, Starch's tv director — Jack Boyle — unwittingly added to the problem by mentioning in a speech before admen that "41% of the viewers of the average nighttime network tv show see any given commercial within that program." Boyle made a quick comparison between this figure, based on "recall" studies, and magazine "noting" averages of 40% for color page ads.

The controversy was quick in coming. (See "Will Starch's new tv noting figures upset buying strategy?", and "Beware of these misuses of Starch tv figures," 16 November and 30 November, 1953 issues of SPONSOR.)

Few were more outspoken in their criticism of these figures than Hugh M. Beville, Jr., NBC's Director of Research and Planning. Said Beville to SPONSOR at that time:

"Starch magazine ratings employ the recognition technique. Every effort is made to re-create the circumstances under which the respondent looked at the magazine originally. For the tv studies, the respondent is *not* shown the program in which the commercial appeared, or the commercial itself.

"The only conclusion we reach is that the two techniques are not at all identical and are similar only in that they are both produced by Starch."

That, perhaps, should have been that.

But the comparisons continued to be made, NBC TV noted—particularly by print media representatives, such as those of Curtis Publications, *LOOK* and the ANPA. And, admen continued to look upon "recall" figures—in which viewers "play back" the sales points of commercials"—as a good index of the percentage of viewers actually watching those tv commercials.

Accordingly, NBC in early 1954 began preparations for a study designed to measure the proportion of viewers who see and remember the commercials of a "typical" network tv show. Both "recall" and "recognition" techniques were to be used.

Thus, NBC TV felt, it would knock off two birds with one research stone.

How the study was done: Hugh Beville and Allen Cooper, NBC TV manager of Markets & Media, were in charge of designing, executing and interpreting the study.

From the start, NBC TV decided that the study was going to be in two phases:

Part one: The study called for a new approach — a viewer "recognition" study of tv commercials, comparable to the technique used by Starch in checking magazine readership. With a target of 250 interviews (at a cost of some $20 apiece), Starch researchers were assigned the job of house-to-house interviews. The method: portions of

THE PEOPLE YOU'RE AFTER ARE PRE-SOLD ON THIS SALESMAN

Cesar Romero, star of the new TV hit, PASSPORT TO DANGER, is definitely a "hot" property. Every moviegoer knows him, and he is starring in three new pictures about to be released, so you can see he needs no build-up to your customers. No wonder local and regional sponsors have snapped up this show! With Romero, you know you'll get an audience. Plus attention for your selling message . . . because he'll also do your commercials and go all-out for your product. The orders keep coming in, and someone else may gobble up your market. Contact us today, at one of the offices listed below.

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

a tv program were to be screened for people who said they had seen the program. These portions were to include the commercials—just as Starch print media checks are made on the basis of actual printed ads. Then, a depth interview was to be conducted to probe for the reasons why viewers may have missed any of the commercials.

Part two: The study would include a larger-than-ordinary Starch "recall" survey. The usual sample, according to NBC TV, is "approximately 150 interviews." To allow for broader analysis and greater statistical reliability, this goal was stepped up to 350 interviews in the pilot study. The usual procedure was to be followed; Starch interviewers would ask viewers by phone to recall the sales points of commercials.

Finally, NBC TV's original plans called for a comparison of the two sets of findings.

What show to test?: Picking the right show for the video "pilot" study wasn't easy. Recalled NBC TV research man Allen Cooper:

"Because of the nature of the study, any show we picked had to measure up to a special sort of yardstick.

"We needed a show that was on film. That's because we wanted to send out an edited-down print of the program to field interviewers prior to the telecast, so that they could get started on the research without any major delays.

"We wanted a show that ran early in the evening, so that a Starch Immediate Recall Survey could be made in conjuction with it, since we wanted ultimately to compare 'recall' and 'recognition' of commercials. If the show was aired too late, we wouldn't have enough time left to make telephone calls.

"We needed a show with a fairly high rating and wide appeal. This would make it easier for interviewers to locate program viewers during the checkup. If a rating is low, you have to hunt harder for viewers.

After combing the roster of NBC TV shows, researchers came up with the answer: DeSoto's *You Bet Your Life*, starring Groucho Marx.

That the show filled the bill on all counts can be judged from the fact that it usually pulls Nielsen ratings in the high 40's, is on film and appears early on Thursday night.

The show also filled the bill on another score, too. The commercials were fairly "average" in terms of production frills. They were not, by any means, lavish film jobs that would make a higher-than-ordinary impact on the subconscious of the average viewer of the show.

Having its video guinea pig, NBC



The Hangin' of Soddy Joe

On the moonless night of October 3rd, 1878, a character known only as Soddy Joe stole a horse from a Kansas farmer.

Four hours later, a posse caught Joe just west of Great Bend and hung him from this tree.

That's swift action!

And if you want SWIFT *SALES* ACTION for *your* product, turn the job over to WIBW—the radio station Kansas farmers listen to *most. We've been hanging up sales records for the past 30 years.**

*Kansas Radio Audience 1954.

Ben Ludy, Gen. Mgr.

WIBW & WIBW TV in Topeka
KCKN in Kansas City

Rep: Capper Publication, Inc.

"See Your Capper Man"
WIBW
CBS RADIO

TOPEKA, KANSAS



"Him KRIZ Phoenix personality—adopted by tribe."

TV's research project went into high gear.

The field work: Here's how the study was made in the field:

Recall: The standard Starch procedure of random calls to viewers was used. As soon as the winter-season telecast of the Groucho show was off the air, Starch telephone quizzers in six cities conducted interviews with 156 men and 201 women who claimed to have viewed the show.

These cities included Baltimore, Cleveland, Columbus, Detroit, Philadelphia and St. Paul. The sample—more than twice the size of the usual Starch checkup — was big enough, NBC TV felt, to give them some degree of reliability.

In the "recall" portion, a total of 954 calls were completed. Of those responding, a little more than 93% owned tv sets. Of the tv owners, 43.2% claimed to have viewed all or part of the program.

Recognition: Next morning, Starch interviewers started the house-to-house check of "recognition" of commercials, using portable movie projection equipment.

Three Starch interviewers were used in each of the six major markets mentioned above. A total of 1,385 persons were approached in order to complete 232 interviews — 118 with men and 114 with women. More than 93% of the sample owned tv sets; 46.7% said they'd seen the Groucho show being checked.

NBC TV and Starch tried to keep both samples "as uniform as possible," and reasonably representative of all classes of tv viewers. Pre-selected neighborhoods (upper, middle and lower class) were used, mapped in connection with real estate firms in the cities surveyed. Phone calls were made, with the use of city directories, to the same areas where the "recognition" checks were made.

(Incidental point: Starch interviewers found the "recognition" portion tough sledding in many cases. Respondents often felt that the movie projector was part of some sort of sales device and refused to allow an interview. Telephone checkups, by contrast, were easy.)

For the personal interviews in viewers' homes, Starch field crews set up the portable projectors and screens and ran off an edited-down print. Length: about seven minutes. It contained the main program title and the first and second program commercials. Both commercials were preceded and followed by a chunk of the program, to put the commercial in some sort of context.

The first commercial featured new cars. The second stressed used cars.

Following each commercial segment (and surrounding material), the projector was stopped. Interviewers asked: "Do you remember seeing this commercial, or any part of it" The answers were noted verbatim. Interviewers also asked if the viewer had seen the whole show, or only part, and also asked questions to find out why viewers missed commercials or portions of the program.

What the study showed: Part of the highlights of the study have already been discussed. Others are detailed in this report in the charts on pages 46-47. The remainder of the findings actually fill a 20-page report from NBC TV's research department (available upon request from NBC TV's Hugh M. Beville, Jr., Director of Research & Planning, NBC, New York.

Here are other general highlights of interest to tv admen:

DO THEY WATCH WWTV?



OVER 5000 CHILDREN FIGHT FOR 2700 SEATS TO SEE (IN PERSON)

RANGE RIDER AND DICK WEST

TWO OF THEIR WWTV FAVORITES!

"The promotion of the Range Rider and Dick West for our client, Michigan Bakeries, Inc., was 'terrific.' The number of children and parents who came to see these two personalities were beyond our most optimistic expectations. I would like to say though that the marvelous cooperation which you and your staff extended to us in making this promotion the success it was, was also beyond our expectations. I have been in radio and TV for quite a few years and have never received more enthusiastic support than that which WWTV gave me. Again many thanks for a job well done. Cordially, WEBBER ADV. AGENCY

"I have had some very glowing reports of the wonderful cooperation you and your organization gave us in connection with the personal appearance of the Range Rider. May I take this occasion to thank you for the fine job you did. Cordially yours, PRESIDENT MICHIGAN BAKERIES

FROM CADILLAC, MICH.

CBS · ABC · DUMONT

WWTV

VHF CHANNEL 13

REPRESENTED BY

WEED TELEVISION

Recall: According to NBC TV, the results of the phone checkups—unaided or vocally-aided recall — were fairly typical of the general run of Starch checkups on similar shows. The findings: The average Identification Rating for each of the two commercials in the show was around 60%—a familiar "recall" figure, since it approximates the average of nighttime network shows today, Starch says. Other details: 76.2% of the viewers could recall at least one of the commercials; 43.6% recalled both.

Recognition: As mentioned earlier, 94.4% of the respondents who said they had seen the program recognized at least one commercial; 67.2% recognized both. Average recognition for each commercial: about 80%.

Since the study was designed to be similar to the Starch magazine readership checkups, the comparison between print and tv figures is revealing. According to Starch executive Jack Boyle (who has made the statement on several occasions), the average "noting" figure (those who recognize a print ad even if they can't identify the advertiser) for color page ads in magazines is "around 40%."

Can the two be compared directly? There are many psychological and research factors which make the intermedia comparison a tricky one (inflation of responses, variances of samples, confusion with earlier commercials or ads, technique of interview, etc.).

Do viewers duck commercials?: The depth interviews conducted as part of the "recognition" checkup gave some important clues as to the extent to which people are *not* reached by tv commercials.

Viewers who said they saw the program material that went before and after the commercials, but who couldn't recognize the commercials themselves, were asked "what were you doing *during* the commercials?"

The total group of "missed" commercials—a little less than 20% of the maximum potential number of commercials that could have been delivered if all the respondents had seen all the commercials—was analyzed.

This was what NBC TV found:

1. About 28% of the missed advertising chances were caused by a viewer being present at his turned-on set, but not paying attention to the commercial.
2. About 7% of the "misses" were due to a viewer being at his set, but being distracted by someone else or presumably forgetting what the particular commercial was all about.
3. About 27% of the "misses" were caused when a viewer left the set to avoid the commercial or to take advantage of the "break" in the show.
4. About 35% of the missed commercials could be traced to the fact that viewers had been away from the set because they either started viewing the program after the commercial was presented, or stopped viewing before.

Points out NBC TV: "Part of the 'misses' are due to 'turnover.' The 'avoided' advertising messages only accounted for 10.8% of the maximum potential. Only six respondents in the sample (2.6% of total) avoided both commercials in the show." In other words, tv commercials drive very few viewers away from their sets. ★ ★ ★

"KXLY-TV 'CO-OP' BUILDS 100%, 30%, 23% SALES GAINS FOR CARNATION PRODUCTS!"

Excerpts from letter . . . . . .
"On October 21st, we started the Telemarket Special on Canned Friskies. Our sales for a three-week period almost doubled any other similar period in 1954.
On October 28th we started the Telemarket on Special Morning Milk. During a three-week period, Special Morning Milk sales showed an increase of some 30%.
The Telemarket Special on Albers Flapjack Mix started November 11th.
To date we show about a 23% increase in sales for the period of November 4th to 19th."

Sincerely yours,
(Signed)
PHIL G. WITHERS
District Sales Manager

Available at a discount when purchased in conjunction with other XL stations

SPOKANE KXLY-TV WASHINGTON
RICHARD E. JONES
vice pres. & gen. mgr.
Rep.- AVERY-KNODEL
Moore & Lund: seattle, portland

RADIO & TV PERSONNEL
We screen New York's vast source of qualified personnel; take the guesswork out of hiring for stations anywhere. Tell us your needs, we do the rest!
right at our fingertips for you!
CAREER BUILDERS Agency
Marjorie Witty, Director, Radio-TV Div.
35 West 53rd St., New York 19 • PL 7-6385

CEMENT DUS-TOP

(*Continued from page* 50)

an average of 14 to 26 phone-inquiries a day.

This sparked the second, and hoped-for result: Retail outlets began to increase. Retailers who had not handled Dus-Top before suddenly found consumers—in surprising numbers—asking for the product, and hastily stocked up.

Within three months, the Cement Dus-Top distribution picture in metropolitan Detroit had changed from 37 dealers to 172—an increase of nearly 400%. Not only did retailers stock the product. They gave it generous counter and window-display space, using attention-getting display cards supplied by McMillan.

The success of the Detroit radio radio campaign paved the way for establishing retail markets in Ohio, Illinois and Indiana during the following months.

The D. A. Marks agency worked with the company in planning the radio campaign. Pete Allen is account executive for McMillan.

McMillan is still continuing the Dus-Top commercials on the *Tom George Show*, currently running them at about 3:00 p.m. each day. The firm is more interested in reaching women than men, since it is the housewife who must keep the house clean and to whom the tracking up of cement dust from the basement might be a problem.

Here is a sample of one typical commercial:

"Mrs. Homemaker . . . how would you like to keep a *cleaner* house . . . with *less* work? Of course you would, and here's how: Dus-Top your basement cement floor! You see, much of the dust and dirt that accumulates *upstairs* actually comes from the *basement* floor! Hard to believe? Just think a moment . . . did you ever scrape your shoe across a cement floor? Remember how the dust came up, or was left there to be tracked up into your kitchen, dining room or living room? Well, Cement Dus-Top eliminates all that . . . permanently seals and hardens the cement and dust-proofs your cement floor forever! Cement Dus-Top is easy to apply, too. You just spread it on with a mop, squegee or hair-broom. . . . Cement Dus-Top is also ideal to apply before painting or tiling your basement floor. It creates a hard, more adhesive surface . . . keeps tiles from popping up in a month or two. So, get Cement Dus-Top!"

The radio campaign has been supported by continuing direct mail and personal calls on dealers. According to Russ Simpson: "The combination of these things helped put us across in Detroit. We also use throw-aways, point-of-sale pieces, display cards and anything else we can get into the dealer's hands to help move the product."

Cement Dus-Top retails at $4.39 for a one-gallon container. It is distributed by hardware and paint stores and lumber yards. Since the radio push launching Cement Dus-Top on the Detroit market, no less than three new similar products have appeared, according to sales manager Simpson.

Cement Dus-Top was previously used by industry to harden and dust-proof concrete floors under the name Demicon Cure-Hard. The McMillan Floor Company, Midwest industrial floor contractor working largely with concrete, came upon this material about five years ago, used it with great satisfaction on various jobs. McMillan liked it, became distributors for the product in the Midwest and formed the McMillan Products Co. (Hazel Park, Mich.) to manufacture and distribute Demicon Cure-Hard and Demicon Liquid Floor Hardener.

Later, the idea occurred to key men at McMillan that there was nothing on the market that solved the age-old problem of cement dust tracked from basements, garages, carports and the like. So they took Demicon, put it into gallon cans, changed the name to a more easily marketable one and started to promote Cement Dus-Top for the home consumer. ★ ★ ★

SPONSOR ASKS

(*Continued from page* 77)

quite. I suspect that favorable reviews can help those programs which are broadcast outside of the high traffic hours—they call attention to shows which might not be sampled ordinarily. I suspect too that favorable reviews might encourage those who have dared to experiment and are in need of encouragement.

But are unfavorable notices cause for a client's concern? I think not. In broadcasting, the *public's* opinion prevails, regardless of the pronouncements of the critics. ★ ★ ★

FORD RADIO JINGLE

(*Continued from page* 11)

head of the popular record division of that outfit, he is naturally interested in seeing us make a deal with his top recording star. He is certain that such an arrangement means a big lift for the song parodied.

At the same time, Bob Ballin will take up the question with Kenyon & Eckhardt.

JOE STONE (FORD GROUP COPY HEAD)

JUNE 22, 1954

JACK REESER, DETROIT

DEAR JACK:

Sorry that so far I have nothing definite to report. We cannot do anything on Rosemary Clooney until the question of her status vis-a-vis *Toast of the Town* is clarified. In the meantime, we are starting work on origiinal tunes for her accompanying spots and others. I think we may be close to a selection for a parody, incidentally. We are now listening to Rosemary's recent recordings, trying to determine which will lend itself to commercial treatment as well as hold out promise of becoming a hit. I am confident we shall be able to report progress soon.

JOE STONE



JULY 15, 1954

JOE STONE, NEW YORK

DEAR JOE:

Jack Reeser has left on a field trip. He will go on vacation immediately after. He inquired about the Clooney commercial. Has her status with regard to Ed Sullivan's show been settled? Would like to have some news for Jack when he gets back.

W. ELDON HAZARD (JWT RADIO-TV REP ON FORD IN DETROIT)

AUGUST 5, 1954

JACK REESER, DETROIT

DEAR JACK:

Hope you had a pleasant vacation. Looks like we may be able to convince K&E that Rosemary should not be kept off the Sullivan show for more than a month following her campaign for Ford. Since we are asking her only to come along on an announcement campaign of limited duration, this provision should not cause any difficulty.

ROBERT V. BALLIN

* * *

AUGUST 6, 1954

ROBERT V. BALLIN, NEW YORK

DEAR BOB:

Mitch tells me that Rosemary and Jose Ferrer are expecting the stork, in January. Tv appearances this fall or winter are out until after the baby arrives. Which means that the whole question of her guest shots on *Toast of the Town* becomes purely academic.

JOE STONE

* * *

AUGUST 7, 1954

JACK REESER, DETROIT

DEAR JACK:

Looks like the Clooney spots are finally coming along. Joe and Mitch Miller have turned up a tune, "This Ole House," that is back-to-back with "Hey There" which is now going well. The boys ruled out "Hey There," although they liked it, because they feel it is too slow for a commercial which has to make as many points as Ford copy must. There is, too, the question whether a show tune would be available for commercial use.

"This Ole House," while practically unknown now, has exciting possibilities, Joe reports. Musically, it appears perfect for commercial exploitation; it is fast, lively and novelty in character. And the Rosemary Clooney rendition of the number is tops. Joe and Mitch admit that there is no way to guarantee these things, but they feel rather strongly that this song has hit possibilities, and that these will be achieved by the time our version hits the air.

You should shortly get a sample parody written by Joe and Dwight Davis.

ROBERT V. BALLIN

* * *

AUGUST 7, 1954

JIM LUCE (JWT TIME BUYING HEAD), NEW YORK

DEAR JIM:

Some of the Ford District Committees have already been in touch with us through the field reps. A few of the spot budgets have even been set, but we are holding off requesting availabilities until the latest practical moment. If the pace holds up, we should wind up with one of the heaviest spot campaigns in our expereince.

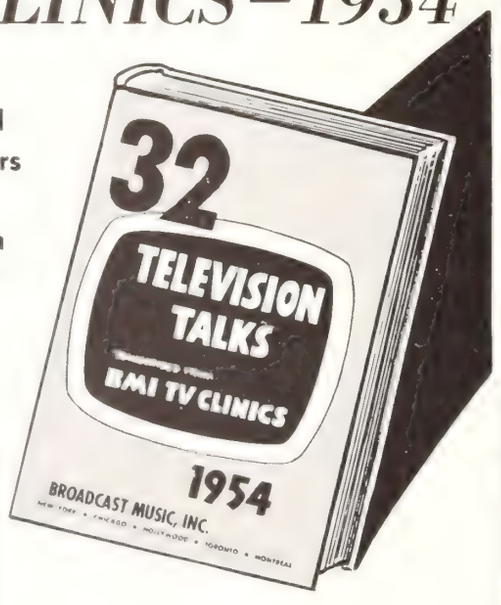
RICHARD MALKIN (FORD TIME BUYING SUPERVISOR)

SPECIAL PRE-PUBLICATION OFFER!

"32 TELEVISION TALKS"

transcribed from the BMI TV CLINICS—1954

Combines the knowledge and experiences of 32 TV leaders in every phase of TV programming and production . . . factual, informative and down-to-earth talks by men who have been in the industry from the ground up.



Published by BMI at $7 and made available as an industry service at the cost of transcribing and printing — $4.20 post paid.

"32 Television Talks" is an entirely fresh and stimulating report of the BMI TV Clinic sessions conducted in New York, Chicago and Los Angeles during 1954 . . . a new and up-to-date book which follows up "Twenty-Two TV Talks," published in 1952.

"How to do it" is the theme of "32 TV Talks," with complete data on such vital topics as: *film buying and film programming . . . news and special events . . . twists in production . . . educational and commercial programming . . . low cost production . . . local programming . . . promotion and public relations . . . ideas and imagination* . . . as well as dozens of other essential elements in TV.

In addition to the 32 talks, the book includes transcripts of the QUESTION and ANSWER periods of the Clinics.

Publication of "32 Television Talks" will be limited. Order your copy today.

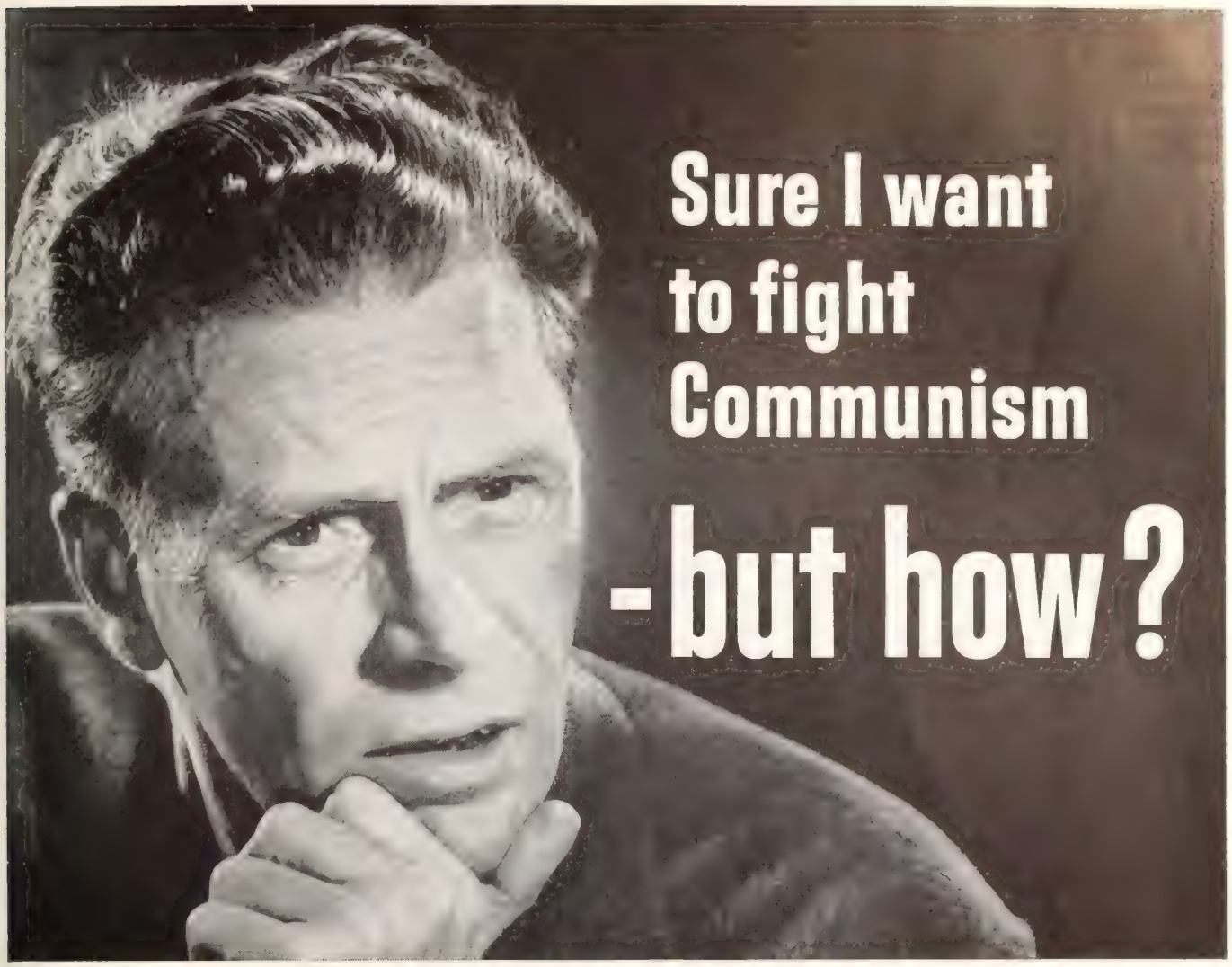
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BROADCAST MUSIC, INC.

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NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

$60.00 INVESTMENT
SOLD $1,500.00 in floor covering
VIA **ALL-NEGRO**
WSOK
NASHVILLE, TENNESSEE



With "TRUTH DOLLARS"—*that's how!*

Your "Truth Dollars" fight Communism in it's own back yard—*behind* the Iron Curtain. Give "Truth Dollars" and get in the fight!

"Truth Dollars" send words of truth and hope to the 70 million freedom loving people behind the Iron Curtain.

These words broadcast over Radio Free Europe's 29 transmitters reach Poles, Czechoslovakians, Hungarians, Romanians and Bulgarians. RFE is supported by the voluntary, cooperative action of millions of Americans engaged in this fight of good against evil.

How do "Truth Dollars" fight Communism? By exposing Red lies . . . revealing news suppressed by Moscow and by unmasking Communist collaborators. The broadcasts are by exiles in the native tongues of the people to whom they are beamed.

Radio Free Europe is hurting Communism in its own back yard. We know by Red efforts to "jam" our programs (so far without success). To successfully continue these broadcasts, even more transmitters are needed.

Every dollar buys 100 words of truth. That's how hard "Truth Dollars" work. Your dollars will help 70 million people resist the Kremlin. Keep the truth turned on. Send as many "Truth Dollars" as you can (if possible, a dollar for each member of your family). The need is now.



Support Radio Free Europe

Send your "Truth Dollars" to CRUSADE FOR FREEDOM c/o your Postmaster

AUGUST 7, 1954

JACK REESER, DETROIT

DEAR JACK:

Good news! The deal for Rosemary Clooney is set. Joe Stone talked with her agent, Joe Shribman, today. Agreement calls for her to do one 60-second and one 20-second pre-announcement spot, and two 60-second and two 20-second post announcement spots. We will have the right to use the pre-announcement pair for two weeks, the second group for a maximum of 30 days. Price is high but in line with our former arrangements, running ——— thousand. For Rosemary, this is a good deal, since our tremendous station lineup will be plugging "This Ole House." All that remains now is routine clearance of the music rights.

ROBERT V. BALLIN

* * *

AUGUST 7, 1954

ROBERT V. BALLIN, NEW YORK

DEAR BOB:

There will be a slight delay in signing a contract for "This Ole House." The composer is on the road a good deal, according to Mitch. He is Stewart Hamblen, who has the distinction of having run for the office of President of the United States in 1952—on the Prohibition Party ticket. Mitch is trying to locate him. In the meantime, we are working on the lyrics.

JOE STONE

* * *

AUGUST 15, 1954

ROBERT V. BALLIN, NEW YORK

DEAR BOB:

Mitch has located Hamblen, in California, where he makes his residence. The deal has been made and the contract is on the way. We have the right to use the number for 13 weeks, in the one-minute and the 20-second adapt.

JOE STONE

* * *

AUGUST 29, 1954

MISS DOROTHY GOTTSCHALL (TRAFFIC DEPT), NEW YORK

DEAR DOROTHY:

RE: Ford commercials for dealer 1955 announcement campaign.

Mitch Miller called to say that arrangements have been made with Radio Recorders in Hollywood for a September 30th recording session. Joe Stone will go out for the session. Your department will receive a tape of the announcements via air express. At the same time, Eric Jensen (JWT spot producer—Ed.) and I will be recording talking spots here in New York. Will you please follow through without delay on mastering and pressing? The disk is to have one side devoted to the musical, the other to the talking announcements.

Although the car announcement will be officially made on November 11, many of the dealers will be on the air much earlier. Some dealers, time buying reports, want to be on as early as October 25. Please bear in mind, incidentally, that we shall need a disk for the field rep meeting which will be held in New York on October 18.

DWIGHT DAVIS (RADIO-TV COPY)

* * *

AUGUST 30, 1954

JACK REESER, DETROIT

DEAR JACK:

Here at last are the jingle "roughs." Please keep in mind the following: (1) Although we will wind up with only three one-minute musical announcements and three 20-second adapts, we are submitting many more, all but one based on original tunes. (2) This is not a professional tape. Its purpose is to acquaint you in a somewhat better form than conversation or written description with what we have in mind. (3) Try to imagine Clooney and her vocal support doing these to the snappy direction of Miller. (4) Dwight Davis and I are no Met stars—we probably couldn't even get jobs as singing waiters. But we feel that if you can stand our rendition, we must have something. Around here, a number of individuals—they shall be nameless—have begun to put cotton in their ears. In any case, please select your favorites out of the group. Hope you like them and that your clients think them as effective as we hope they will be.

JOE STONE

* * *

SEPT. 4, 1954

JOE STONE, NEW YORK

DEAR JOE:

We have chosen six of the musical spots and are indicating the choices on the copy. Leaving it to your hunch in New York to select the final group. In particular, we like the Clooney "This Ole House" version, and think it is going to do a big job. You are right. We survived your rendition, which convinces us more than ever of the soundness of the choice.

I like Miller's suggestion that we follow the original version as closely as possible, using exactly the same quartet and orchestra. Part of the success in the performance of the original is doubtless due to the unique combination of talent and arrangement, and we might do well to duplicate it.

JACK REESER

* * *

SEPT. 13, 1954

ROBERT V. BALLIN, NEW YORK

DEAR BOB:

Mitch left this morning for the Coast. Last night at 10 p.m., Dwight



Davis and I went to see him. The session lasted to midnight. Mitch and his musical secretary, Jimmy Carrol, listened to our tape and with them we selected the final three numbers, one of which naturally was "This Ole House" We discussed the arrangements. One of the tunes was changed from a cowboy beat to a mombo, at Mitch's suggestion. The announcer on one of the 20-second bits will get into the actual beat. Session ended with Mitch and Carrol discussing details of arrangements while taxiing to the airport.

Mitch will take care of rounding up Rosemary, the Mellomen and Ted Cole and his musicians in Hollywood. I'll be out there on September 25. Everything at last is going smoothly.

JOE STONE

* * *

SEPT. 25, 1954

DWIGHT DAVIS (FORD COPY GROUP), NEW YORK

DEAR DWIGHT:

Leaving for the Coast today. Will be at the Beverly Hills Hotel. Hotel will always know where to reach me if you call. Am meeting Mitch Sunday.

JOE STONE

* * *

SEPT. 26, 1954

DWIGHT DAVIS, JWT, NEW YORK
(night letter)

Saw Mitch on arrival at hotel. Mellomen unavailable for afternoon September 30 recording date owing to prior commitment. Clooney will not work at night, when they are available. She is unwilling to upset normal married life routine. Please inform traffic there will be a slight delay in taping.

JOE STONE, BEVERLY HILLS

* * *

SEPT. 26, 1954

DWIGHT DAVIS, JWT, NEW YORK
(telegram)

There will be a further delay in recording. Rosemary left today for Cincinnati. Her grandmother ill. Agent says she will not return to Hollywood till October 6. Mitch is going to New York September 30. He will be back October 7.

* * *

JOE STONE

JOE STONE, BEVERLY HILLS
(airmail special)

DEAR MR. STONE:

Our station list has passed the 1,500 mark. If we are to get the transcriptions out in time for October 25 date, we should have the tape here at least 10 days in advance, to allow for normal processing and shipping. This would mean by Oct. 15 at the latest.

DOROTHY GOTTSCHALL
(TRAFFIC DEPT.)

* * *

OCT. 6, 1954.

DWIGHT DAVIS, JWT, NEW YORK
(telegram)

Clooney is back. Please tell traffic we shall have recording date lined up by end of day.

JOE STONE

OCT. 6, 1954

DWIGHT DAVIS, NEW YORK
(airmail special)

DEAR DWIGHT:

Forget what I said about an early recording date. Shortly after I wired you, Rosemary's agent, Joe Shribman called to tell me that she is not feeling well. Her doctor says she must stay in bed until October 12 at the earliest. We will do our best to get that tape to Dot Gottschall in time for the October 18 meeting in New York. If her department can suggest quicker-than-normal operation, I'll be happy to do what I can at this end.

JOE STONE

OCT. 7, 1954

JOE STONE, BEVERLY HILLS, CALIF.
(telegram)

Pressing company states that it must have tape by October 9 to get job out in time. Also field rep meeting advanced to October 14.

DOROTHY GOTTSCHALL

* * *

OCT. 7, 1954

DOROTHY GOTTSCHALL, JWT
(telegram)

Propose we do master, pressings and mailing here. Possible to do whole job in three days under special deal. Please wire opinion.

JOE STONE





Yes, 1 buy covers 3 markets, when you focus that one buy on WJAC-TV, Johnstown! Get complete coverage of the Johnstown area—and "snap-up" Pittsburgh and Altoona, too! Latest Hoopers show WJAC-TV:

FIRST in Johnstown
(a 2 station market)

SECOND in Pittsburgh
(a 3 station market)

FIRST in Altoona
(a 2 station market)

Stay on the bright side of the TV picture with 1 buy that covers 3 . . .

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

Ask your KATZ man for full details

Oct. 7, 1954

Joe Stone, Beverly Hills (telegram)

Shipment too large for remote control operation. We prefer to handle problem directly. Please furnish us with tape as originally planned. WOR here will do master and pressings under our supervision.

Dorothy Gottschall

* * *

Oct. 8, 1954

Joe Stone, Beverly Hills (telegram)

Apologize waking you this morning 7:30 a.m. Now another hitch. Network clearance claims possible similarity between our arrangement of Spot A and a non-public domain song. You are requested to make appropriate tune change.

Sigrid Pederson, legal dept., JWT

* * *

Oct. 8, 1954

Miss Sigrid Pederson, legal dept.
JWT, New York (telegram)

Don't apologize. Can't sleep anyway. Discussed legal request with Miller this morning. Change has been made. Just in time. We record part of the job without Clooney today.

Joe Stone

* * *

Oct. 8, 1954

Dwight Davis, N. Y. (airmail special)
Dear Dwight:

We completed part of the job today. It was great to finally "get off the ground." We decided to go ahead even if Rosemary was not yet available because we did not wish to risk having the rest of the bunch elsewhere when we were in a position to record her. Furthermore, Mitch assured me that it was possible to do a "tracking" job that would create a perfect illusion. This afternoon we recorded the orchestra, male singers and announcer Bob Wilson.

This kind of recording presents tough problems of timing, musical punctuation, etc., which require the utmost care. Everything has to be perfect, for, once it is on tape, the musical accompaniment to Rosemary's song becomes inflexible—so it just has to be right. It was a pleasure to see how smoothly the job went. As Mitch explains it, the secret of successful "tracking" is meticulous planning, knowing in advance precisely what you are after. Today's experience shows how right that view is.

Everything is now set for Tuesday, when Rosemary will at last be able to record. From now on it looks like clear sailing.

Joe Stone

* * *

Oct. 11, 1954

Dwight Davis, JWT (telegram)

Doctor says Rosemary cannot work tomorrow. Please tell traffic to expect tape day later than understood.

Joe Stone

Oct. 11, 1954

Dwight Davis, JWT (telegram)

Disregard earlier telegram. Milton Lewis at Paramount Pictures may pull strings and get a portable sound studio to driveway of Rosemary's house. Hope now to record as scheduled.

Joe Stone

* * *

Oct. 11, 1954

Dwight Davis, JWT (telegram)

Arrangements off again. Doctor won't let Rosemary record even in portable studio. Doesn't want her on her feet.

Joe Stone

* * *

Oct. 11, 1954

Dwight Davis
Dear Dwight:

Could you please tell me the status of the recording of the Rosemary Clooney commercials?

Dorothy Gottschall

* * *

Oct. 11, 1954

Miss Dorothy Gottschall
Dear Dot:

RE: the recording of the Ford commercials. Oh brother!

Dwight Davis

* * *

Dwight Davis, JWT (telegram)

Victory at last. Doctor agrees to let Rosemary record if she sits in wheel chair throughout. Recording set for tomorrow morning at studio.

Joe Stone

* * *

Oct. 12, 1954

Joe Stone, Beverly Hills (telegram)

Dwight Davis recording talking spots today at WOR. Detroit called him. Requested you change Clooney commercial. In phrase "Trigger Torque new power" change "power" to performance.

Ray Karras (radio-tv copy, J. Walter Thompson)

* * *

Oct. 12, 1954

Joe Stone, Beverly Hills (telegram)

You are asked to disregard request to change copy. Dwight called Detroit. Pointed out that "performance" has three syllables, 'power" one, that impossible to change copy at this stage when recording session is practically on. Told Detroit copy "has gone to press." Detroit accepted position. Lyric okay as is.

Ray Karras (JWT)

* * *

Oct. 12, 1954

Dwight Davis, JWT (telegram)

Thanks for clearing up "power" problem. Gong to studio to record. It should be all over today.

Joe Stone

* * *

Oct. 12, 1954

Dwight Davis, JWT (telegram)

Recording accomplished. Rosemary wonderful. Tell you all about on return. Made two tapes. Sending one ahead air express. Flying second to New York myself. First to arrive goes to mastering. Please inform traffic.

Joe Stone

OCT. 13, 1954

W. ELDON HAZARD, DETROIT

DEAR HAP:

Joe arrived from the Coast today looking a bit worn, but victoriously brandishing his roll of tape. He beat the air express tape. I am informed that all hands are working on the announcement job now. Traffic is sure it will get the pressings out to the stations in time (there are now over 1,700 on the shipping list) and promises an acetate for the October 14 meeting here in New York. So you can inform Jack that he will have a complete set of musical and talking spots to play at the meeting. We'll be very much interested in hearing the views of the dealers on this. After all that has been involved, and the not inconsiderable cost, we'd like to know that the Clooney spots have hit the dealers as we hoped they would.

ROBERT V. BALLIN

* * *

OCT. 13, 1954

ROBERT V. BALLIN, NEW YORK

DEAR BOB:

Now that I can sit back and draw a deep breath—the tape is finally out of my hands, and, as you know, in the efficient hands of our traffic department—I'd like to tell you a little about the recording session in Hollywood. You will recall that we had recorded everything but Rosemary's voice in advance. We arrived at the studio with our tape, anxiously awaiting Rosemary. She came in on time, accompanied by Joe Shribman and a handsome horse-sized Dalmatian dog whom she calls Baby. A playful character who wears a big jingling choker collar, Baby at first appeared a threat to a smooth performance. He turned out to be very well behaved, however, and caused us no trouble. His real name, incidentally, is Cuddles.

Rosemary was outstanding. A great trouper. She drew up in her wheel chair, which Mitch rented locally for six bucks, and started to rehearse. A mix was to be made of her vocal and the music which we had recorded earlier. But it wasn't long before she found she couldn't sing while sitting. So, despite protests, she insisted on standing up for the session. Well, as I said before, she's wonderful. Went through the job with no hitches. We were out of the studio 45 minutes after we had entered!

So far as I can tell, the tape is perfect. And we get the added value of the voice "presence" that Mitch says is one of the things you try for in 'tracking."

Now that it's all over, I hope it does the job we all thought it would.

JOE STONE

* * *

OCT. 20, 1954

JOE STONE AND DWIGHT DAVIS, N. Y.

DEAR JOE AND DWIGHT:

Thought you might be interested in the following letter sent to Jack Reeser by the Kansas Ford District Committee, for whom he played the announcements a few days ago. "In our opinion the most exciting part of the campaign is Rosemary Clooney singing 'This Ole House.' We consider it the best musical commercial we have ever had and the finest to appear to date in the automobile field."

W. ELDON HAZARD

49TH & MADISON

(*Continued from page* 14)

ARF REPORT

Enjoyed reading article on ARF report in your November 29 issue. However there is one inaccuracy which I am sure you will wish to correct. On pages 114 and 115 you have compared the ARF figures of multi-set homes (including automobile radios) with Nielsen figure of multi-set homes (excluding automobile radios). Page 94 of ARF report shows 45.3% of radio homes have more than one radio set in working order (not including automobile sets). This 45.3% is the figure which compares with Nielsen's 45%. If you include automobile radio sets you should compare ARF's figure of 66.2% (on page 19 of their report) with a Nielsen figure of 68.1%, which is the percentage of Nielsen's national sample represented by homes with more than one radio set, when automobile radios are included. I think you will agree that this correlation is noteworthy and is one more evidence of the quality of the Nielsen sample.

JIMMY JAMES
Vice President
A. C. Nielsen, Co.

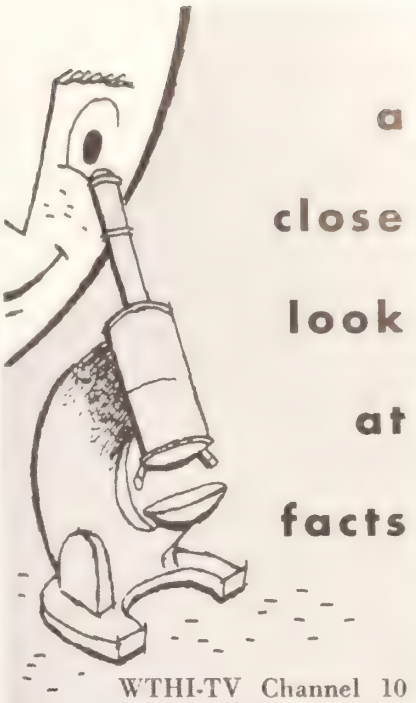
WANTS FOLLOW-UP ARTICLE

I have read, with particular interest, the December 13th SPONSOR feature article, "What buyers want in radio-tv trade ads."

This feature confirmed many opinions I have had, and gave me other enlightening views.

While timebuyers reactions to trade ads and mailing pieces may be similar, I'd like to learn through a future article in this series just what material the timebuyer wants in his files. My specific questions are: What percentage of direct mail hits the waste basket? Is it discarded because of shape or size that will not fit a standard filing cabinet?

GLIMORE F. FRAYSETH
Manager
KMHL Broadcasting Company
Marshall, Minn.



a close look at facts

WTHI-TV Channel 10 is the ONLY station with complete coverage of the Greater

Wabash Valley

- One of the Mid-west's most prosperous industrial and agricultural markets
- $714,500,000 Retail Sales in year '53-'54
- Blanketed ONLY by WTHI-TV's 316,000 watt signal
- 227,000 Homes *(147,000 TV homes)*

118,000
UNDUPLICATED
WTHI-CBS
TV HOMES!

WTHI-TV
CHANNEL 10
TERRE HAUTE, IND.
316,000 Watts

Represented nationally by:
The Bolling Co.
New York & Chicago

RADIO FIGURES

(*Continued from page* 43)

at first measure spot television. The report, which would be done quarterly covering a week of activity, would consist of: (1) a chronological report, like a log, of when spot commercials were aired during the week; (2) a category report, in which the activity would be summarized by product categories, and (3) a "Commercial Exposure Index" in which the total number of seconds of spot activity and the average rating of the total would be listed by client name. This, said Hooper v.p. Bruce McEwen, would give an index of "the weight of spot activity." A similar spot radio report may follow later. Target date: April, 1955.

• *Pulse:* A Pulse official told SPONSOR that this research organization intends doing "more work in the spot field in 1955." This is likely to take the form of special monitoring jobs (in which a station is air-checked for a whole week to spot new, unusual or competitive spot commercials) or special questioning during regular roster rating periods. These "riders" on the regular Pulse ratings are likely to concern audience "likes and dislikes" of spot commercials and to check up on the audience's ability to "recall" copy points in spot broadcasting.

What's going to happen in the meantime?

SPONSOR discussed the fact-gathering headache of spot radio with a number of leading timebuyers. Most of them indicated that they would just continue to get their spot radio information the hard way until a better way could be found. "We're constantly being asked to round up competitive information on spot radio for our clients, particularly if a client is about to launch a spot drive of his own," said a lady timebuyer at J. Walter Thompson. "I'd like to stop playing Mata Hari around the radio reps, but it doesn't seem likely that I will for quite awhile."

Thus until any or all of the spot radio plans mentioned above can get off the ground, agencies and clients are likely to continue to expend thousands of man-hours of checking and sleuthing.

When a timebuyer sets out to find what the competition is buying in spot radio, the routine is fairly well established. From the agency viewpoint, the principal sources of competitive spot radio data are: station reps, leading radio stations, monitoring services, field representatives of the agency or client and various public advertising sources like the trade press or trade associations.

If the heat is really on the timebuyer, he or she may have to check all of these sources.

In most cases, the chase centers on finding out what markets the competition is using and how much the competitors are spending.

The simplest form of rounding up such data is usually a phone call from the timebuyer to the rep. "I can never tell if a timebuyer is going to place an order—or if he wants to know who just did," the sales manager of a major rep firm said.

"I get at least three or four calls a day which wind up in an attempt to pump me for information," said another, adding, "The biggest headache? When one of these buyers places an order, *he* is usually the first to swear me to secrecy."

Do reps tip off agencies when they're quizzed? The answer is a mixture of yes and no.

"I might tell a small agency to go fly a kite," the salesman for a Madison Avenue rep firm stated, "but would I tell a P&G or a Colgate agency to do the same? I would not." In short, the bigger the agency or client the easier it is to come up with spot radio information about competitors. If an agency is handling the spot radio billings of one of the advertising giants, reps —although they seldom admit it—are not above taking the initiative and calling buyers to pass on a tip. This is particularly true if the tipped-off client's usual reaction is to step up spot radio to meet the competition.

When reps balk—and a few do—at handing out competitive information, veteran timebuyers have other methods. Sometimes they may check a few of the nation's key radio stations on the long-distance phone, seeking a rough idea of the opposition's buying pattern. Or, they may phone a long-time friend at a rival agency.

(One resourceful spot buyer even made friends with a firm that handles the shipment of spot tv films and radio transcriptions. Knowing the number of "platters" or film announcements mailed out, and the destination, and the day by which they were supposed to arrive, the buyer for a long time kept close tabs on the spot activities of a number of baffled competitors. One suspicious client, however, caught on and plugged the leak.)

If clients want very detailed spot radio information, on a market-by-market basis, there are other—if time-consuming — methods. The general favorite is the station questionnaire.

These log-like questionnaires — in which stations are supposed to list the type of activity, duration of campaign and day slots used by spot radio cli-

500,000 Latin Americans in L A County

TELL 'EM—SELL 'EM in Spanish

Use am KWKW fm

- 8 top Latin personalities
- 80 Hours Spanish Language programs each week
- Music, News, Sports, Special Events

in Spanish

For big results at a low cost

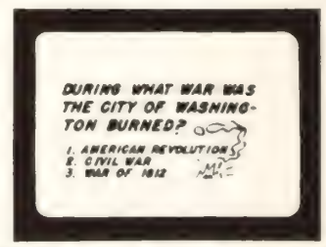
TELL 'EM SELL 'EM in Spanish

am KWKW fm

Pasadena-Los Angeles

New York: Richard O'Connell, Inc.
San Francisco: Broadcast Time Sales

JUST RELEASED!



11,000 TV or Radio illustrated quiz questions . . . Historical, Geographical, Sports, Humorous, etc., on 16 mm strip film. Answers keyed on film. This wealth of material is a quick-show-builder, and is a must in everyone's library!

$15.00 for hundred questions (your own property, exclusive in your area). Special price for complete package of 11,000

Write, phone or wire:

K-G PRODUCTIONS
3337 Lindell Blvd.,
FRanklin 1-3620 ST. LOUIS 8, MO.

ents—are usually sent out quarterly in batches of nearly 1,000.

Lever Brothers is probably the only major client who presently handles the mailing and processing of these station questionaires within its own shop. The soap firm, in fact, has employed as many as six staffers just to handle this chore.

A former Lever staffer, now an executive of a major New York ad agency, described the big soap firm's sleuthing tactics in this fashion:

"Lever has been querying radio stations each quarter for nearly five years. Tv stations were once also queried, but this has largely been dropped since nearly all the spot tv information required can be found in the *Rorabaugh Report*.

"It is a big job. As many as 800 questionnaires will be sent to a cross-section list of radio stations in all parts of the country. The questionnaires have divisions in which stations are asked to list the spot radio activity of all the major brands of soaps, detergents, toiletries, beauty products and food that compete nationally or regionally with Lever products.

"Stations and reps gripe like hell about filling them out. But, when I was with Lever, we used to get between 50% and 60% return from our mailings.

"The results are often punched up on IBM machines so that special data could be sorted out. You know—breakdowns of the competition by day and night segments, in station breaks, spot announcements and programs. We even evolved a weighting formula to determine the estimated dollar expenditures of competitors in spot radio.

"In a few cases, special monitoring jobs were ordered to check directly on the copy techniques used by competitors in launching new products or in setting up test campaigns. This can run into real money. In fact, I believe it would cost about $1,200 a year just to monitor spot radio in the New York market."

Although Lever Brothers is the only major client that does its own checking on spot radio broadcasting, a number of big agencies use similar mail surveys to check on the activities of competitors.

These agencies include: Compton (clearing house for P&G spot radio data), BBDO, J. Walter Thompson, Ted Bates, William Esty, Y&R, Cunningham & Walsh and SSCB. For the most part, they conduct their checkups to gather information on the spot radio activity in the soap and detergent, cigarette, food and automotive fields.

This questionnaire technique is currently being used by N. C. Rorabaugh to gather information on spot tv from more than 250 television outlets, and forms the basis for his *Rorabaugh Reports*. The same technique, using a panel of some 600 or 700 radio outlets, is planned by researcher Jim Boerst in his collaboration with Rorabaugh on the *Spot Radio Register*.

Why would broadcasters, who hate to fill out questionnaires, be willing in most cases to do so for a private data-gathering service? This is how Boerst put it to SPONSOR:

"Each quarter of the year reps and leading radio stations get anywhere up to a dozen questionnaires from Lever Brothers and the big agencies. It takes hours of work to fill them out. Most station men and reps I've talked to say they'd far rather fill out just one form than a small mountain of them."

The Boerst-Rorabaugh proposals aren't new. As far back as 1934, the then-owner of Publisher's Information Bureau, Anne Edgerly, started a system whereby stations reported their spot radio activity directly to her. But she never got much more than 20% of the nation's radio stations lined up for the plan, and dropped it in 1939. At that time, N. C. Rorabaugh started a radio report in which the information came from data supplied by agencies. But this, too, never provided admen with a complete picture; too many big clients wanted the information on competitors all right, but were reluctant to part with their own. Rorabaugh sold his spot radio service to Boerst in 1952. Miss Edgerly tried again in 1950 with a variation of her original plan, but the system never got off the drawing boards. In 1948, Rorabaugh started his present spot tv report; it's been a success principally because it managed to grow along with tv instead of having to tackle the problem of surveying stations after most were established.

Boerst and Rorabaugh feel the chances for success of their proposed station-reported *Spot Radio Register* are good today for two reasons:

1. Agencies and broadcasters alike say they are tired of the necessity for cloak-and-dagger tactics in spot radio,



WKOW Country...

Bigger than St. Louis!

The 50 county market covered by Wisconsin's most powerful radio station is bigger than St. Louis in retail sales, more than twice as big as Milwaukee. Like these metropolitan areas, WKOW COUNTRY is a group of shopping centers. Unlike them, however, the land between one rich WKOW COUNTRY shopping area and the next produces valuable farm products and an average annual family income of $6,921 for the producers. Madison, the capital of WKOW COUNTRY, with over 105,000 population, has an average spendable income per household of $8,067. You can sell it all at bargain rates on WKOW at one-fifth the price you pay for St. Louis, one-half the price for Milwaukee.

WKOW CBS Affiliate
MADISON, WIS.
Represented by HEADLEY REED CO.

and would welcome an end to the problem.

2. The Rorabaugh tv report has shown that station-reported data is practical and time-saving. Tv stations are not inundated by the same batches of agency questionnaires sent to radio outlets.

But questionnaires do not solve another problem which sometimes plagues agencies and advertisers in spot radio: qualitative data. This is a field in which the sleuthing takes on all the elements of a "G-2" hunt for a big spy ring—and in which many of the tools of counter-espionage are used.

Principally, the job is one of monitoring radio outlets (and tv outlets, too) to hunt for new and unusual spot commercials the way a U.S. radar station sweeps the skies on the watch for unidentified aircraft.

Some agencies—like Y&R, McCann-Erickson, and Donahue and Coe, to name just three—do a lot of their own monitoring jobs, hiring people to listen or view for hours or to tape-record sound portions of commercials.

But a number of independent firms have facilities to monitor stations on a special order basis:

Radio Reports, Inc.: This 18-year-old New York firm conducts two kinds of monitoring in the radio-tv field. The first of these is similar to what is done by press "clipping services"—that is, Radio Reports monitors up to 17,000 radio and tv programs per month, checking for publicity mentions of products and personalities, special "salute" shows, and the like. At the same time, through its Spot Monitoring Division, Radio Reports also monitors local-level spot commercials and network cut-ins in 300 radio and 50 tv markets in 44 states. For the most part, these spot reports are checkups on how commercials were handled, what the adjacencies were, and what errors may have been made. Usually, handicapped people are employed to do this radio and tv spot monitoring. "Shut-ins are the most attentive radio and tv audiences," explains Si Nathanson, a Radio Reports v.p. In several key areas (such as New England, New York, Philadelphia, Detroit, Chicago, Los Angeles and San Francisco) Radio Reports has branch offices equipped to make transcripts of special spot radio and tv commercials, such as might be used in a test campaign. Spot monitoring charges: 45c and up for a one-minute radio spot announcement; $1.05 and up for tv, including a simple "log" report. Full radio transcripts, available in cities mentioned above, cost 7c per typed line, minimum $7.00. Tv transcripts are 9c a line, minimum $9.00. Photography service (pictures made from the tv picture tube) are available in New York.

Broadcast Advertising Reports: This firm, headed by Phil Edwards, is under option currently by A. C. Nielsen, as mentioned earlier. It has been in existence for about two years, and has been supplying agencies and stations with regular reports of spot (and local-level) radio-tv advertising in four major markets: New York, Chicago, Philadelphia and Washington. BAR information is obtained by tape recording the schedules of leading stations in each market for a full week, usually on a quarterly basis. The service is expensive—one agencyman said that BAR coverage for spot radio in a major market would cost as much as $400 for a full week of taping. The tapes are then gone over by researchers who write a special report. ★ ★ ★

TV RATES

(*Continued from page* 38)

scale. Each dot shows the 20-second rate per circulation of a station, though in some cases the dot stands for more than one station. About 150 mature tv stations were used."

Dorrell pointed out that if rates varied exactly with circulation—that is, if the cost-per-1,000 sets in each station's area was the same—all of the dots would lie in a straight line. The fact that they do not, he said, proves that circulation vs. rate varies from market to market.

"However," Dorrell continued, "it will be noted that these points do tend to cluster around a line drawn through the points. The curved line on the chart has been drawn by sight and is not necessarily mathematically exact. But it does show 'some' relationship between rates and circulation."

Dorrell warned against assuming that a station is a "good" or "bad" buy because it lies above or below the line and pointed out, "There may be good reason for this tremendous variance in circulation vs. rate. The reasons may be audience as determined by ratings, competition, market size."

From talks with other authorities on the question of station rates, SPONSOR found agreement on this point: The biggest *single* factor in explaining the variance in cost-per-1,000 circulation is station audience as indicated by rating services. This, then, is obviously basic: no station rate can be too far away from reflecting the station's audience. But this is not to say that there is an exact relationship between station rates and station audience. As the problem was explained by one network

The Only

COMPLETE BROADCASTING INSTITUTION IN

Richmond

WMBG—AM

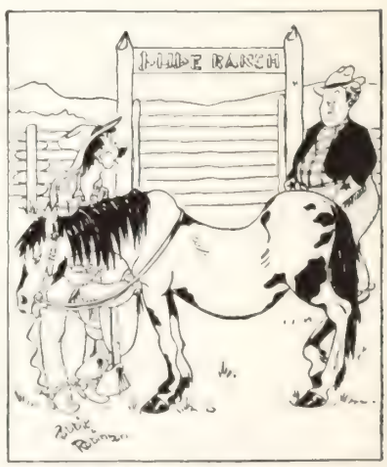
WCOD—FM

WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.



"It's as easy as listening to KRIZ Phoenix."

research executive:

"One reason you can't pin down the relationship between audience and rates is that there is no agreement on which rating service is correct. You'd have to have all the broadcasters and all the advertisers agree on one standard rating service and I don't have to tell you that it'll be a cold day in July when that happens."

Some of the authorities made the point that there is also disagreement in defining the broad area of a station's circulation, let alone audience. The disagreements (1) start with engineering estimates of how far out the station's signal goes, (2) continue with disagreements on how strong the signal should be in a given area or home to be considered adequate reception and (3) end up with disagreements of the degree to which one station's signal overlaps another's. The disagreements on overlap are particularly applicable in setting up network rates (since advertisers don't want to be charged twice for the same home) but also affect spot rates.

Another factor in the relationship between rates and circulation or rates and delivered audience is the size of the market. It is commonly understood that costs-per-1,000 in a large market are usually less than in a small market.

This is shown clearly in the Dorrell chart. Taking costs-per-1,000 potential circulation from the line drawn through the dots, here's what shows up (these are not actual station rates, but rough theoretical "averages"): For 200,000 circulation, a 20-second announcement cost about $100 or 50c-per-1,000. For 500,000 circulation, the figure is about 35c. For 2,000,000, the cost is less than 22c.

The extent to which demand and supply affects spot rates is hard to pin down since there are no universally-accepted standards for station rates and, hence, no way of saying flatly that a station's rates are way out of line. But agency as well as station people left no doubt that there are plenty of occasions where rates are hiked because of the long lines of advertisers seeking availabilities. The tone of reactions was not the same in all cases, however.

Said an important media man at one of the top air agencies: "One of the nation's big stations recently raised its spot rates although there was no evidence that circulation or viewers were appreciably up. The station just figured that if so many advertisers were trying to get on, the station must have something extra. At least, that's what they said and who can say they're wrong?"

A network executive had this to say about the economics of supply and demand:

"I don't think that stations ask themselves: 'What will the traffic bear?,' and then set their rates accordingly. Yet, in the last analysis, all prices in a free economy are determined by what the traffic will bear. Stations have to compete with other stations and tv has to compete with other media. If their prices are too high, why advertisers will stop buying and prices will come down. If advertisers keep on buying, why, then they must be getting their money's worth."

Said an agency research executive: "I think some of the stations are getting out of line in jacking up their rates. There's no justification for some of the new spot rates. The audiences don't justify the increases."

To some on the advertiser's side of the fence, the lack of a standard in determining rates is inevitable and, possibly, desirable. Here's how one respected timebuyer, a veteran of two decades in the business, put it:

"There was never any standard in radio and there won't be one in tv. Not even if the NARTB ever gets its tv set count going on a regular basis. Circulation and program audience are important, but they are not the only factors in determining rates. Take two television stations in markets that are comparable except for the fact that the per capita buying power in one market is much higher than another. You shouldn't expect the station in the richer market to charge the same rate as the station in the poorer market. Equal-sized markets differ in other ways, too. Sometimes a market is much more important than its population indicates because it is an important wholesale or distributing center.

"Then there's that indefinable thing called station character or personality. You can't always define it exactly in terms of dollars but it's there and it's worth money."

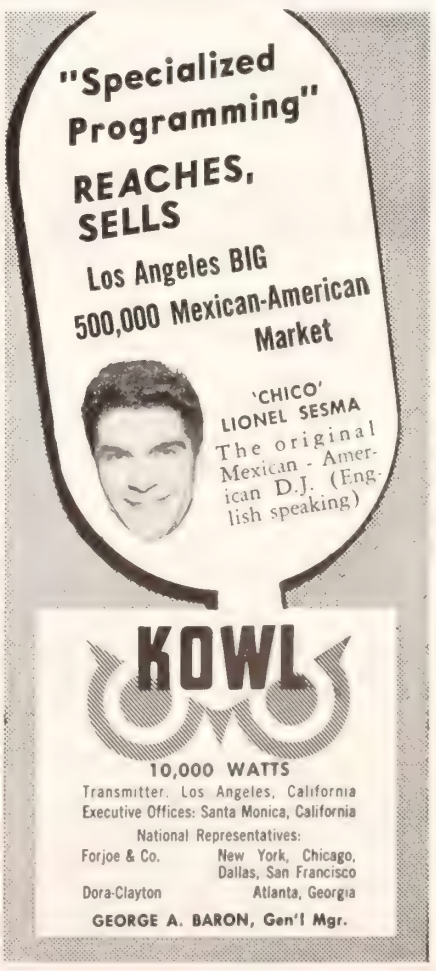
One reason for complaints about rates—the lack of station competition in important markets—is gradually disappearing. Not only are the big single-station markets going out but the rapid growth in post-freeze video outlets is increasing overlapping and, hence, competition. There are expectations that some stations' network rates may drop in 1955. These decreases may average only $25 to $50 per station but when that's multiplied by a few dozen stations and then multiplied by 52 weeks, the savings add up. And it is possible that spot rates may be affected as well. ★ ★ ★

RADIO-TV NETWORK

(*Continued from page* 39)

common. Admiral (which sponsors Bishop Sheen on DTN), Coca-Cola (which sponsors Eddie Fisher on NBC TV) and Chesterfield (which sponsors Perry Como on CBS TV) all have the taped versions of their tv shows on Mutual. *Firestone Hour* and *Breakfast Club* are simulcast on ABC as is Godfrey on CBS.

Mutual gives this example of its non-tv coverage: The net has a total of 2,487,000 (average) radio listeners to its *Queen for a Day* (sponsored on both am and tv by Old Gold cigarettes). Of the radio listeners, 69.2% (1,721,-



BIGgest TOWER
TOPmost POWER
in the Heart of America

KMBC-TV, the BIG TOP station, dominates the Kansas City market as no other station can! Using full 316,000-watt power and 1,079-foot tower, Channel 9 covers thousands of additional TV homes. For coverage details and choice availabilities, see your Free & Peters Colonel.

Note: full-power, tall-tower operation from Sept., 1954.

FREE & PETERS, INC. National Representatives



Basic CBS-TV affiliate



KMBC Building, 11th & Central Sts. Kansas City, Missouri

KMBC-TV
The BIG TOP Station in the Heart of America
KMBC—Radio, Kansas City, Missouri
KFRM—Radio for the State of Kansas

WSJV-TV

GOES UP IN POWER

NOW MORE THAN EVER YOU GET COMPLETE COVERAGE in the

SOUTH BEND — ELKHART MARKET

For availabilities and rates see your

H-R TELEVISION MAN
WSJV-TV
ELKHART, INDIANA
John F. Dille, Jr. President
John J. Keenan, Commercial Manager

000 people) do not have a tv set. Conversly, only 30.8%—or 766,000—do own tv sets. This is based on its recent J. A. Ward Survey.

A number of admen contacted by SPONSOR said that in order to fill in the non-tv areas, it would be more efficient to use spot radio. And Joseph J. Weed, president of Weed Tv Corp. and founder of Weed & Co., station representatives, said the areas not reached by the network tv show might be covered via spot tv. "My first suggestion, based on the fact that it's basically a tv campaign, is that the advertiser first explore the possibility of using local tv stations not identified with the original network campaign in any available area.

"After checking tv spot availabilities, the logical thought is to carry the message into non-tv markets via spot radio. Via spot radio exact availabilities can be checked by a station representative firm and an advantageous selection made.

"Network radio, while reaching some non-tv areas, would also mean overlapping in the many combined radio-tv markets. The use of spot tv and/or radio would be the more practical means of reaching the pin-pointed areas not contacted via the original tv network station lineup."

★ ★ ★ ★ ★ ★ ★ ★

"We will continue to need (in both radio and television) aggressive and intelligent salesmanship. It might not be too early to suggest, in view of recent developments, that such salesmanship should be positive in nature. Our product, whether radio or television, is a *good* product—*and one need not berate* the other in order to prosper."

HAROLD E. FELLOWS
President
NARTB

★ ★ ★ ★ ★ ★ ★ ★

Another thought was advanced by Noel A. Rhys, vice president & eastern sales manager of the Keystone Broadcasting System. "Populationwise, the Keystone Network with 790 affiliates covers practically all areas not adequately served by television. These stations, apart from being beyond these merchandiseable tv areas, also reach small town and rural America where radio still is dominant. Furthermore, the majority of KBS stations operate on the local level and are beyond the dependable coverage of metropolitan stations." Rhys also pointed to the flexibility of KBS to fit in with the particular coverage patterns of advertisers. ★ ★ ★

SMALL TV CLIENTS

(Continued from page 39)

It is low program costs which keep the participations at an economical level and fairly competitive on a cost-per-1,000 basis with other network offerings. Half of the six shows peg program prices at the $400-to-$600 level per participation. In all cases, the bulk of the price per minute commercial is for time charges. Time and talent charges for all six range from $1,800 to $7,400 per minute. The lower-cost minutes are for regional networks.

Cost-per-1,000 homes figures range from about $3 to $5. Even the top cost-per-1,000 is lower than the average of any type of evening half-hour network show, acording to Nielsen figures. In comparing participations with half-hour evening shows on a basis of cost-per-1,000 homes reached per commercial minute, the half-hour show figures come down substantially, of course. But even here the participations are considered competitive.

Network tv participations certainly do not exhaust the available uses of video for the small advertiser. There is also spot, which is widely used by all sorts of advertisers. Its flexibility enables the small advertiser to fit it to his budget more easily than network.

The following figures, assembled by BBDO, show August 1954, spot time costs for both Class "A" and "C" time. The figures are for both the top 40 and 60 markets and give the totals of one-time rates for the highest-priced station in each market:

For 40 markets (potential: 80% of all tv homes)—daytime minutes, $3,946; daytime I.D.'s, $1,873; nighttime chainbreaks, $9,660; nighttime I.D.'s, $4,725.

For 60 markets (potential: 90% of all tv homes)—daytime minutes, $5,091; daytime I.D.'s, $2,443; nighttime chainbreaks, $12,120; nighttime I.D.'s, $5,935.

With these figures as a base it's apparent the small advertiser can build a spot tv campaign on budgets of varying amounts. In 40 markets at a five a week frequency for 13 weeks, for example, an advertiser could use daytime minutes at little over $200,000 (figuring in the discounts). ★ ★ ★

RADIO IMPACT

(*Continued from page 39*)

familiarity, intimacy

• The gravitation of products which profit most from visual demonstration toward tv—leaving on radio largely products which can be sold well via ear

• The changing motivations of the consumer over the past years, necessitating a basic change in copy approach

• Some loss of "advertising-susceptible" people from the radio audience—largely those who were the first to rush out and buy tv—leaving a larger number of those who were always hard to sell.

People have a reservoir of good will toward radio because of the age and old familiarity of the medium, according to findings of the Institute for Research in Mass Motivations. It is common, states Dr. Ernest Dichter, president of the Institute, for people to develop a relationship with their local radio station almost as with a family doctor. And, as with the doctor, they are generally quite willing to accept advice from it. In a study that the Institute recently made for a radio network station (which was the oldest in its area and had built a good local following by using an easy-going, relaxed approach), it found that 73% of the people interviewed would take buying advice from a local station which they knew well. This particular station had been getting an excellent response to its commercials, says Dichter, far better than another network station in the community which had built a more glamorous, formal, big-city aura.

Radio could heighten its commercial effectiveness, says Dichter, if it would sharpen up its understanding of changes in consumer motivations over the past years. For example, today the consumer knows more, is more sophisticated, wants better things but things made expressly for *him*, wants to have more fun and to enjoy the good things of life sooner.

In its testing of radio commercials, Schwerin Research has also come up with some interesting findings (SPONSOR, 20 September 1954). Commercials tested recently, for instance, were on the average more effective than those in 1947-48 in achieving remembrance, belief, says Schwerin. This, the organization believes, may be due partly to the gravitation to tv of those products which needed tv the most (for demonstration purposes)—which "automatic screening process" has tended to make the average effectiveness of those commercials remaining on radio higher.

However, it is possible to sell a "visual" product effectively via radio provided the copy paints an effective "ear picture," according to Allan Greenberg, Research Department Manager, Grey Advertising. He points to a bra manufacturer client of the agency for whom they have been running commercials on both radio and tv (Exquisite Form). Radio, says Greenberg, has been as proportionately effective for this item as tv. So long as the copy and other elements that go into the commercial are designed *exclusively* for the auditory medium—not partly for video, part for audio—you have a good chance for high impact, he feels.

Greenberg advances the theory that it may be harder to sell via radio today not because of tv, but because of a particularly hard-to-sell audience. It may well be, his theory runs, that the most susceptible people, advertising-wise, were the first to acquire tv sets and be influenced by tv's razzle-dazzle and commercials. Those most exposed to radio's commercials today are largely

★ ★ ★ ★ ★ ★ ★ ★

"To be a successful advertiser: make a quality product; strive to maintain and improve the quality; price it at its true value; make it readily available; advertise truthfully and in good taste; advertise to the right people; reach the greatest number of people consistently. . ."
M. A. MATTES
Manager of Advertising
Standard Oil of Cal.

★ ★ ★ ★ ★ ★ ★ ★

those who are tougher to sell, he ventures, but they were not tougher to sell than before tv came on the scene.

The biggest motivator of attention to a commercial in any medium is natural interest, says Charles Ramsey. "A person who is in the market for a new car, for instance, will be acutely aware of and listen to anything and everything on the subject of new cars for the duration of his interest (which generally lasts until he has actually purchased the car)", says Ramsey. "But if he does not have any interest in a product or a service, a person mentally tunes out even the best-written commercial. So your radio impact partly depends on how receptive people are to your product at the time they hear your commercial. ★ ★ ★

Tillie Vision
IN THE LAND OF
MILK AND HONEY



100,000 Channel 2 LAY
INTERCONNECTED CBS, ABC, DUMONT, 55 COUNTIES
Haydn R. Evans, G. Mgr. WEED-TV

TOP TWO...
CBS IN COLUMBUS, GA.
WRBL RADIO
5-KW
(NCS 1952—40-100%)
Population 418,600
E. B. Income (000) $519,137
Retail Sales (000) $257,776
WRBL-TV
channel 4
(Pulse Area Survey Nov. '54)
Population 737,910
E. B. Income (000) $785,909
Retail Sales (000) $442,308
Source SM May 1954



"WEE REBEL"

WRBL RADIO AM·FM TV Channel 4
COLUMBUS, GEORGIA
CALL HOLLINGBERY

If Your Market is
MINNEAPOLIS
ST. PAUL

NOW IS THE TIME

to see your

H-R

television representative

...about choice availabilities on KEYD-TV

...you can buy maximum power at minimum cost on the Upper Midwest's new Channel 9 station

... ask your H-R man about KEYD-TV's "incentive" rates

316,000 WATTS

KEYD TV

Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis
Represented Nationally by H-R TELEVISION, INC.

Newsmakers in advertising



Vincent R. Bliss *is the newly elected president of Earle Ludgin & Co., Chicago. Earle Ludgin himself was elected to the new post of board chairman. John H. Willmarth is the new executive vice president and general creative director. Another new v.p.—the first woman to hold such a post at Ludgin—is Jane Daly, radio-tv director. Bliss joined the agency in 1932 as a vice president. In 1946 he was elected executive vice president. Ludgin has headed the agency since he founded it in 1927, will continue in active role.*



Adolph J. Toigo *is another newly-elected agency president; he became president of Lennen & Newell, Inc., New York, succeeding the late Herman Wilson Newell, who died late last month. Thomas C. Butcher was elected executive vice president of the agency. Toigo has been executive vice president and general manager of L&N since its formation in 1952. Toigo's working career began when he was only 14: after a full day of school he worked as a mule driver 12 hours daily. He has a Ph.D. in English.*

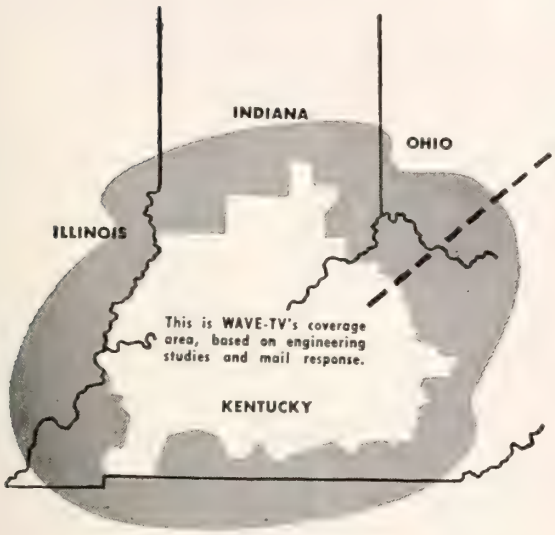


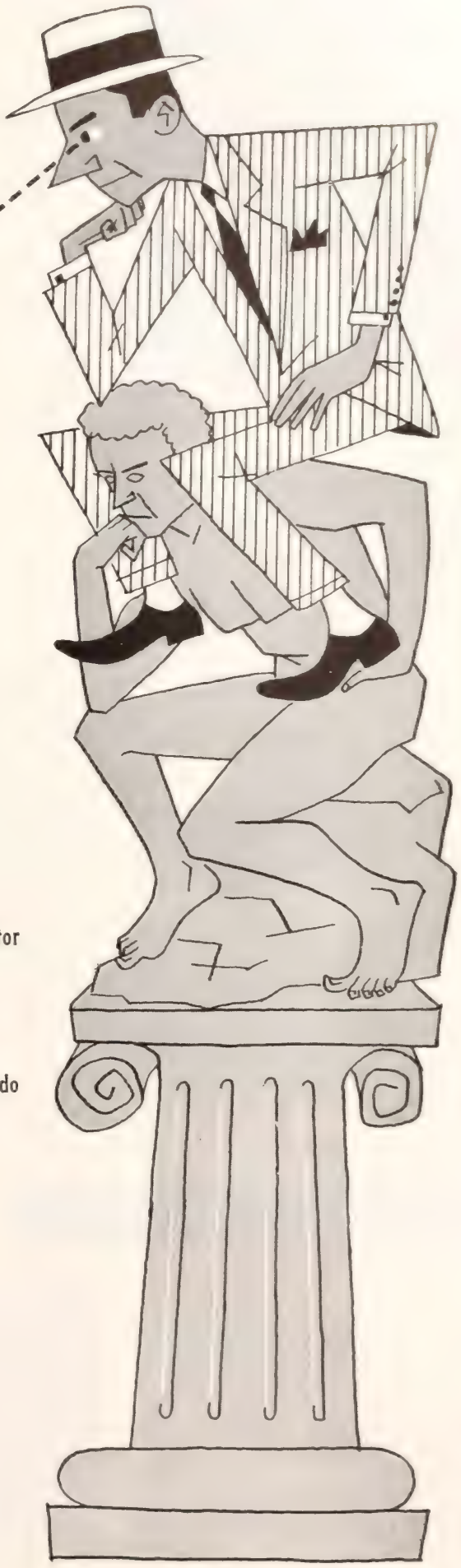
Melville R. Bissell, III, *vice president and director of marketing for the Bissell Carpet Sweeper Co., made news when his company—which has used almost no radio and little tv in its history—signed for a 12-month schedule on NBC TV, buying about four participations weekly on* Home *and* Today. *Reason for tv, says Bissell: "Personal demonstrations in selling never have been replaced, and with tv . . . we'll be able to make more than 233-million personal demonstrations of need for a carpet sweeper in 1955." Agency: N. W. Ayer.*



Ralph R. Hotchkiss, *the man who created the familiar "Look Sharp" and "How Are Ya Fixed for Blades" animated tv jingles for Gillette, is joining Compton Advertising, Inc., as a vice president on 15 February. Hotchkiss, who has been v.p. and account executive at Maxon, Inc., Detroit, since 1945, has created more than 300 tv commercials—yet before World War II he spent 17 years in Wall Street as a financial writer and editor. At Compton he'll work on an unnamed special assignment, reporting to R. D. Holbrook, president.*

THINKING?





If you're thinking about a way to reach the biggest TV AUDIENCE in Kentucky and Southern Indiana —

ASK YOUR REGIONAL DISTRIBUTORS!

Pick up the phone right now—talk with your distributor in Louisville

—then in Evansville (101 air miles)

—then in Lexington (78 air miles)

Ask them all this question, "What Louisville TV station do your neighbors prefer?"

Spend the few bucks now—save many on your results!

WAVE-TV

CHANNEL 3 LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES

National Representatives



Spot radio's cloak-and-dagger

When a timebuyer is asked to get facts on spot radio activity of competitors, he's forced to become a cloak-and-dagger operative. Alone among major advertising media, spot radio has no complete source of figures on client campaigns, spending. So the buyer holds whispered conversations with pals at other agencies, puts the bee on reps for the tip-off on what his competition is doing.

A number of important companies, directly or through their agencies, survey stations periodically for a breakdown on activity of their competitors. The cost is great in manhours, inconvenience. And SPONSOR believes the cost is great, too, in billings lost to spot radio.

If a full list of clients and expenditures could be made available, more business for the medium would follow.

There have been a number of efforts to solve this spot radio problem with the latest being a project of Jim Boerst and Duke Rorabaugh (see article this issue, page 42). Jim is the publisher of "Spot Radio Report," a partial listing of spot radio activity which includes accounts of 60 cooperating agencies. Duke Rorabaugh is well known as the publisher of the "Spot Tv Report," which is based on reports from 250 cooperating tv stations.

While the Rorabaugh tv report is regarded as a solid cross-section of spot tv activity, Boerst's "Radio Report" omits many major spenders because their agencies do not furnish information. The new combined effort of Boerst and Rorabaugh will seek to get spot radio information directly from a cross-section of 600-700 radio stations. If successful, it's hoped the Boerst-Rorabaugh project would eliminate the need for independent surveying of stations by clients and agencies.

SPONSOR believes the best interests of advertisers, agencies and the spot radio medium will be served if stations cooperate in making spot figures available—whether through the Boerst-Rorabaugh project or other means.

* * *

Horace Lohnes

The untimely passing of Horace L. Lohnes, senior active partner in the Washington law firm of Dow, Lohnes, & Albertson, brings to a close one of the most active and constructive careers in the history of radio and television broadcasting.

Some knew him as the genial host of the annual Federal Communications Association picnics. Some 700 industry notables attended the outings at his estate not many weeks ago.

Some knew him as the creator and prime mover of Vitapix Corp., designed to help television stations get high-grade film fare. Some knew him as an indefatigable worker for improvements and forward thinking in station, network, representative, FCC problems.

Few advertisers and agencies fully understood the importance of Horace Lohnes on the commercial broadcasting scene. But his influence affected the air media in many ways.

* * *

Union irresponsibility?

At six a. m. on the morning of Tuesday 14 December, supervising engineers coming to work at KPIX, San Francisco, discovered that the station had been sabotaged.

The station was off the air for 13 hours, during which time it was discovered that hundreds of fuses were removed and dummy fuses inserted, equipment was hidden, tubes removed.

On its own motion the FCC, alert to its duty to the public, has instituted an inquiry.

What particularly interests SPONSOR is the fact that union negotiations between representatives of NABET (CIO) and the KPIX management had been underway for several weeks. Failing to agree on contract terms, the differences had been submitted to the U. S. Mediation and Council Service with a meeting to be held on 15 December. But two days earlier the station was off the air.

Beside the obvious interest of the public, sponsors were injured. Such irresponsible actions cannot be countenanced. If investigation by FCC shows that members of the union committed these flagrant acts of sabotage, station managers as well as advertisers and agencies should insist on assurances from responsible union officials that every precaution will be taken to prevent occurrences of this nature.

Applause

Tulsa's radio successes

The Associated Tulsa Broadcasters are starting the new year with a big push for radio.

In a cooperative campaign radio stations of Tulsa, KVOO, KTUL, KOME, KEML, KRMG, KAKC, are pointing out to national buyers via trade paper ads and reprints how good a salesman radio is for local advertisers. The campaign is based on local success stories of interest to national buyers of radio advertising. Each station is supplying its national representative with full information on the success stories shown in the trade paper ads and, additionally, many more.

Gustav K. Brandborg, Assistant General Manager of KVOO and originator of the new campaign, writes: "I hope our example will start like campaigns among other radio groups around the country. After all, national advertising is only local advertising wholesale!"

Certainly, radio is big, persuasive, imaginative, and exciting. Advertisers will be hearing more about radio and its ability to sell during 1955 than ever before. The Tulsa campaign is the New Year's harbinger of things to come.



...it's the PULL!



KARK pulls 18 "firsts" among 24 morning quarter hours— 3 times as many as all other Little Rock stations combined! —as reported by the March 1954 PULSE Area Study

Your sales pitch, no matter how persuading, can't convince anybody who doesn't hear it. So why blow your budget on bigger signals that reach more dead sets? The station that pulls the biggest bonafide audience in the Little Rock market, the station actually listened to most, is KARK. The proof of the pulling is in the rating. And PULSE rates KARK tops — morning, afternoon and evening — 66 quarter hour "firsts" out of 72.

Why such popularity? For one thing, KARK is a habit—and a good one—with Little Rock listeners. Dials have been fixed on 920 since 1948. Furthermore KARK programming includes the best of NBC.

It's program popularity and proved listenership like this, rather than power alone, that attracts customers for you . . . or to put it another way, *it's not the reach—it's the PULL!*

Advertise where people listen most, where the cost is low—on KARK!

kark

920 KILOCYCLES 5000 WATTS
LITTLE ROCK, ARKANSAS

ARKANSAS' PREFERRED STATION

NBC

SEE YOUR PETRY MAN TODAY

EDWARD PETRY AND CO. INC.



RADIO STATION REPRESENTATIVES

NEW YORK CHICAGO DETROIT BOSTON SAN FRANCISCO ATLANTA HOLLYWOOD

SP D 12-54
MR AM S HEDGES
NBC-RCCM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

e magazine radio and tv advertisers use

SPONSOR

24 JANUARY 1955

50¢ per copy • $8 per year

RECEIVED
JAN 31 1955
NBC GENERAL LIBRARY



NOW 316,000 WATTS
Featuring New England's Favorite Live Local Shows

NBC—BASIC • ABC—DUMONT—CBS • WEED TELEVISION—NATIONAL REPRESENTATIVES

TOWER 1049 FEET ABOVE MEAN SEA LEVEL

DO AGENTS HOLD TV COST REINS?
page 35

Spot radio makes its "big push" in 1955
page 38

Esquire Boot Polish hits hard on tv—but not too often
page 40

4 A's takes first public stand against rate deals
page 42

Key questions from admen on the radio-tv year ahead: Part II
page 44

TV COMMERCIALS: WORD-LAZY?
page 46

New full-screen I.D. wins wide acceptance
page 48







BLUE PLATE FOODS, INC.

DOES A
COMPLETE JOB . . .



SO DO HAVENS AND MARTIN, Inc. STATIONS . . . WMBG WCOD WTVR

With approximately 300 Blue Plate trucks serving over 40,000 grocers from Washington, D. C. to the Mexican border, the Blue Plate Foods trademark is the symbol of quality in well-stocked kitchens. Appreciative and ever grateful viewers help to move Blue Plate Mayonnaise, Peanut Butter, Preserves and Jellies, Margarine and Sauces steadily throughout the South from the Richmond, Atlanta and New Orleans plants.

Grateful and appreciative audiences are synonymous with Havens and Martin viewers and listeners. Their loyalty in Richmond and the rich surrounding areas throughout Virginia is a result of years of sincere public service combined with quality programming. Intelligent and wise spot placement makes the First Stations of Virginia, WTVR, WMBG and WCOD first choice for alert advertisers. Try us and measure the results.



Maximum power—
100,000 watts at Maximum Height—
1049 feet

WMBG AM WCOD FM WTVR

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond.
Pioneer NBC outlets for Virginia's first market.
WTVR represented nationally by Blair TV, Inc.
WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS
24 JANUARY 1955

B&M launching tv-only test

B&M beans is about to launch test in Midwestern market to determine sales results when only television advertising is used. (Agency is BBDO, Boston.) For perhaps first time in ad history test will be reported on blow-by-blow basis starting next issue of SPONSOR. Test will last 6 months and figures on sales progress will be reported periodically in SPONSOR during that period. SPONSOR has long sought opportunity of this type and was instrumental in suggesting test.

-SR-

4 A's takes stand on deals

4 A's has taken first officially published stand against rate deals, excess merchandising demands, other efforts to pressure radio and tv stations. Document, planned for wide distribution via 4 A's, ANA NARTB and SRA mailings, isn't expected to bring any overnight changes. Thinking is that by going on record 4 A's can help timebuyer, for example, stiffen his resistance to suggestions from "upstairs" or client that he apply pressure for deals. (Text of 4 A's recommendations on pages 42-43 this issue.)

-SR-

T-L adopts all-media buying

Tatham-Laird, Chicago, unifies buying of print and air in new media division, with former radio-tv director, George Bolas, at head. Aim of reorganization is to make media buying "as creative as writing advertisements or building plans," says A. E. Tatham, president. Y&R is classic example of big-radio-tv agency with integrated media buying functions. (For details on major agency media organizations see article series in SPONSOR 26 July, 9 August, 23 August 1954.)

-SR-

N.Y.C. radio audience up

Since 1946 average New York City radio audience has increased 27.7% during periods of local programing. That's highlight from study WCBS, New York, ordered from Pulse comparing total number of homes tuned in October 1946 vs. October 1954. Increase during 6-7 a.m. was 105.7%, from 167,730 homes to 345,100; 8-9 a.m. jumped 62.5%; 6-7 p.m. is up 9.4%; 11 p.m. through 12 midnight is up 36.3%. (Local programing hours figures on basis WCBS' schedule.)

-SR-

NBC buy a lift for uhf

NBC's purchase of its first uhf station—WKNB-TV, New Britain—is second heartening note for uhf broadcasters. It follows recent CBS purchase of uhf WOKY-TV, Milwaukee. Extent of uhf's problem is made clear when you consider 103 uhf stations have surrendered their construction permits compared with 21 vhf thus far. Some operators feel psychology has been important drawback, reason they gain stature with network O&O's among u ranks.

-SR-

Full-screen I.D. wins approval

New full-screen form of I.D. has won wide acceptance among tv stations. By presstime 250 outlets had told SRA, which suggested standards for new I.D., that they would take it. CBS TV owned tv stations expected to approve new standard by February. (List of 250 stations accepting full-screen I.D. thus far appears this issue pages 48-49.)

SPONSOR, Volume 9, No. 2, 24 January 1955. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial, Advertising, Circulation Offices, 40 E. 49th St., New York 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of 3 Mar. 1879

REPORT TO SPONSORS for 24 January 1955

Color set price bottleneck

There's agreement in most quarters 1955 will be anything but color's year. Sets at right price just aren't ready. RCA's latest estimate on number of color sets to be made during 1955 is 200,000 for all manufacturers. But it believes only about 160,000 will actually be sold. Last summer RCA figured there would be about 300,000 color-equipped homes by end of 1955. By end of first 10 months of 1954—latest figures available—total of 17,445 color receivers had been produced, according to RETMA.

-SR-

Cantor costs $5,000 in N.Y.C.

P. Ballantine & Sons reportedly will pay $5,000 per episode for New York City showing of Ziv Tv Programs' "Eddie Cantor Comedy Theatre," which breaks nationally this week. Price paid by brewery is believed to be highest ever paid for syndicated film program, doesn't include time charges on WABC-TV for 10:30 p.m. slot Wednesdays. Ballantine also bought Cantor show in 20 other Eastern cities. During 11 weeks since it was announced, Ziv has sold show in 180 markets.

-SR-

WCAU '54 billing hits new high

Radio time sales for WCAU, Philadelphia, during 1954 were highest in 32-year history. Local net revenue was up 6%, national spot revenue up 13% over 1953. Most significant '54 trend, says WCAU, is sponsorship of 5-minute shows; currently 51 of the 5-minute segments are sponsored each week.

-SR-

Tv stations squeeze eases

Tampa, Fla., gets first vhf 5 February when WFLA-TV goes on air. It's one of 7 U.S. cities among "50 biggest" population category with paucity of operating tv stations (to date only one—uhf WSUN-TV, St. Petersburg). While some big markets have only one or 2 vhf's in operation, all but 4 of nation's top 233 markets ore covered by at least one station, according to figures from SSC&B's media research department. (See "Top radio-tv questions," question 10, page 45.)

-SR-

WDTV, KVOO-TV join Vitapix

Almost simultaneously with Westinghouse acquisition of WDTV, Pittsburgh, Joseph E.Baudino, WBC president, said station would join Vitapix Corp. Few days earlier KVOO-TV, Tulsa, also joined Vitapix. Pittsburgh and Tulsa members, plus 14 new members announced as joining firm in December, raise Vitapix membership to 48 with at least 2 more outlets reported ready to sign. Vitapix now claims its stations cover 20 million tv homes. At SPONSOR presstime negotiations were continuing for New York and Chicago affiliates.

-SR-

$1.3 billion tv billings seen

Latest prediction on 1955 tv billings: $1.3 billion. That's 100% increase over 2 years ago, says prognosticator Robert W. Sarnoff, NBC executive v.p. Recently Ollie Treyz, TvB head, said tv in '55 would top $1 billion.

-SR-

WBAL offers new discount plan

Prevalence of short-term advertising recognized in new WBAL, Baltimore, rate card while at same time effort is made to encourage long-term client. Leslie H. Peard Jr., manager, said station would offer discounts for 12 or more programs or announcements broadcast within week's time in addition to regular discounts figured on yearly basis.

complete coverage
PHILADELPHIA
trading area

COMING SOON

SUPER POWER

316,000 WATTS

CHANNEL 12

WDEL-TV

WILMINGTON

PHILADELPHIA OFFICE
1500 Walnut Street, Suite 1205
Telephone Kingsley 6-4020

STEINMAN STATION



Represented by

MEEKER TV, Inc.

New York Chicago Los Angeles San Francisco

advertisers use

SPONSOR

Volume 9 Number 2
24 January 1955

ARTICLES

Talent agents: have they won control of tv costs?

Two talent agents, William Morris Agency and Music Corporation of America, are a controlling factor in 38 out of 57 "name" shows on network tv. The network competition for names is playing into their hands, admen fear — **35**

Spot radio's "big push" for 1955

Though spot radio business was off for some for first time last year, there is a new and growing "upbeat" feeling among radio reps and industry groups about the value of the medium and their ability to sell it during 1955 — **38**

Esquire polish hits hard on tv—but not too often

It's better to appear less frequently, but with impact, on a show with a big, changing audience than to get continued repetition on a program with a "loyal audience," Knomark Manufacturing Co. believes — **40**

4 A's against rate deals, merchandising excesses

Here are the 4 A's first public recommendations on radio-tv to encourage high business standards, give timebuyers a "bible" to cite when asked to pressure stations for rate deals, extra merchandising, extra publicity — **42**

10 top radio-tv questions for 1955: Part II

What changes may 1955 see in radio network operations, in spot radio promotion, tv spectaculars, tv station clearances, use of cut-ins on network tv? — **44**

Are tv commercials getting word-lazy?

Trite words in tv commercials can kill good campaign ideas, warns Arthur Bellaire, BBDO's v.p. in charge of radio and tv commercial copy. Copywriters must revitalize their word approach, search for fresh ways to express old ideas — **46**

The full-screen I.D.

Over half of U. S. tv stations will now accept the new full-screen I.D. proposed by the SRA. New format saves clients money by eliminating station call letters — **48**

The record stores radio built

For the past 14 years, radio has been the advertising mainstay of Washington, D. C.'s Super Music Stores. With air support owners Irvin and Israel Feld parlayed one small store into a many-faceted $2 million-plus operation — **50**

SPONSOR INDEX: JULY-DECEMBER 1954 — **55**

COMING

B&M beans: step-by-step story of air campaign

SPONSOR realizes a long-sought goal: to report on the sales results of a tv campaign as they happen. Test product: B&M beans. During the next six months, SPONSOR will follow this campaign with a continuing series of articles — **7 Feb.**

Are tv commercials getting picture-lazy?

BBDO's Art Bellaire continues his observations on tv commercial ruts, goes into the pictorial aspect with examples of trite scenes, poses, camera angles — **7 Feb.**

DEPARTMENTS

AGENCY AD LIBS
49TH & MADISON
TIMEBUYERS
NEW & RENEW
MR. SPONSOR, Wm. G. Mennen, Jr.
SPONSOR BACKSTAGE
TOP 20 TV FILM SHOWS
TV RESULTS
P. S.
AGENCY PROFILE, Roland Martini
SPONSOR ASKS
ROUND-UP
NEW TV STATIONS
RADIO COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

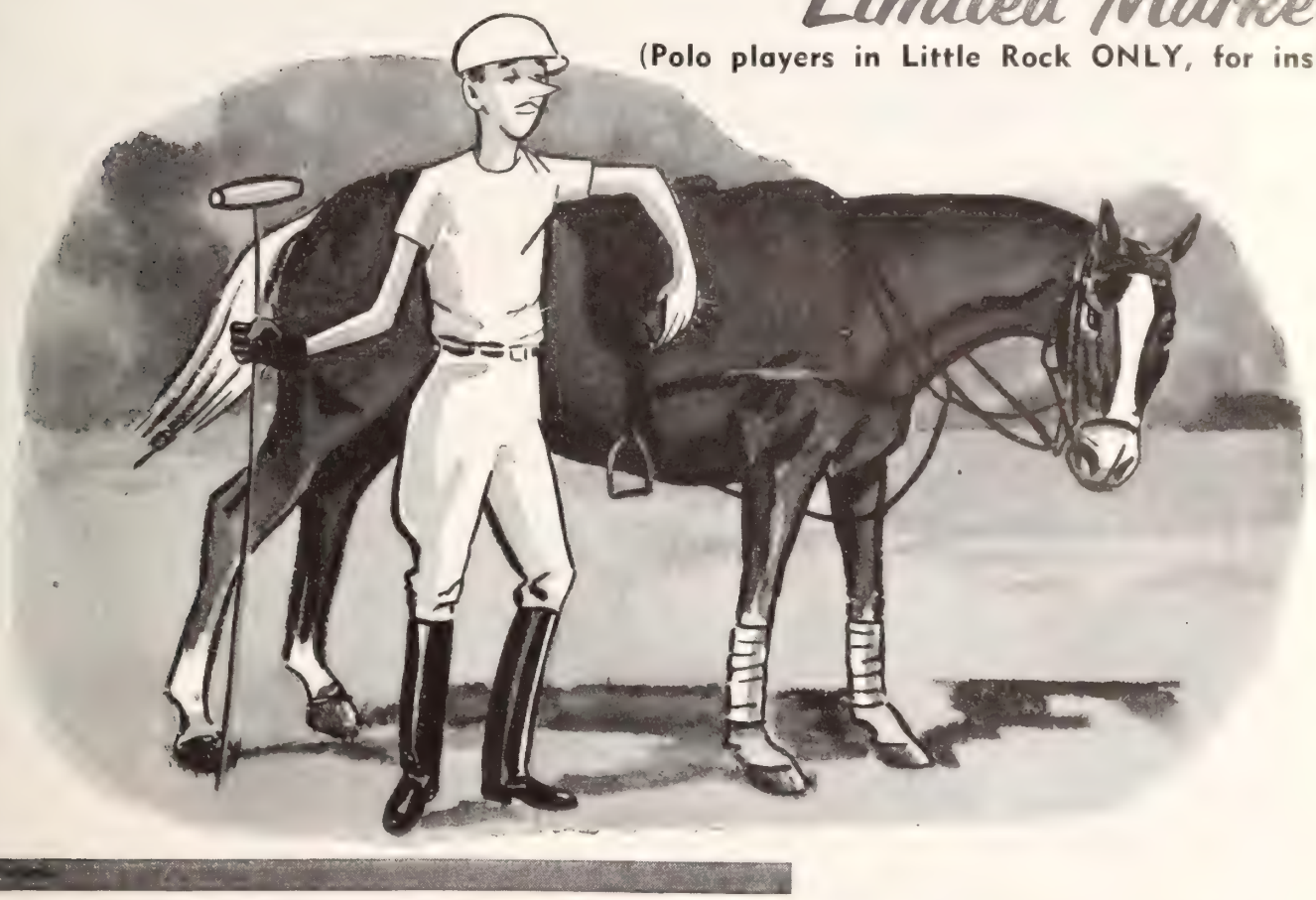
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DON'T USE KTHS *IF YOU SELL A*

"Limited Market"

(Polo players in Little Rock ONLY, for instance!)



DO USE KTHS *IF YOU SELL*

most or all of Arkansas!



Daytime, the Station KTHS primary (0.5MV/M) area has a population of 1,002,758. More than 18%, or over 100,000, do not receive primary daytime service from any other radio station.

KTHS interference-free daytime coverage extends to the 0.1MV/M contour, except in the southwest quadrant — has a population of 3,372,433.

YES, there might be a few people like Reginald, above, in Little Rock—but you certainly wouldn't use KTHS to reach them, unless you wanted everybody else, too!

KTHS is Arkansas' *big* advertising medium. It's 50,000 watts — CBS — is programmed for every element of the population in this big State. So everywhere our signal's heard, there are listeners — *lots* of listeners — *buying* listeners — more than you can get with any other station in Arkansas.

Ask The Branham Co. for all the facts. It's a story of power, programming, coverage and *results*. It's a story you *need* to know!

50,000 Watts . . . CBS Radio

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

KTHS

BROADCASTING FROM

LITTLE ROCK, ARKANSAS

HOLLYWOOD TELEVISION SERVICE ANNOUNCES

THE BIG 26!

THE GREATEST ARRAY OF QUALITY PICTURES EVER OFFERED FOR TELEVISION!



The Diamond Group

1. **CHANGE OF HEART**
   John Carroll, Susan Hayward, Eve Arden, Gail Patrick, Walter Catlett, Freddie Martin & Orchestra

2. **BRAZIL**
   Tito Guizar, Virginia Bruce, Edward Everett Horton, Robert Livingston, Richard Lane, Frank Puglia, Fortunio Bonanova, Dan Seymour

3. **SIS HOPKINS**
   Judy Canova, Bob Crosby, Jerry Colonna, Susan Hayward

4. **HEADIN' FOR GOD'S COUNTRY**
   William Lundigan, Virginia Dale, Harry Davenport

5. **SCOTLAND YARD INVESTIGATOR**
   Sir C. Aubrey Smith, Eric von Stroheim, Stephanie Bachelor, Forrester Harvey, Doris Lloyd

6. **EARL CARROLL SKETCHBOOK**
   Constance Moore, William Marshall, Bill Goodwin, Vera Vague, Edward Everett Horton, Hillary Brooke

7. **SLEEPYTIME GAL**
   Judy Canova, Tom Brown, Harold Huber, Ruth Terry, Jerry Lester, Fritz Feld

8. **VILLAGE BARN DANCE**
   Richard Cromwell, Doris Day, Esther Dale, Don Wilson

9. **BIG BONANZA**
   Richard Arlen, Robert Livingston, Jane Frazee, Gabby Hayes, Lynne Roberts, Bobby Driscoll, Monte Hale

10. **RENDEZVOUS WITH ANNIE**
    Eddie Albert, Faye Marlowe, Gail Patrick, Philip Reed, Sir C. Aubrey Smith

11. **IN OLD MISSOURI**
    Leon, Frank, Elviry & June Weaver, June Storey, Marjorie Gateson, Thurston Hall, Alan Ladd, Hall Johnson Choir

12. **MURDER IN THE MUSIC HALL**
    Vera Ralston, William Marshall, Helen Walker, Nancy Kelly, William Gargan, Ann Rutherford, Julie Bishop, Jerome Cowan

13. **HITCH HIKE TO HAPPINESS**
    Al Pearce, Dale Evans, Brad Taylor, William Frawley, Jerome Cowan, Arlene Harris, Joyce Compton

14. **SOMEONE TO REMEMBER**
    Mabel Paige, Richard Crane, Charles Dingle

15. **SCATTERBRAIN**
    Judy Canova, Alan Mowbray, Eddie Foy, Jr., Isabel Jewell

HOLLYWOOD TELEVISION SERVICE, Inc. Home Office: 4020 Carp

CONTACT... ANY OF THE 32 HOLLYWOOD TELEVI

HOLLYWOOD TELEVISION SERVICE INC.
Branch Offices:

ALBANY, N.Y. 1046 Broadway
ATLANTA, GEORGIA 162 Walton Street
BOSTON, MASS. 40 Piedmont Street
BUFFALO, N.Y. 505 Pearl Street
CHARLOTTE, N.C. 227 West 4th Street
CHICAGO, ILLINOIS 1304 S. Wabash Avenue
CINCINNATI, OHIO 1632 Central Parkway
CLEVELAND, OHIO 450 Film Building
DALLAS, TEXAS 412 S. Harwood Street
DENVER, COLORADO 2145 Broadway
DES MOINES, IOWA 1205 High Street
DETROIT, MICHIGAN 610 Film Exchange Bldg.
INDIANAPO 408 N. Illino
KANSAS CI 215 West 1
LOS ANGELE 1926 S. Vere



THE *NEW* AND GREAT MULTI-MILLION DOLLAR MOTION PICTURE PROGRAM NOW AVAILABLE FOR SALE BY HOLLYWOOD TELEVISION SERVICE, Inc.

16. **THAT BRENNAN GIRL**
James Dunn, Mona Freeman, William Marshall, June Duprez

17. **CAMPUS HONEYMOON**
Lee & Lynn Wilde, Adele Mara, Richard Crane, Stephanie Bachelor

18. **JOAN OF OZARK**
Judy Canova, Joe E. Brown, Jerome Cowan, Anne Jeffreys, Donald Curtis

19. **I'LL REACH FOR A STAR**
Frances Langford, Phil Reagan, Louise Henry, Duke Ellington and Eddie Duchin Orchestras

20. **OH, MY DARLING CLEMENTINE**
Frank Albertson, Irene Ryan, Tom Kennedy, Roy Acuff

21. **SLEEPY LAGOON**
Judy Canova, Dennis Day, Ernest Truex, Douglas Fowley, Will Wright, Joe Sawyer

22. **IN OLD SACRAMENTO**
William Elliott, Constance Moore

23. **CHATTERBOX**
Judy Canova, Joe E. Brown, Rosemary Lane, John Hubbard, Anne Jeffreys

24. **NIGHT TRAIN TO MEMPHIS**
Roy Acuff, Allan Lane, Adele Mara, Roy Acuff and his Smoky Mountain Boys

25. **CALENDAR GIRL**
Jane Frazee, William Marshall, Gail Patrick, Victor McLaglen, Kenny Baker, Irene Rich, James Ellison

26. **PUDDIN' HEAD**
Judy Canova, Frances Lederer, Raymond Walburn, Chick Chandler, Paul Harvey

A Specialty Attraction

HOLLYWOOD TELEVISION SERVICE is proud to present one of the world's great entertainment film subjects
KEN MURRAY'S GREAT
"BILL AND COO"

ALREADY IN RELEASE and available for booking
438 of the finest quality Motion Picture Subjects for your TV Audiences
★★★★ 237 FULL LENGTH FEATURES
★★★★ 116 OUTDOOR ACTION FEATURES
★★★★ 85 ½ HOUR ADVENTURE SUBJECTS
and 39 of the great "STORIES of the CENTURY" Famous 26½ Minute TV Subjects

ywood, California • Telephone: SUnset 3-8807 or

CE, Inc. REPRESENTATIVES!

NN
t Street
WISCONSIN
h Street
S, MINN
e Avenue

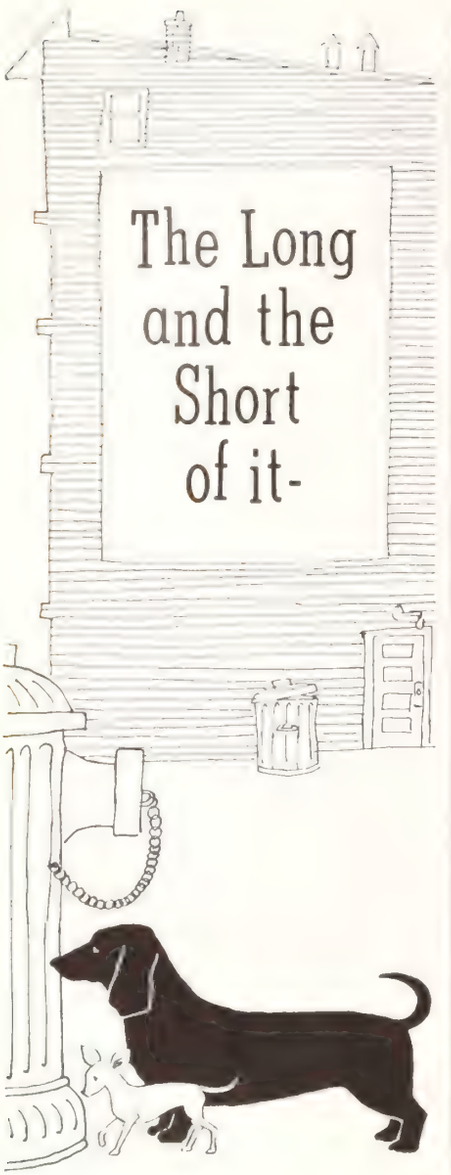
NEW HAVEN, CONN.
132 Meadow Street
NEW ORLEANS, LA.
150 S. Liberty Street
NEW YORK, N.Y.
630 Ninth Avenue

OKLAHOMA CITY, OKLA.
623 West Grand Avenue
OMAHA, NEBRASKA
1514 Davenport Street
PHILADELPHIA, PA.
248 N. Clarion Street

PITTSBURGH, PA.
1709 Blvd. of the Allies
PORTLAND, OREGON
1816 N. W. Kearney Street
ST. LOUIS, MO.
3228 Olive Street

SALT LAKE CITY, UTAH
214 East First South Street
SEATTLE, WASHINGTON
2420 Second Avenue
SAN FRANCISCO, CALIF.
221 Golden Gate Avenue

TAMPA, FLORIDA
115 S. Franklin Avenue
WASHINGTON, D.C.
203 Eye Street, N.W.



KSDO is *first* in San Diego . . .
and that's the long and short of it.

Surveys, ratings, mail-pull . . .
any way you look at it, KSDO tops
every station in this rich
billion dollar market

May we give you the long and
short of it . . . tell you why
KSDO delivers the *most* listeners
per dollar in San Diego?

KSDO

1130 KC 5000 WATTS

Representatives

John E. Pearson Co. — New York
Chicago — Dallas — Minneapolis
Daren McGavren — San Francisco
Hugh Feltis-Associates — Seattle
"Q" Cox & Merrill Rawson—
Portland
Walt Lake — Los Angeles

AGENCY AD LIBS



by Bob Foreman

How to work with Hollywoodites

Directed by the same directors, written by the same writers, processed by the same laboratories, it is indeed anomalous that film for television and film for big-screen exhibition have so very little in common. The fact that tv is sponsored, intended to sell, presented with frequency, in the home and gratis makes the difference. These dissimilarities, when underestimated or ignored, are the cause of so much of the trouble encountered by advertisers who have tv programs and commercials produced by "Hollywood people."

Since the transition to the new art is often a difficult one for the coast element, it should be reckoned with early by agency and sponsor, both of whom should take into account the new set of criteria they are asking the refugees-from-a-big screen to measure up to.

Rather than over-work the already tired clichés about suede-shoe mentalities and purple shirt personnel, it would be more sensible, as well as less time-and-money consuming, if agency and/or advertiser were to approach the problem by realizing that these neophytes-to-advertising are possibly intelligent, probably skilled and generally unaccustomed to the added onus of sponsorship, the necessities of salesmanship and the responsibilities of being a gratis exhibitor whose product is viewed in the living room by all age groups . . . and week after week.

I have spent a lot of time in the past six years in sunny California closeted in artificially lighted studios watching the laborious work of translating advertising copy into film and I have not only been impressed but oft-times a wee bit uneasy to learn of the long list of screen credits of this director who is shooting a car commercial and of that cutter who is editing a cigarette vignette. I remember that the prop man who was wiping out our beer glasses and taking the wrinkles out of steinie labels had just finished up as head prop man on the set of my (then favorite epic—*High Noon*. I recall getting some special effects for a pudding vignette out of folks who had created such wonderful art effects as the main title for *Sunset Boulevard*.

All the men and women with whom I worked approached this new world into which they had been jet propelled with a desire to do well . . . with a respect for the task ahead. This means completely without cynicism and minus the disdain I had heard about and thus expected.

(*Please turn to page 62*)



Biggest news in TV film History!

Effective immediately, all United Television Programs, Inc. personnel and film properties become a part of the MCA-TV Syndicated Film Division. This makes available for TV sponsorship throughout the world the largest, most complete selection of quality TV film programs anywhere. Now the MCA-TV staff consists of 68 salesmen who offer you 22 separate filmed TV programs for local or regional sponsorship.

turn the page and see...

THOMAS MITCHELL



MAYOR OF THE TOWN

Thomas Mitchell stars in 39 exciting topical dramas. Consistently a top rated radio and TV show for many years. Already sold in over 60 markets.



GUY LOMBARDO AND HIS ROYAL CANADIANS

39 sparkling half-hour films, featuring America's No. 1 musical favorite and a famous female guest star vocalist each week.



PRESTON FOST

WATERFRO

Sell your product throug sponsorship of this out standing family situatio adventure series with salty tang, starring Presto Foster. 65 films available



ROD CAMERON

CITY DETECTIVE

65 half-hour mystery and adventure films, starring Rod Cameron. In its third year of successful selling for sponsors.

ROCKY JONES



SPACE RANGER

39 films that hold adult and juvenile audiences spellbound. Backed by a merchandising campaign guaranteed to give your product top recognition.

HEART OF THE CITY



(Also known as "City Assignment.") Pat McVey and Jane Nye, as a crusading team of newspaper reporters, bring you drama and suspense...91 films.

KEN MURRAY



WHERE WERE YOU?

Great heroes, war personalities, famous events, daring exploits, presented in documentary style with Ken Murray as your host. 26 films available.

GEORGE RAFT



I'M THE LAW

George Raft plays the role of a metropolitan police officer in 26 hard-hitting films of drama and mystery. A top rating-getter in leading markets.

TELESPORT DIGEST

Fresh, crisp film highlights of the previous week's top sports events, air expressed to you every Monday.

TOUCHDOWN

13 half-hour films covering top college games of each week. Available only during football season.

a show for every product, every market, every budget!

Now, whether you want comedy, drama or mystery, you're sure to find the perfect show to fit your needs among MCA-TV's 22 top-rated film shows.

MCA TV

Film Syndication

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

ROYAL PLAYHOUSE AND COUNTERPOINT

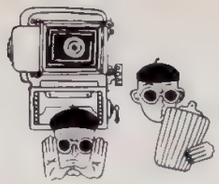
78 dramas to build prestige for your commercial message. Sponsored as Fireside Theatre by Procter & Gamble. One of the highest rated film shows.

CURTAIN CALL

13 encore dramas starring such famous Hollywood personalities as Lew Ayres, Joan Bennett, Miriam Hopkins. Available under your own title.

PLAYHOUSE 15

78 neatly produced 15 minute dramas, each with a surprise twist ending. Available first run in over 100 markets.



FAMOUS PLAYHOUSE

Over 200 films in this high-rated anthology of comedy, mystery, adventure and drama, featuring famous Hollywood stars.

CHARLES BICKFORD



MAN BEHIND THE BADGE

Charles Bickford hosts and narrates 39 half-hour thrilling, true-life dramas of law enforcement presented in documentary style.

LOUIS HAYWARD



THE LONE WOLF

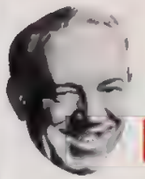
Louis Hayward stars as the world's most famous adventurer, fighting evil and intrigue throughout the world . . . an electrifying series of 39 films.



ABBOTT AND COSTELLO

America's funniest comedy team stars in 52 hilarious films, in the style that has kept them on top for 15 laugh-filled years.

PAUL HARTMAN



PRIDE OF THE FAMILY

Inimitable Paul Hartman stars in this hilarious situation comedy . . . 40 fun-filled films now available in many leading markets.

JOHN RUSSELL
CHICK CHANDLER



SOLDIERS OF FORTUNE

26 exciting new adventure packed films. With an all star Hollywood cast. Already sold in 100 markets to 7-Up Bottling.



MELVYN DOUGLAS

HOLLYWOOD OFF-BEAT

Melvyn Douglas stars as a private sleuth in 13 exciting and unusual dramas mixing love and adventure. Supported by an all star Hollywood cast.

ALAN HALE, JR.
RANDY STUART

BIFF BAKER U.S.A.



Alan Hale, Jr. and Randy Stuart star in 26 half-hour films of international mystery and intrigue. A sure-fire combination appealing to all TV-viewers.

RALPH BELLAMY

FOLLOW THAT MAN



Ralph Bellamy stars in 82 exciting films made expressly for TV . . . realistic, action-packed adventures that every member of the family will enjoy.

only MCA-TV has so many proven top-rated TV film shows!

MCA TV

Film Syndication

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

CONTACT YOUR NEAREST MCA-TV OFFICE FOR AUDITION PRINTS TODAY!

NEW YORK: 598 Madison Ave., PLaza 9-7500

BEVERLY HILLS: 9370 Santa Monica Blvd., CRestview 6-2001 or BRadshaw 2-3211

ATLANTA: 515 Glenn Bldg., Lamar 6750

BOSTON: 45 Newbury St., COpley 7-5830

MCA-TV CANADA: 111 Richmond St., West, Suite 1209, EMpire 3-5025 Toronto, Ontario

CHICAGO: 430 North Michigan Ave., DElaware 7-1100

CLEVELAND: 1172 Union Commerce Bldg., CHerry 1-6010

ROANOKE: 116A West Kirk Ave. ROanoke 3-4344

NEW ORLEANS: 42 Allard Blvd., GAlvez 4410

CINCINNATI: 3790 Gardner Ave., SYcamore 9149

DALLAS: 2102 No. Akard St., PRospect 7536

DETROIT: 837 Book Tower, WOodward 2-2604

MCA-TV FRANCE: 49 bis Ave., Hoche, Paris

SAN FRANCISCO: 105 Montgomery St., EXbrook 2-8922

SEATTLE: 203 White Building, Mutual 4567

SALT LAKE CITY: 212 Boscom Bldg., 3-4657

MINNEAPOLIS: 1048 Northwestern Bank Bldg., Lincoln 7863

PITTSBURGH: 550 Grant St., Suite 146, GRant 1-9995

PHILADELPHIA: Bellevue-Stratford Hotel, Broad & Walnut Sts., PEnnypacker 5-9462

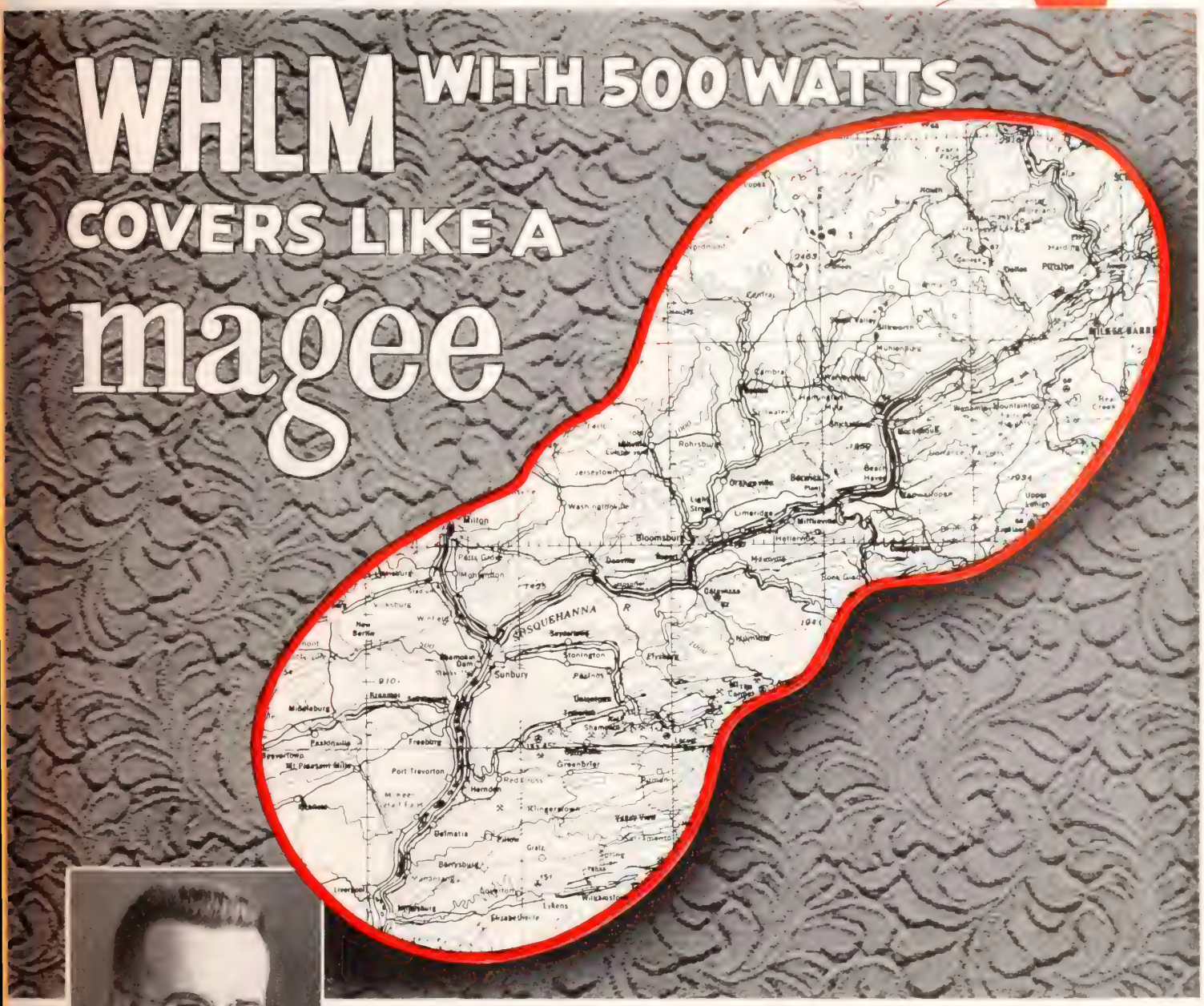
ST. LOUIS: 1700 Liggett Drive, WOodland 2-3683

MCA-TV ENGLAND: 139 Piccadily London West 1

VIC DIEHM Says.



WHLM WITH 500 WATTS COVERS LIKE A magee





HARRY L. MAGEE Owner and Operator

Like a foot print on the sands of time WHLM covers a quality market in Pennsylvania just as a Magee Carpet covers a quality market throughout the United States.

This rich industrial and agricultural market which produced a combined annual income of $2,090,404,000 in 1954 can only be reached adequately by WHLM RADIO with 500 Watts at 550 Kc.

A new transmitter . . . . a new antenna . . . . a new and beautiful studio . . . . and now a new Move to 550 Kc. which simply means a brand new coverage pattern to reach the greatest number of potential purchasers for your client's products in this increasingly productive Pennsylvania market.

WHOL Allentown, Pa. CBS | **WAZL** Hazleton, Pa. NBC-MBS | **WHLM** Bloomsburg, Pa. | **WIDE** Biddeford-Saco, Me. MBS-Yankee | **WVDA** Boston, Mass. ABC

(All Stations Represented by Paul H. Raymer Company)

Decision-makers at the point-of-sale are..

SOLD

Sunshine Biscuits, Inc. and the men from Cunningham & Walsh are Sold on Spot as a basic advertising medium!



National Spot advertising can help move *your* merchandise off grocery store shelves—just as it does for Sunshine Biscuits.

Spot, with its total flexibility, permits Sunshine to choose its markets to meet specific sales problems. After careful study and analysis, Sunshine's agency, Cunningham & Walsh, makes its recommendations.

HOW MUCH SPOT? The Spot recommendations may range from a saturation schedule to just one commercial announcement in a market, depending on Sunshine's sales objectives. Sunshine's Spot advertising, on both Radio and Television, is coordinated with its advertising in other media to do a complete pre-selling job.

HOW TO GET ADDED POWER? The stations represented by NBC Spot Sales follow through with merchandising support—like highly successful Radio Chain Lightning—that moves merchandise off grocers' shelves faster than any other media merchandising plan. (Ask the successful advertisers who are using it over and over.)

With Spot, you too can move into a market quickly—any market in which your sales manager needs strong support—and you can do it within a matter of days, or even hours.

HOW TO PUT SPOT TO WORK? Let your advertising agency, or an NBC Spot Salesman show you how Spot can fit into your selling plans. They'll tell you how Spot can sell for you in 11 major markets that account for 45% of the nation's food sales.

Business executives are Sold on Spot because more merchandise is Sold on Spot...

...and some Spots are better than others!

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Detroit Cleveland Washington

San Francisco Los Angeles Charlotte* Atlanta* Dallas*

*Bomar Lowrance Associates

ON SPOT



Norman Smith *Advertising Manager, Sunshine Biscuits, Inc.*

Newman McEvoy *Vice President and Media Director, Cunningham and Walsh*

George Dietrich *National Manager, Radio, NBC Spot Sales*

Joseph Gavin *Time Buyer Cunningham and Walsh*

Candid photo by Eliott Erwitt. Taken at Grand Union, New York City.

representing **TELEVISION STATIONS:**

WRGB *Schenectady-Albany-Troy*
KONA-TV *Honolulu, Hawaii*
WRCA-TV *New York*
WNBQ *Chicago*
KRCA *Los Angeles*
KSD-TV *St. Louis*
WRC-TV *Washington, D. C.*
WNBK *Cleveland*
KPTV *Portland, Ore.*
WAVE-TV *Louisville*

representing **RADIO STATIONS:**

WAVE *Louisville*
KGU *Honolulu, Hawaii*
WRCA *New York*
WMAQ *Chicago*
KNBC *San Francisco*
KSD *St. Louis*
WRC *Washington, D. C.*
WTAM *Cleveland*

© 1954 BY NATIONAL BROADCASTING COMPANY, INC.

WKNB-TV
210,000 watts
(maximum radiated power)
covers the
BIGGEST
MARKET
in Southern
New England

LOOK
at the
FACTS!

A. R. B. Report (Nov. 1954) gives
WKNB-TV 70%
UHF Saturation
in the Hartford-New Britain Market

OVER 240,000
Homes Delivered*

FIRST TV station in Hartford County
FIRST in program popularity
FIRST in studio and transmitter facilities
FIRST in local advertising success stories

*December, 1954

CBS

WKNB-TV
1422 New Britain Avenue
West Hartford, Conn.

Represented by The BOLLING Company

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

YEAR-END REVIEWS

Your December 13th issue was particularly interesting. Your year-end reviews of the top agencies are always newsworthy. And your constant efforts to help advertising to evolve into a more nearly professional activity, always receive a hearty though silent word of thanks from me. In particular I refer to your article which tells about the errors in tv selling, the story on how local ad men evaluate [or fail to evaluate] media, and the piece on what timebuyers want in trade advertising.

ROY C. PORTEOUS
Mgr. of Sales for Participating Programs
NBC, New York

TOP COMMERCIALS

In your issue of December 27, 1954 [on page 38], you featured a very interesting article headlined "I like this tv commercial because . . .". One of the four tv commercials pictured in this article was for E-Z Pop popcorn. The agency listed for this account was Cunningham & Walsh.

For your information and correction, our agency handles all the national and Midwest advertising for E-Z Pop popcorn, and it was our agency that created the cartoon spot referred to on this page. Cunningham & Walsh places the advertising for the Eastern franchised manufacturer of E-Z Pop popcorn, but had nothing whatsoever to do with the preparation of this spot. We are naturally very proud of the spot and hate to see someone else get credit for it.

We are currently running the cartoon for our account all through the Midwest and recently used it during a nationwide telecast of the Sugar Bowl Football Game.

There isn't a day goes by that we don't receive fan mail from tv listeners who not only tell us how wonderful this spot is but ask us when they can see it again, and tell us that for the first time they enjoy watching a commercial. One junior high school student in De Kalb, Illinois wrote that his entire school was "real gone" about it and requested a copy. We sent him a print.

While we at the agency are naturally elated about this spot, we are even happier with the tremendous increase in business E-Z Pop popcorn has enjoyed since we first put this spot on the air.

Our thanks to Y & R's William Colihan, Jr. for his kind words.

FELIX HOWER
Vice President
W. B. Doner and Co.
Detroit

• Cunningham & Walsh also noticed the error. They called to notify SPONSOR, adding that they agreed it was a terrific commercial and wished that they had done it.

INSURANCE SPONSORS

In your excellent publication entitled "All-Media Evaluation Study" you give some comments about the effectiveness of television advertising as reported by several important American insurance companies. I quoted these statements recently to one of our clients, the Northern Assurance Co. Ltd.

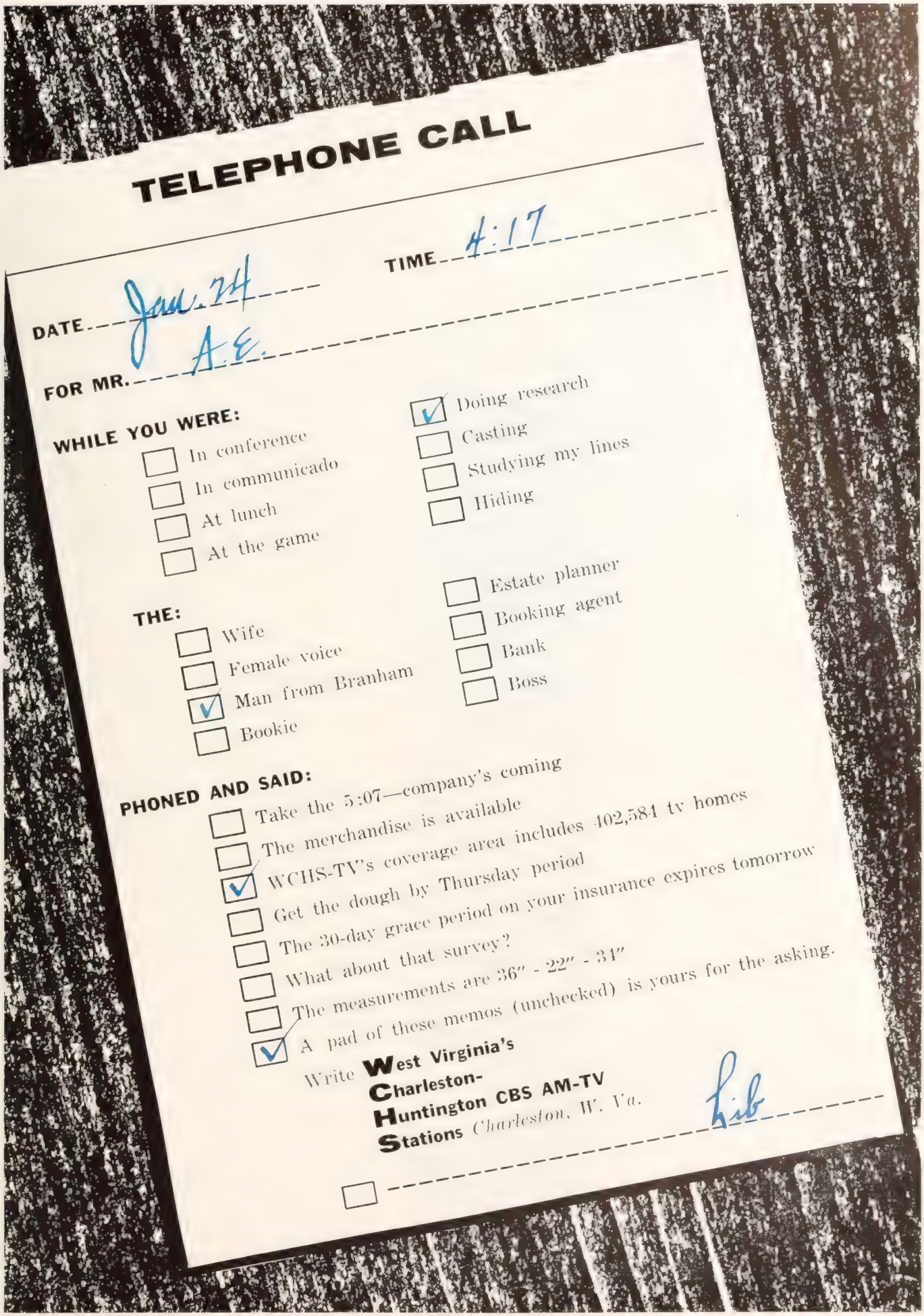
As you doubtless know, commercial television will be introduced into Great Britain next September or October and a great deal of interest is being shown in the sales effectiveness of the medium in the United States. . . I do not know whether the American companies concerned would be prepared to divulge information to a British company in the same field of business, but if they would do so, I know our client would be very pleased and interested.

Might I ask for your help in this matter? I shall be visiting the United States to study certain aspects of television merchandising in March, and I would be pleased to call on the companies concerned if this was thought desirable.

G. R. MOUNTFORT
Director
Mather & Crowther Ltd.
London, England

• These are some of the SPONSOR articles on insurance company advertising which may provide background for potential British air advertisers: 17 May 1954, page 52 (Metropolitan); 1 December 1952, page 30 (Mutual of Omaha); 19 May 1952, page 22 (Metropolitan); 19 November 1951, page 54 (Mutual of Columbus); 12 February 1951, page 36 (Prudential).

(Please turn to page 125)


TELEPHONE CALL
DATE Jan. 24
TIME 4:17
FOR MR. A.E.
WHILE YOU WERE:
In conference
In communicado
At lunch
At the game
Doing research
Casting
Studying my lines
Hiding
THE:
Wife
Female voice
Man from Branham
Bookie
Estate planner
Booking agent
Bank
Boss
PHONED AND SAID:
Take the 5:07—company's coming
The merchandise is available
WCHS-TV's coverage area includes 402,584 tv homes
Get the dough by Thursday period
The 30-day grace period on your insurance expires tomorrow
What about that survey?
The measurements are 36" - 22" - 34"
A pad of these memos (unchecked) is yours for the asking.
Write West Virginia's Charleston-Huntington CBS AM-TV Stations Charleston, W. Va.
Lib

Only 4 STATIONS

are powerful

enough and

popular enough to

register audiences

in radio survey

ratings of both

Los Angeles

and San Diego

Of these top four, KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Charles N. Campbell, *MacManus, John & Adams, Bloomfield Hills, Mich., recently helped complete buying radio-tv for the huge campaign introducing the 1955 line of two auto firms: Pontiac and Cadillac. Key lessons, he feels, are these: "Automotive advertisers in the future must lean more toward consistency than toward saturation. They are finding it extremely difficult to clear suitable time periods for short-term tv saturation buys: there are too many long-term advertisers who have franchises on prime time. Large tv network shows add prestige. But long-term spot schedules are equally important. Spot, well-placed, can be of great service to auto firms." For Pontiac alone, Chuck bought schedules on 1,200 radio and over 300 tv stations throughout the country. He bought another 150 radio stations for the 1955 Cadillac.*



Mrs. Betty Nelson Shaheen, *Albert Frank-Guenther Law, New York, feels that the day will come soon when there'll be many regional tv networks just as there are multitudes of regional radio networks. "With new tv markets opening up all the time, fewer and fewer advertisers can afford to ignore the medium completely," says Betty. "However, tv's still too expensive for clients with budgets under $500,000 a year. One answer to the budget problem are shows like* Today, *which make network buys economically feasible for small clients. Another answer is spot tv, of course. But neither of these two media is tailor-made for the large number of regional advertisers, whose distribution covers only one section of the country. When these advertisers can get a package buy on tv stations in the same area, they'll buy tv."*



Joan Stark, *William H. Weintraub, New York, feels that pinpointing the audience is the key to successful and economic time buying. "Take three categories of accounts I buy for at this agency," Joan explains, "That is, automotive, tobacco and cosmetics. In each instance, the client is appealing to a somewhat different part of the mass audience with cars, you want to appeal to a mixed adult audience, though predominantly to men; with cigars, of course, it's only men you want to reach; cosmetics are bought by women. In buying time, it's important, therefore, to get, not necessarily the highest-rated time, but the time that has the greatest number of potential customers for your client's product. The Ward-MBS study of listening habits in the U.S. has helped buyers pinpoint the radio audience. In tv, a buyer still relies on many sources."*

IT'S A LANDSLIDE



Any way you look at it, weekly quarter-hour firsts, shares of audience or program rankings . . . it's WKBN-TV for best-rated adjacencies!

WEEKLY QUARTER-HOUR FIRSTS

WKBN-TV	363
Station B	58
Ties	30

WKBN-TV PROGRAM RANKINGS

5 of the first 6
10 of the first 13
30 of the first 38

PROGRAM	RATING	STATION
1. Toast of the Town	38	WKBN-TV
2. Jackie Gleason Show	34	WKBN-TV
3. I Love Lucy	31	WKBN-TV
4. Milton Berle	30	Station B
5. Beat the Clock	29	WKBN-TV
6. I've Got a Secret	28	WKBN-TV
7. Roy Rogers	26	Station B
8. Racket Squad	26	WKBN-TV
9. Big Story	26	Station B
10. December Bride	25	WKBN-TV
11. Arthur Godfrey and Friends	25	WKBN-TV
12. Two for the Money	25	WKBN-TV
13. Browns Pro Football	25	WKBN-TV
14. Meet Millie	24	WKBN-TV
15. Four-Star Playhouse	24	WKBN-TV
16. You Bet Your Life	24	Station B
17. Dollar a Second	24	WKBN-TV
18. Topper	24	WKBN-TV
19. Badge 714	23	Station B
20. Studio 57	23	WKBN-TV
21. Justice	23	Station B
22. Dangerous Assignment	23	WKBN-TV
23. Dragnet	23	Station B
24. Our Miss Brooks	23	WKBN-TV
25. Hit Parade	23	Station B
26 Polka Party	23	WKBN-TV
27. Honestly Celeste	22	WKBN-TV
28. Elgin TV Hour	22	WKBN-TV
29. Strike It Rich (eve.)	22	WKBN-TV
30. Masquerade Party	22	WKBN-TV
31. What's My Line	21	WKBN-TV
32. Perry Como Show	21	WKBN-TV
33. Edward Arnold Show	21	WKBN-TV
34. Rumpus Room	21	WKBN-TV
35. NCAA Scoreboard	21	WKBN-TV
36 Best of Broadway	20	WKBN-TV
37. Mark Saber	20	WKBN-TV
38. Hopalong Cassidy	20	WKBN-TV

It's WKBN-TV, highest by far in the 32nd U. S. market . . . Serving 145,000 homes equipped to receive Channel 27 . . . Nearly a half million viewers . . . Plus CBS, ABC, Dumont . . . New 160,000 Watts power . . . and network color programs.

Source for all survey data. Hooperatings, Oct. 1954. Complete Hooperating Report available on request.



WKBN-TV
YOUNGSTOWN, OHIO
CHANNEL•27

Represented Nationally by
PAUL H. RAYMER CO.



We'll trade 2 dollars of ours for every 1 dollar of yours

This is something only WLW's Radio two-for-on plan offers. Here's a proved merchandisin and promotion program of such span and forc that it guarantees you an additional full dol lar's worth of top-notch product promotion fo



on **WLW RADIO**

very advertising dollar you spend on WLW Radio.
We have a consulting team ready to talk to
u, ready to build your own 2-for-1 package.
y us out and you'll see that one equals two
WLW Radio.

a distinguished member of the
CROSLEY GROUP

WLW	*Radio*
WLW-A	*Atlanta*
WLW-C	*Columbus*
WLW-D	*Dayton*
WLW-T	*Cincinnati*

Exclusive Sales Offices:
New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago, Miami



Month after month after month...

THE BOX SCORE*		
Month	Top 15 Once-A-Week Shows	Top 10 Multi-Weekly Shows
April '54	7 out of 15	4 out of 10
May '54	8 out of 15	6 out of 10
June '54	9 out of 15	6 out of 10
July '54	12 out of 15	7 out of 10
Aug. '54	11 out of 15	7 out of 10
Sept. '54	11 out of 15	6 out of 10
Total 6 Mos.	58 out of 90	36 out of 60

*Based on The Atlanta Telepulse, April-September, 1954

It takes more than coverage to get your television message across. It takes viewers, too. In the great Atlanta market, *Telepulse* tells the story.

For 6 consecutive months WAGA-TV led by nearly 2 to 1 the other two Atlanta stations combined—in top weekly shows and in top multi-weekly shows.

Here is proof aplenty that your television dollar gets more viewers day in and day out, month in and month out, when you use WAGA-TV—Channel 5—CBS-TV in Atlanta. Get the full story from our representatives.



A STORER STATION

waga-tv 100,000 watts channel 5

CBS-TV in Atlanta

Represented Nationally by the KATZ AGENCY, Inc.

Tom Harker, V.P. and Nat'l Sales Director, 118 E. 57th St., New York 22 • Bob Wood, Midwest National Sales Manager, 230 N Michigan Ave., Chicago

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bayuk Cigars, Phila	D'Arcy, NY	ABC TV	Walter Winchell; alt Sun 9-9:15 pm; Feb 6; 52 wks
Bissell (Carpet Sweeper), Grand Rapids	N. W. Ayer, NY	NBC TV 47	Home; M-F 11 am-noon; Jan 3; 52 wks
		NBC TV 54	Today; M-F 7- 9am; Jan 3; 52 wks
R. T. French, Rochester	JWT, NY	NBC TV 44	The World of Mr Sweeney; W 4:30-4:45 pm; Jan 5; 26 wks
Pet Milk, St Louis	Gardner, St Louis	CBS TV 75	The New Red Skelton Show; alt T 9:30-10 pm; Jan 4; 32 wks
CBS-Columbia, NY	Ted Bates, NY	CBS TV 46	Life With Father; T 8-8:30 pm; Jan 4; 52 wks
Sheaffer Pen Co (Fineline Div), Ft. Madison, Ia	Russell Seeds, Chi	ABC TV 80	Who Said That?; W 9:30-10 pm; Feb 2; 52 wks
Studebaker-Packard Corp, Det	Ruthrauff & Ryan, NY	ABC TV 87	Tv Reader's Digest; M 8-8:30 pm; Jan 17; 52 wks
Toni, Chi	Weiss & Geller, Chi	NBC TV 109	So This is Hollywood; Sat 8:30-9 pm; Jan 1;
Plymouth, Det	N. W. Ayer, Phila	NBC TV	Plymouth News Caravan; W 7:45-8 pm; Jan 5; 3 out of 4 M; Jan 17; 52 wks
S. C. Johnson & Son, Racine, Wis	Needham, Louis & Brorby, Chi	CBS TV 75	The New Red Skelton Show; alt T 9:30-10 pm; Jan 4; 32 wks
Revlon Products, NY	William H. Weintraub, NY	CBS TV 55	Danger; alt T 10-10:30 pm; Feb 8; 52 wks


Jane Daly (3)


Earle Ludgin (3)

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Lever Bros, NY	McCann-Erickson, NY	CBS TV 58	Arthur Godfrey; M-W 11-11:15 am; Jan 3; 52 wks
Philip Morris, NY	Biow, NY	CBS TV 149	I Love Lucy; alt T 9-9:30 pm; Jan 3; 104 wks
Procter & Gamble, Cinn	Biow, NY	CBS TV 149	I Love Lucy; alt T 9-9:30 pm; Jan 3; 104 wks
Procter & Gamble, Cinn	Compton, NY	CBS TV 104	Road of Life; M-F 1:15-1:30 pm; Jan 3; 26 wks


Robert D. Work Jr. (3)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Rodney Albright	DCSS, NY	Biow-Beirn-Toigo, NY, Tv film prdcr
N. Art Astor	Napier Co, sls rep	Headley-Reed, LA, acct exec
Robert F. Bender	WKRC-TV, Cinn, gen mgr	Haehnle, Cin, vp in chg of radio-tv
Vincent R. Bliss	Earle Ludgin, Chi, exec vp	Same, pres
Andrew C. Boyd, Jr	Erwin, Wasey, LA, copy chief	Same, vp
Leroy B. Block	Grey, NY, acct supvr	Same, vp
Lester Blumenthal	William H. Weintraub, NY, bus mgr, r-tv dept	Same, also vp
John D. Burke	Erwin, Wasey, NY, chg of copy dept	Same, also vp
Thomas C. Butcher	Lennen & Newell, NY, sr vp & acct supvr	Same, exec vp
Aldis P. Butler	Y&R, vp, NY	Same, also chg Det office; acct supvr
Raymond P. Calt	Y&R, NY, copywriter	Calkins & Holden, NY, dir of copy
Thomas S. Cadden	Krupnick & Assoc, St Louis, acct serv stf	Same, r-tv dir
Bobb Chaney	BBDO, Minn, vp	Same, also mgr of Minn office
Philip S. Church Jr	WLW-D, Dayton, sls exec	Bridges-Sharp & Assoc, Dayton, food mdsg dri, acct exec
Anne Coyle	Tatham-Laird, Chi	Rutledge & Lilienfeld, Chi, r-tv hd
George Croll	Erwin, Wasey, NY, chg of art dept	Same, also vp
Barton A. Cummings	Compton, NY, dir	Same, pres
Richard R. Curtis	Columbus Dispatch, adv stf	Kight, Col, acct exec
Jane Daly	Earle Ludgin, Chi, r-tv dir	Same, also vp
Clifford Dillon	SSCB, vp, copy chief	Compton, NY, vp & creative exec
John E. Doble	Biow Co, NY	Benton & Bowles, NY, assoc acct exec
Geofrey C. Doyle	Scandinavian Airlines, adv & sls prom mgr	Grey, NY, acct exec
Jerome Feniger	CBS, sls exec	Cunningham & Walsh, NY, media dir
Gordon D. Fisher	Brady, Appleton, Wis, exec art dir	Same, vp
C. James Fleming Jr.	Compton, NY, vp, bd member	Same, sr vp
Mildred Fulton	Biow Co, timebuyer	McCann-Erickson, NY, head timebuyer, Bulova
Holt J. Gewinner Jr	WSB, Atlanta, sls rep	Day, Haris, Mower & Weinstein, Atlanta, chg of bdcst media
Jane Harrington	Rome Daily Amer, adv stf	Mike Fadell, Minn, acct exec
Bob Hayward	Foote, Cone & Belding, Hollywood, r-tv supvr	Brisacher, Wheeler & Staff, SF, r-tv supvr
Richard H. Hobbs	Irwin Vladimir, Chi, vp and mgr	Same, exec vp
Robert D. Holbrook	Compton, NY, pres	Same, bd chmn
Richard Holland	Hollis Prod, NY, asst exec prdcr	Biow-Beirn-Toigo, NY, tv prog supvr
Ralph R. Hotchkiss	Maxon, Detr, vp, acct exec	Compton, NY, vp
Donald Josephson	Hecht Co, Wash	Blaine-Thompson, NY, asst acct exec
Robert C. Kelly	Y&R, NY	Biow-Beirne-Toigo, NY, tv prog supvr


Ralph R. Hotchkiss (3)


Clifford Dillon (3)


John H. Willmarth (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments, New Firms, New Offices, Changes of Address



Marion E. Stringer (4)



Thomas C. Butcher (3)



David L. Rand (3)



Arhtur V. Mountrey (3)



Leroy B. Block (3)



Thomas Santacroce (4)

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
John Kiely	Brooke, Smith, French & Dorrance, NY, sr art dir	Same, also vp
Alan D. Lehmann	BBDO, Buffalo, acct exec	Same, also vp
Alice Liddell	Ingalls-Miniter, Bost, media dir	Same, also vp
Russell Loftus	Y&R, Montreal	James Thomas Chirurg, Bost, acct mgr
Earle Ludgin	Earle Ludgin, Chi, hd	Same, bd chmn
R. C. Pete Maddux	WOR, WOR-TV, NY, vp	C. L. Miller, vp & dir of r-tv
John R. Markey	NBC, SF, chg of mdsg	Roy S. Durstine, SF, mdsg mgr
J. Norman McKenzie	James Thomas Chirurg, Bost, vp in chg of mdsg	Same, Boston, vp and gen mgr
Michael M. Minchin Jr.	Bwy Dept Stores, LA, asst mdsg mgr	Erwin, Wasey & Co, LA, sls prom stf
Arthur V. Mountrey	Compton NY, Amer Can Co acct exec	Same, also vp
John H. O'Toole Jr.	Gen Elec, Louisville, gen sls mgr	McCann-Erickson, NY, mktg dept mgr
Elmer A. Otte	Brady, Appleton, Wis, acct exec	Same, vp
Frederick N. Polangin	Fuller & Smith & Ross, NY, acct supvr	Ted Bates, NY, acct exec
Lawson Paynter	Ewell & Thurber, White Plains, r-tv prod	Campbell-Ewald, Det, bus mgr, r-tv dept & creative writer
John H. Pinto	Cecil & Presbrey, NY, tv copy hd	Grant, NY, vp, copy chief
David L. Rand	Grey, NY, acct supvr	Same, also vp
Victor M. Ratner	McCann-Erickson, NY, copy hd	Same, vp
Steve Richards	Kudner, Flint, Mich, resident rep	Same, west coast rep
Charles A. Richardson	Kelly, Nason, NY, acct exec	McCann-Erickson, LA, acct exec
G. Bruce Richardson	Ingersoll-Rand Co, adv accts supvr	John Mather Lupton Co, NY, asst acct exec
Michael Riese	E. T. Howard, NY	Emil Mogul, NY, copy chief
Evelyn Ringrose	Irwin Vladimir, Chi, exec asst	Same, vp
Craig Spitz	JWT, Mex, acct exec	Irwin Vladimir, NY, vp
F. Winslow Stetson Jr	Bryan Houston, NY, vp and acct supvr	Needham, Louis & Brorby, Chi vp and acct exec
John K. Strubing Jr.	Compton, NY, exec vp	Same, v chmn of bd
Samuel M. Sutter	Biow Co, NY, vp chg creative depts	McCann-Erickson, NY, assoc creative dir
Adolph J. Toigo	Lennen & Newell, NY, exec vp & gen mgr	Same, pres
Hub Terry	WIS & WIS-TV, Columbia, SC, sls rep	Tom Daisley, Col, SC, acct exec
Kenneth H. Thompson	Erwin, Wasey, NY	Same, vp in chg ind adv
Fred C. Walker	Sears, Greenville, SC, adv & sls prom mgr	Henderson, Greenville, SC, acct exec
Don Walsh	Steve Hanagan, NY, acct exec	Phil Dean Assoc, NY, acct exec
Charles B. Wild	Gardner Displays, Pittsburgh,, ad mgr	Dubin & Feldman, Pittsburgh, acct exec
John H. Willmarth	Earle Ludgin, Chi, vp & exec art dir	Same, exec vp & gen creative dir
Robert D. Work Jr.	Y&R, NY, assoc copy dir	Same, also vp
William K. Ziegfeld	Leo Burnett, Chi, vp & creative dir	Lennen & Newell, NY, vp
John L. Zimmer	Compton, NY, sr prod of tv commercials	Same, mgr of comml tv prod
Bernard Zipp	Paramount Steel Co, Cleve, pres	Bernard B. Schnitzer, SF, exec stf

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Henry C. Bainbridge	Wendell P. Colton	P. O. Moore, NY, adv & sls prom mgr
Arthur R. Cannon	Oliver B. Cannon & Sons, pres, Phila	Same, also Valspar Corp, Admore, Pa, bd chmn
Spencer Brown III	Borden Co, NY, adv dept	Same, adv mgr of chem div
Edward J. DeGray	CBS, st relations dir	Vitapix, NY, dir of st relations
C. G. Grace	Colgate-Pal, Toronto, exec vp & gen mgr	Same, pres
H. William Koch Jr.	P. Ballantine & Sons, Newark, asst to vp	Same, gen mdsg mgr
Frederick H. Heintz	Sylvania Elec Prod, NY, Chi sls mrg	Same, midw regl sls mgr
Michael Hitzig	Abbott Kimball, NY	Innocenti Corp, Lambretta Div, adv & pr mgr
Thomas Santacroce	Biow Co, vp in chg of mdsg	Ruppert Brewery, NY, vp & dir of sls
Marion E. Stringer	Selchow & Righter, NY	Same, adv & sls prom mgr
Frank T. Tucker	B. F. Goodrich, Akron, adv dir	Same, asst to the pres

5. Station Changes (reps, network affiliation, power increases)

CKX-TV, Brandon, Manitoba, rep by All-Canada TV
KBAK-TV and radio, Bakersfield, Cal, new nat'l rep Weed
KENT, Shreveport, La, changes nat'l rep from Walker to John E. Pearson
KOOL-TV, Phoneix, Ariz, becomes CBS affil
KREM-TV, Spokane, becomes ABC affil
KTAC, Tacoma, Wash, new nat'l rep Gill Perna
KXLF-TV, Butte, Mont, becomes ABC affil
WATE-TV, Knoxville, Tenn, on max power of 100,000 watts
WEBB, Balt, now under construction
WCLO, Janesville, Wis, new nat'l rep, Everett-McKinney, NY
WCRB, Bost, begins eve bdcstg
WGAR, Cleve, renews affil with CBS
WGEZ, Beloit, Wis, new nat'l rep, Everett-McKinney, NY
WJBF, Augusta, Ga, changes call letters to WBIA
WSAU-TV, Wassau, Wis, becomes ABC affil
WTVN-TV, Columbus, O, becomes ABC affil
WXEL-TV, Cleve, becomes CBS affil Mar 1

Buy WHO and get Iowa's METROPOLITAN AREAS, PLUS the Remainder of Iowa!



FOOD SALES PERCENTAGES

4.9%	Cedar Rapids	
4.5%	Tri-Cities	
11.3%	Des Moines	
3.1%	Dubuque	
4.6%	Sioux City	
4.4%	Waterloo	
32.8%	TOTAL METRO. AREAS	
67.2%	REMAINDER OF STATE	
100.0%		

(1954 Consumer Markets figures)

Iowa has six Metropolitan Areas which, all combined, do 32.8% of the State's Food Sales, as shown above.

Quite a number of radio stations can give you high Hoopers etc., in ONE Metropolitan Area. *WHO gives you high coverage in virtually ALL the State's Metropolitan Areas, plus practically all the REMAINDER of Iowa, too!*



At 11 a.m., WHO gives you 63,472 Actual Listening Homes for only $47.50 (13.4 LISTENING HOMES per PENNY!)

According to the authoritative 1954 Iowa Radio-Television Audience Survey, 63,472 homes *all over Iowa* are actually tuned to WHO at 11 a.m., every average weekday. Figuring time costs at our 1-minute, 26-time rate, WHO gives you 13.4 *actual listening homes, per penny!*

That's the result of ALL-STATE programming, ALL-STATE Public Service, ALL-STATE *thinking,* here at WHO. Ask Free & Peters for all details!

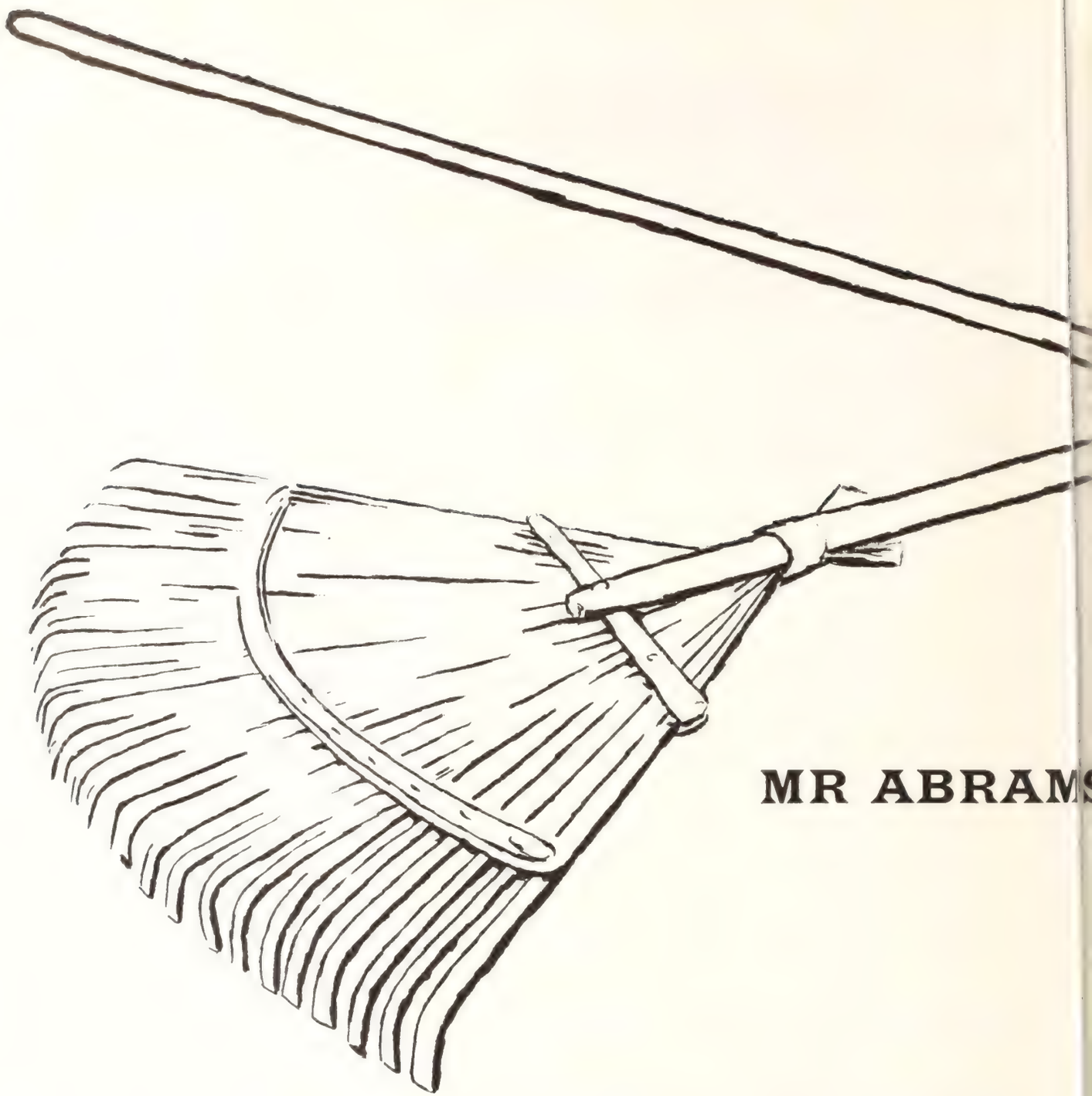


FREE & PETERS, INC., National Representatives

BUY ALL of IOWA—
***Plus* "Iowa Plus"—with**

WHO

Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

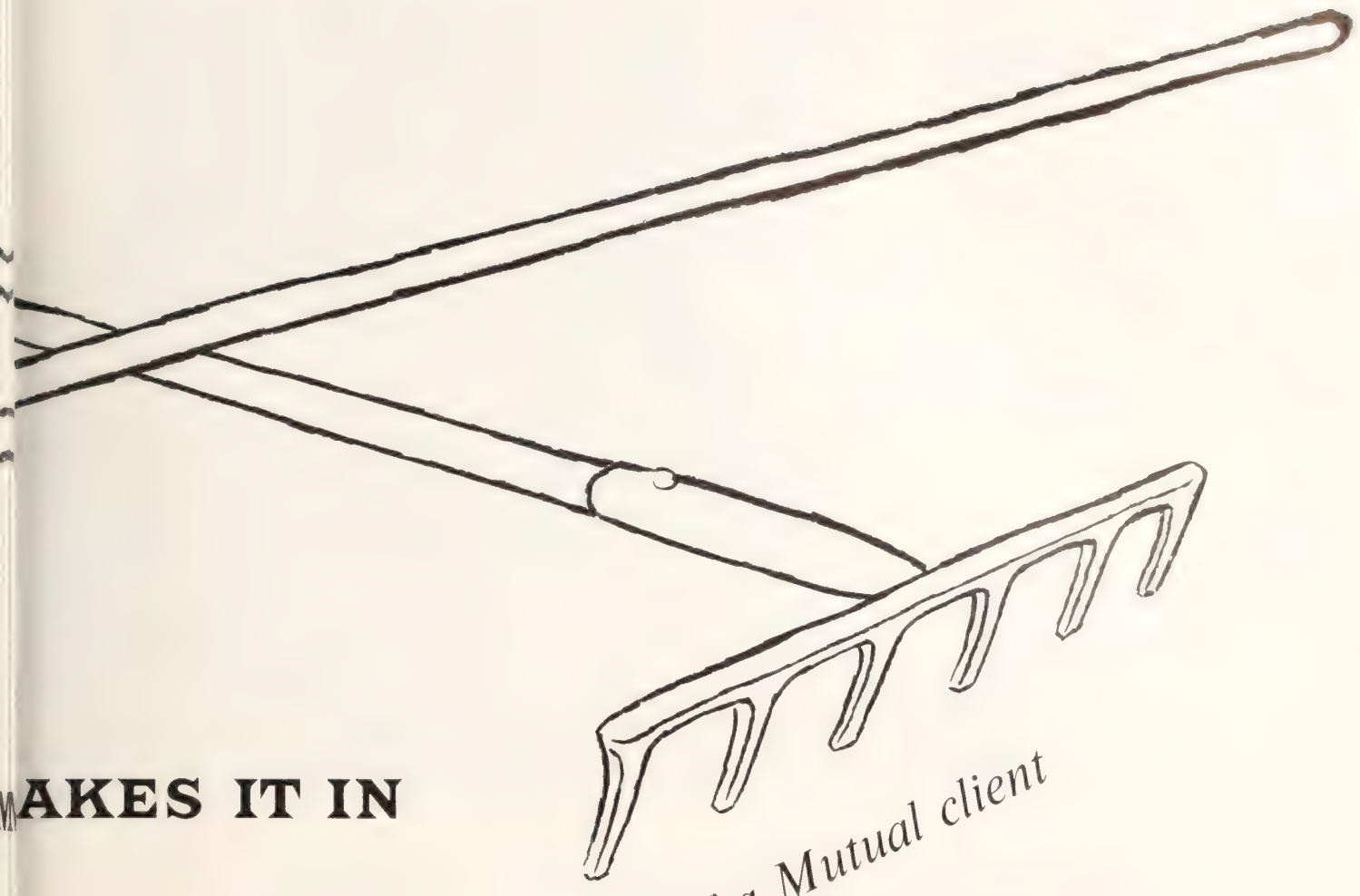


MR ABRAMS

One of the most penetrating analogies of the relative merits of radio and television that we've seen came recently from Mr. George Abrams, Vice President in charge of advertising for the Block Drug Company. Mr. Abrams buys both network radio (Mutual only) and television. He speaks from the ideal vantage point of a rising sales curve.

Radio, he says, is like a bamboo rake; television, a metal rake; they resemble each other but perform different tasks. For example, the close-set tines of a bamboo rake pull in things that slip easily through the gap-toothed metal rake. Then, Mr. Abrams set down the advantages of Mutual's bamboo rake:

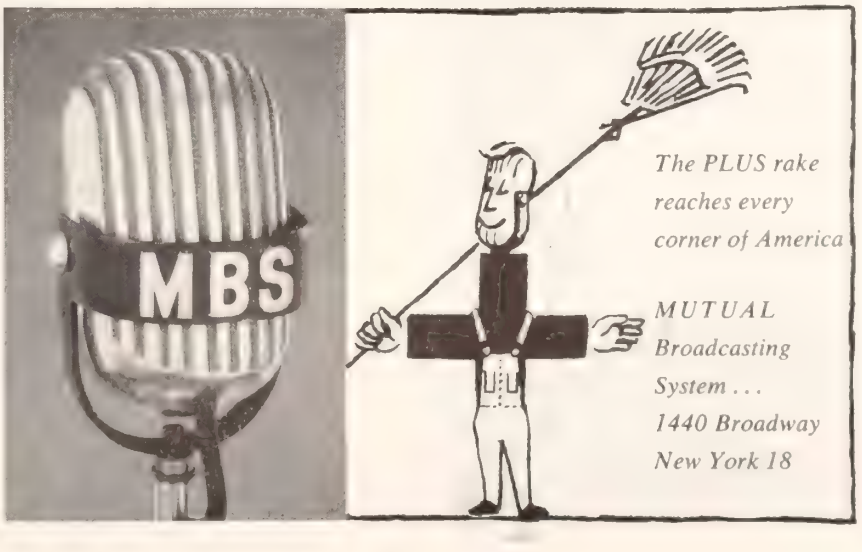
"When you reach an American family for 1/20 of a cent why not tell every advertiser in America about it. Even a government postcard today costs you 2¢, but that's unaddressed and undistributed. Why, for that 2¢ alone, radio can bring a message into 40 homes. But this low cost leads to another advantage—*repetition.* If my commercial message is only costing me 50¢ -per-1000 each day that it goes on the air, then five messages a week are costing



AKES IT IN

the down-to-earth story of a Mutual client

only $2.50. *How inexpensive can you get?*
w low can your advertising cost become?"
Mr. Abrams' analogy of the bamboo rake is
icularly apt for Mutual. Because Mutual's model
even more teeth than the other network rakes
572 of them in the form of affiliated stations —
ost twice as many as any other network. They
ep farther and finer than the other networks can.
Actually, Mutual has many rakes; there's one
ly balanced for the grip of every advertiser.
e you for instance. *Can we help you rake it in too?*



SELLING IN MONTREAL? That's our business.

YOUR PRODUCT advertised on CFCF means more business for you!

CFCF
MONTREAL
IN U.S.—WEED
IN CANADA—ALL CANADA



Mr. Sponsor

William G. Mennen, Jr.

V.p. in charge of sales and advertising
The Mennen Co., Morristown, N. J.

"The first guy who used our Skin Bracer probably slinked around looking guilty and feeling like a sissy," Bill Mennen, Jr., v.p. in charge of sales and advertising, told SPONSOR.

"If he did, then it was because of the lack of advertising. Today, most men use skin bracers and other men's cosmetics because advertising has taught them that it's not unmanly and that the ladies like them to."

In 1954 Mennen used heavy early-morning spot radio schedules on 100 to 125 radio stations to tell men at shaving time about "Mennen's he-man aroma" and other appeals of the Mennen men's line. Adds the announcer, "gals really go for it."

"And that's a pretty good reason for any man to buy something. Now, I don't like blue suits," said Bill Mennen, who wore a navy pin-stripe. "But my wife likes them. So, I wear 'em . . . occasionally."

Bill Mennen, Jr., is a third-generation Mennen in the business. His grandfather, Gerhard Mennen, who founded the company in 1879, sold his first product, a corn killer, with personal advertising. He hired a wagon and a singer and went on tour. Between the singer's songs, Mennen told his audience to go to their neighborhood druggist and ask for Mennen's Corn Killer.

Seventy-five years later, Bill Mennen completed the circle . . . almost. In 1954, he began appearing in his own tv show: *American Business Outlook*, a live half-hour program the firm sponsors occasionally as part of a p.r. effort. It features industrial and business leaders from the area where the show is telecast. Mennen acts as moderator during their discussions of current business problems.

About $1 million of Mennen's $5 million over-all budget in 1954 went into spot radio and tv. Three agencies handle the Mennen account: K&E, McCann-Erickson and Grey.

Mennen does a lot of traveling abroad: visits to the Italian Alps where there are the talc mines that furnish raw material for Mennen products; to the U. S. Army bases in North Africa which Mennen supplies; to Venezuela, one of Mennen's Latin American markets.

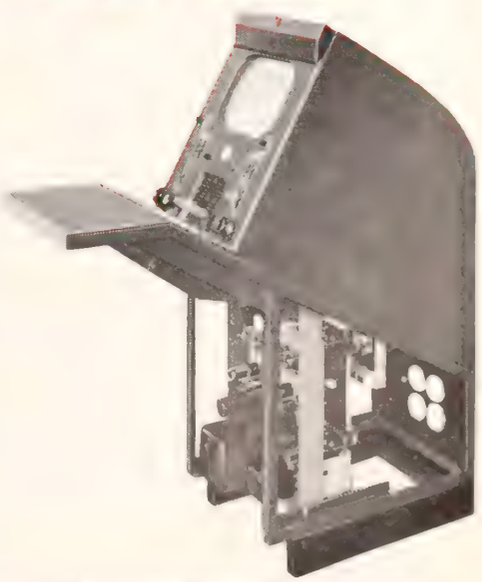
"I still like home best, mainly, I guess, because I hate being without my family," Mennen adds. The family consists of his wife, a 14-year-old daughter and 11-year-old son. Home's at Fanwood, N. J., except during sailing season (at the Cape) or ice boating (at Lake Hopatcong). ★ ★ ★



Extra Program Versatility from NEW RCA TS-11A Switcher

The TS-11A is a "nine-input" switcher designed to handle composite or non-composite video switching for color or monochrome. Two rows of push buttons feed a manual fader assembly; a third row feeds a preview channel. A program transfer switch is provided to interchange the preview and fader busses with the output busses so that the fader section can be used for previewing fades, lap dissolves and superimpositions. This makes it possible to use the fader channels for rehearsals while the preview channel handles the "on-air" signal. The fader assembly feeds a mixing circuit and three output amplifiers which are a part of the TS-11A, eliminating the need for installing elaborate distribution amplifier systems external to the switcher. The new switcher is free of microphonics and low frequency tilt and bounce, so that a stabilizing amplifier need not be added as part of the switching system.

For further information about this exclusive RCA development get in touch with your RCA Broadcast Sales Representative. In Canada, write RCA Victor Ltd., Montreal.



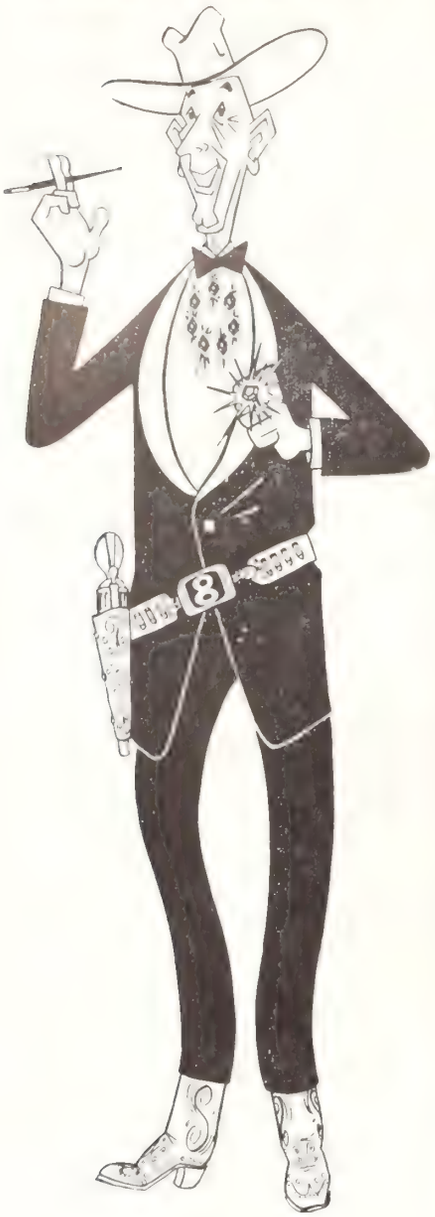
The TS-11A Switcher is supplied with an RCA console housing (MI-26266-B), a TM-6B master monitor and power supplies to form a complete versatile system.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION CAMDEN, N. J.

LOADED?



"CAL" SALES is my name . . . . .
I'm loaded with sales in California . . . . if you use Channel 8, Salinas Monterey. This is a mighty big state, 800 miles long. We're 107 miles from the nearest station. Affiliated with CBS, NBC, ABC and DuMont . . . . . this market is a "natural" (7 cities) spendable income over 303 million dollars. ASK HOLLINGBERY.

KSBW TV SALINAS 8

SPONSOR BACKSTAGE



by Joe Csida

Showmen at work—radio and tv

Week after rushed week goes by and I find myself discoursing on the television business, which I suppose is natural enough. But I'm nevertheless happy when I run into some of the electronic media's brighter fellows who are still fighting the good fight for radio. My old friend, Dick Pack, for example (he's now national program director for the Westinghouse Broadcasting Company), was telling me about the crusade he's started within his own organization, and I hope it'll spread to other segments of the industry. Dick is urging a greater concentration on the part of radio broadcasters on developing creative programing and production talent.

And if you look around and keep your ears and eyes open, you'll discover that a number of other knowing gents in the industry are in there slugging for radio . . . and what's possibly more important, that they have the materials with which to slug. The most recent Radio-Electronics-Tv Manufacturers' Association report, for example, shows that in November of 1954 1,098,725 radio sets were sold, as against 1,065,785 in the same month in 1953. Du Mont, too, has just announced that for the first time in its manufacturing history, it is going to produce radio sets. Adam Young, new head of the Station Representatives Association, insists that 1955 is the year in which "radio will be reborn." WRCA's Ham Shea tells me that local sales for 1954 were up almost 50% over 1953. And the Radio Advertising Bureau is booking the joint four network presentation on radio around to the other major advertising agencies.

It's nice, and oh, so easy to become fascinated with those multi-million dollar station sales, talent deals, et al which seem to pop every other day in television, but it's equally nice—and could be quite profitable—for us all to keep an alert eye on old, dependable radio. Those million plus people who bought sets aren't planning to fry eggs on 'em.

* * *

One of the reasons tv makes news is because it's still in the we'll-try-anything era. A few days back Jackie Gleason annnounced a new stunt which could conceivably revolutionize selling procedures on tv. Jackie, who weighs a jolly 265 pounds, told AP reporter Jimmy Bacon in Hollywood that on an early show he was going to weigh himself in full view of his 40 or 50 million viewers. He is going to announce that

(*Please turn to page 69*)



WCBS-TV delivers more adults in the daytime –

32% more than all six other New York stations combined

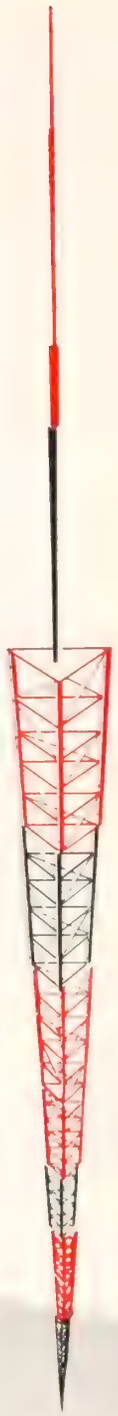
. . . and adults are your best customers.

Source: ARB, November '54, 7 am to 6 pm, Monday through Friday

kgul TV

CHANNEL ELEVEN

BEST BUY IN TEXAS

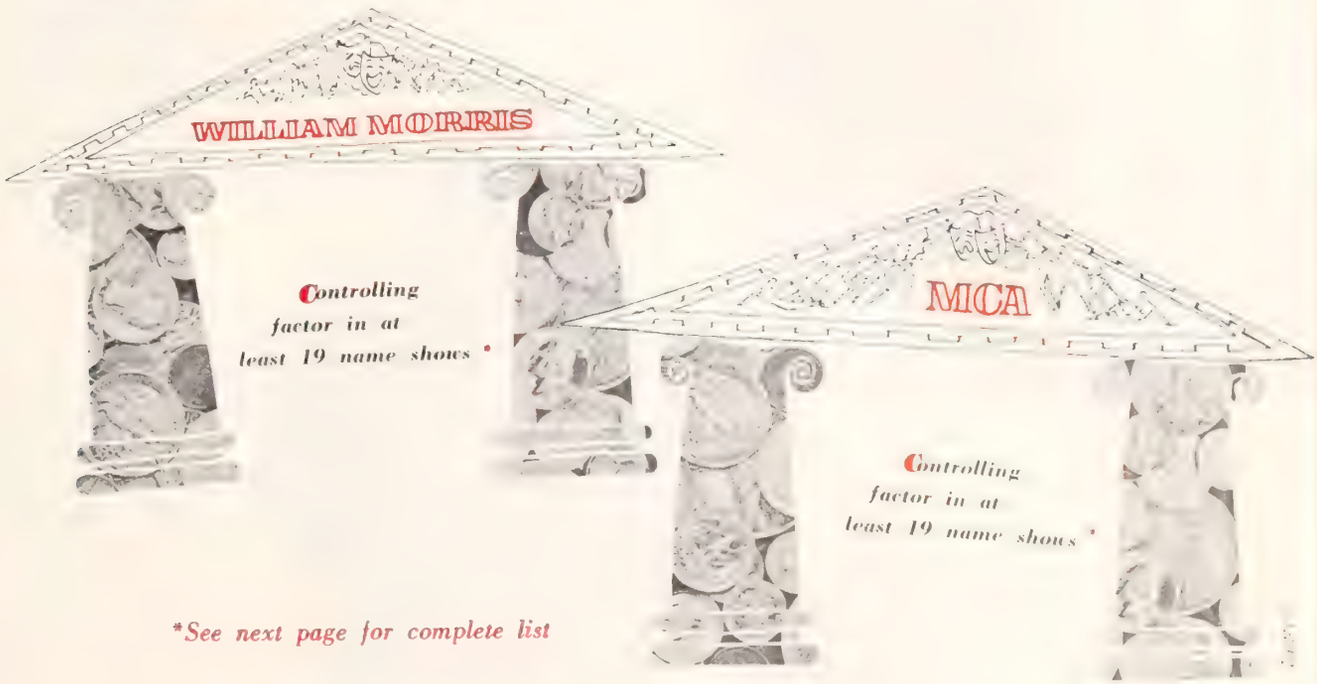


CBS TELEVISION NETWORK

REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES

By Ben Bodec and Alfred J. Jaffe

Ben Bodec was formerly concerned with talent buying at JWT, K&E and ABC and was v.p. in charge of radio-tv for General Artists Corp.



*See next page for complete list

TALENT AGENTS: have they won control over tv costs?

They play a more dominant role in tv than ever before

As 1955 gets under way and the buyers of network tv begin making plans for the upcoming season, there is a growing and uncomfortable feeling among them that they are being whirled about in a vortex of rising costs that is beyond their control. The ad agencies are examining their slide rules and finding costs-per-1,000 leveling off and, in some cases, rising. Yet, the ballooning prices for star talent, which have already reached box-car figures, show no sign of being deflated.

On the contrary, talent prices appear headed relentlessly toward blue-sky levels. The Jackie Gleason deal with Buick staggered the business, and the new Ed Sullivan and Ralph Edwards network pacts were like salt in the wounds. Word is going around that the asking price for Milton Berle and Bob Hope for next season is about $120,000 per show. And that price is net.

As the ad agencies ask themselves what is happening and express the fear that the glamor and excitement brought into tv via the star system is coming home to roost with

PART ONE

OF A TWO-PART SERIES





Heavy use of names *in NBC and CBS spectaculars is playing into hands of talent industry's two powerful agents, some admen feel. Top, "Arsenic and Old Lace" from CBS' "Best of Broadway" and NBC spectacular "Yellowjack." Stars above include Peter Lorre, Helen Hayes, Boris Karloff, Billie Burke, Dennis O'Keefe, Dane Clark, Eva Marie Saint and Jackie Cooper*



Bigger slice *for one star affects others who strive for same terms to maintain prestige. Admen fear Jackie Gleason pact with CBS and Buick will have this effect on name video talent*



Network competition, *via ABC's rise, may bid up talent prices more, some fear. Above, ABC's Robert Weitman, Tony Martin*

a vengeance, some of the more knowledgeable admen are taking stock and seeking significances. Some of the causes they cite for rising costs are familiar ones but in some agency circles there are whispers of new villains in the piece — and their initials are William Morris Agency and Music Corporation of America. Occupation: talent agents.

While the word "agents" is again being used as an epithet and the finger pointing at WM and MCA is unmistakable not everybody agrees on the extent to which the pair is responsible for hiking network tv show costs.

To put the role of talent agents in proper perspective as well as analyze the reasons for the current cost situation, SPONSOR is undertaking two articles on the subject.

To pin down the facts (and opinions) about tv costs, SPONSOR went to both buyers and sellers of talent. It found some sources close-mouthed but others willing to talk if they were not quoted. The latter were mostly found among the top air ad agencies. Here are the reasons given for the current high cost of living with tv performers:

1. With the increasing influx of big names into tv, WM and MCA have moved briskly and confidently into the video talent markets and now clearly dominate the selling of both performing and non-performing talent. While both firms have long been powerful in the talent field and were important during radio's halcyon days, their influence in tv is greater than it ever was in the am medium.

This great influence is confined to nighttime tv, but that's where it counts. Since talent negotiation is often a behind-the-scenes business, and since WM and MCA sometimes represent lesser agents in selling programs and performers, a clear-cut and accurate count of the shows in which they have a finger is hard to come by. According to information available to SPONSOR, WM and MCA together represent, control or book performing talent on 58 out of 114 nighttime network tv shows on ABC, CBS, and NBC. One source said WM actually controls 52

network tv packages on both nighttime and daytime schedules.

Their real influence can be more accurately gauged, the agencies say, when the program list is confined to "name" shows. There are 57 shows on the above three networks which are generally considered in that category. Of these 57, WM and MCA represent, control or book the talent in 38 cases and in eight other shows, the two firms are of prime importance in booking talent. "Independent" stars are Bob Hope, Arthur Godfrey, Groucho Marx (who has been booked in movies by MCA), Red Skelton, Imogene Coca, Eve Arden, Perry Como, Robert Young and Ronald Coleman.

Futhermore, it is pointed out, the influence of WM and MCA tends to be self-perpetuating. They are a magnet for talent on the way up who are represented by smaller agents and who naturally gravitate to the agent with the best connections.

And if that isn't enough proof, it is added, the WM-MCA domination is nailed down by their stable of writers, producers and directors. WM is credited with the largest group of writers in the talent representation business. Both agents are thus able, agency men say, to use their star performing talent as a lever in packaging all the elements of a show.

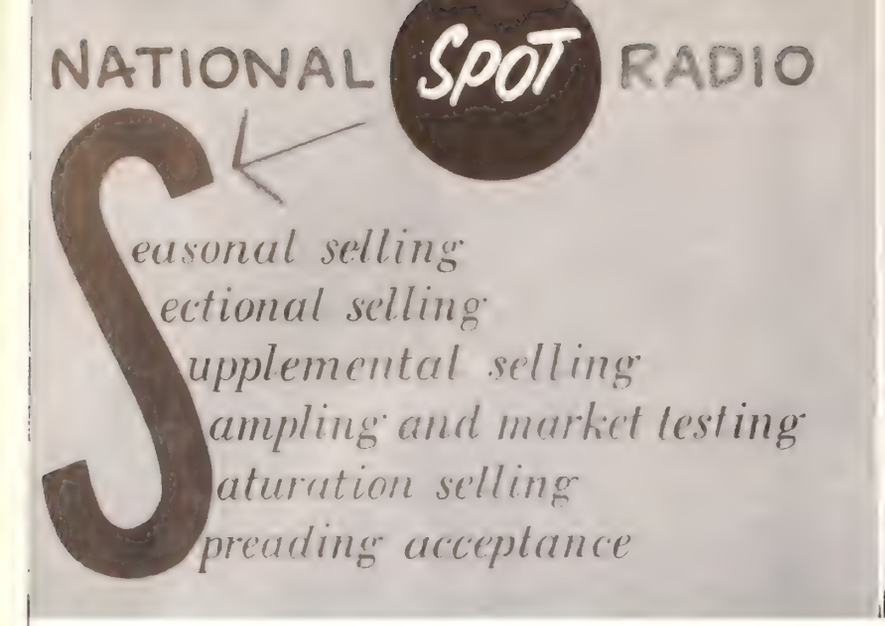
While nobody says that WM or MCA actually force the networks or advertisers to use non-performing talent as the price of getting a star, there was a recent case cited where an agency found itself shackled in choosing new writers for a show that was going badly because WM, which represented the star, had exclusive booking

(*Please turn to page* 116)

MCA and William Morris hold key to talent prices on 38 out of 57 marquee-name shows on nighttime network tv

NIGHT	ABC	AGENT	CBS	AGENT	NBC	AGENT
SUNDAY	Pantomime Quiz	*MCA*	Jack Benny	*MCA*	Max Liebman Presents	*WM*
			Ann Sothern	*WM*	Comedy Hour	**VAR.
			GE Theatre	*MCA*	Loretta Young	*WM*
			Ed Sullivan	*MCA*	Robert Cummings	*MCA*
			Robert Young	‡*GAC*		
MONDAY			Perry Como	*GAC*	Tony Martin	*MCA*
			Burns & Allen	*MCA*	Sid Caesar	*MCA*
			I Love Lucy	*MCA*	Producer's Showcase	**VAR.*
TUESDAY	Danny Thomas	*WM*	Red Skelton	**VAR.*	Dinah Shore	*WM*
			Ronald Colman	†*DIR.*	Milton Berle	*WM*
					Martha Raye	*WM*
					Bob Hope	**VAR.*
WEDNESDAY	Walt Disney	†*DIR.*	Best of Broadway	**VAR.*	Eddie Fisher	*MCA*
	Stu Erwin	*WM*	Godfrey & Friends	†*DIR.*	Joan Davis	*WM*
					My Little Margie	*WM*
					Ralph Edwards	*MCA*
THURSDAY			Jane Froman	*WM*	Dinah Shore	*WM*
			Ray Milland	*MCA*	Groucho Marx	†*DIR.*
			Climax	**VAR.*	Dragnet	*MCA*
			4-Star Playhouse	†*DIR.*	Ford Theatre	**VAR.*
			Shower of Stars	**VAR.*	Lux Theatre	**VAR.*
FRIDAY	Ozzie & Harriet	*MCA*	Perry Como	*GAC*	Eddie Fisher	*MCA*
	Ray Bolger	*WM*	Eve Arden	†*DIR.*	Red Buttons	*MCA*
					William Bendix	*WM*
					Peter Lawford	*WM*
SATURDAY			Jackie Gleason	*MCA*	Mickey Rooney	*WM*
			June Havoc	*MCA*	Imogene Coco	†*DIR.*
					Jimmy Durante	*WM*
					Donald O'Connor	*WM*
					Max Liebman Presents	*WM*
					George Gobel	*MCA*

*MCA and WM participate in booking stars on these shows. †Deal direct for their services with network. ‡General Artists Corp. agents this show for Screen Gems.



Assignments: New SRA presentation stresses spot radio's ability to handle all six major assignments (see above) admen may have



Advantages: "Educational" presentation by rep industry group sums up half-dozen top advantages of spot radio on blackboard above

Big 1955 push for spot radio

New presentations, creative uses, sales plans are sparking renewed confidence among salesmen as they unveil 1955 sales pitches

Spot radio salesmen have far more confidence in the value of their air medium today, and their ability to sell it to leading advertisers during 1955, than they have had for many months.

This "upbeat" feeling was clearly evident in conversations SPONSOR had earlier this month with radio rep firms and spot industry groups. The growing confidence wasn't confined only to the industry leaders, either. Executives of a wide range of organizations voiced their faith in spot radio's important role in 1955 ad campaigns.

Included among rep firms surveyed: Avery-Knodel, John Blair, CBS Radio Spot Sales, Henry I. Christal, Donald Cooke, Edward Devney, Free & Peters, Headley-Reed, H-R Reps, Katz Agency, NBC Spot Sales, and Adam Young, Jr. Discussions were also held with executives of the Radio Advertising Bureau, the Station Representatives Association, and Quality Radio Group.

With spot radio business off for the first time for some last year, you might easily feel that the everyday sales efforts and full-dress spot radio presentations you'll see this year will lack punch and direction.

But you'd be wrong. By all indications, 1955 will be the year of the "big push" for spot radio.

Several factors lie behind the bullish attitude of spot radio's supporters and sales organizations.

- They're armed with more facts than ever about their medium. Sales executives are more thoroughly briefed on the advantages and disadvantages of competing air and print media.
- Spot radio reps have dug down hard to find out more about marketing problems and aims of advertisers. As a result, reps today expect to tailor their 1955 day-to-day selling much more precisely and creatively to the needs of prospective clients—and they expect more business as a result.
- Salesmen no longer must do an educational, as well as selling, job when they call on many agencies and advertisers. They are being backstopped more and more by the heavy artillery of major industry promotions, and by the educational efforts of some of the major rep firms.

status report

To show you what 1955 spot radio sales efforts look like in closeup, SPONSOR herewith presents highlights of several pitches buyers can expect to see in weeks to come.

They include two broad presentations from industry groups. The first, by the SRA, is an up-to-date review of spot radio's values. The other, by the RAB, outlines spot radio's competitive strength against print media.

Two other presentations, from CBS Radio Spot Sales and Free & Peters, are also broadly educational in nature, but show how specific spot radio campaigns can produce sizable audiences at low cost.

SPONSOR will also present, in roundup form, a preview of the 1955 sales tactics of several leading reps and sales organizations, ranging from heavier stress on the traditional values and pricing of spot radio to multimarket program and announcement



Distribution: Major point made in SRA pitch is radio reaches virtually 100% of U.S. population indoors, outdoors, or on the job



First agency group to see SRA slide presentation consisted of executives of Scheideler, Beck & Werner. Preview was held on 24 November. L. to r.: Joseph Scheideler, SBW president; Art McCoy, Avery-Knodel; Reg Rollinson, SRA; Vera Brennan, SBW radio-tv director; Paul Werner, executive v.p. of SBW ad agency

plans designed for major clients.

A good summary of 1955-style spot radio salesmanship was made to SPONSOR by Adam J. Young, Jr. president of the SRA and himself a veteran radio and tv station representative. Young stated:

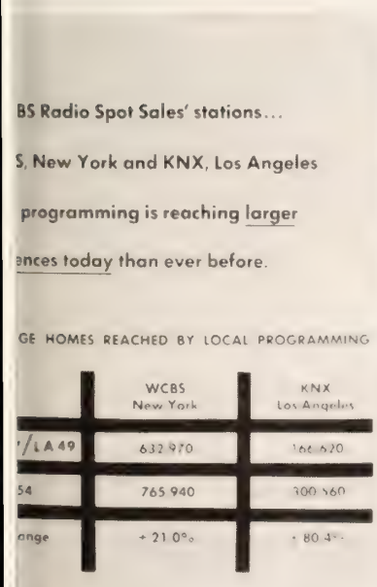
"We've gone through a cycle of changing conditions and changing requirements in spot radio. Now, in 1955, you'll see creative selling that stems from sound, salable program structures. In short, the industry will sell spot radio on the basis of what it does best — reaching more people per dollar than any other medium."

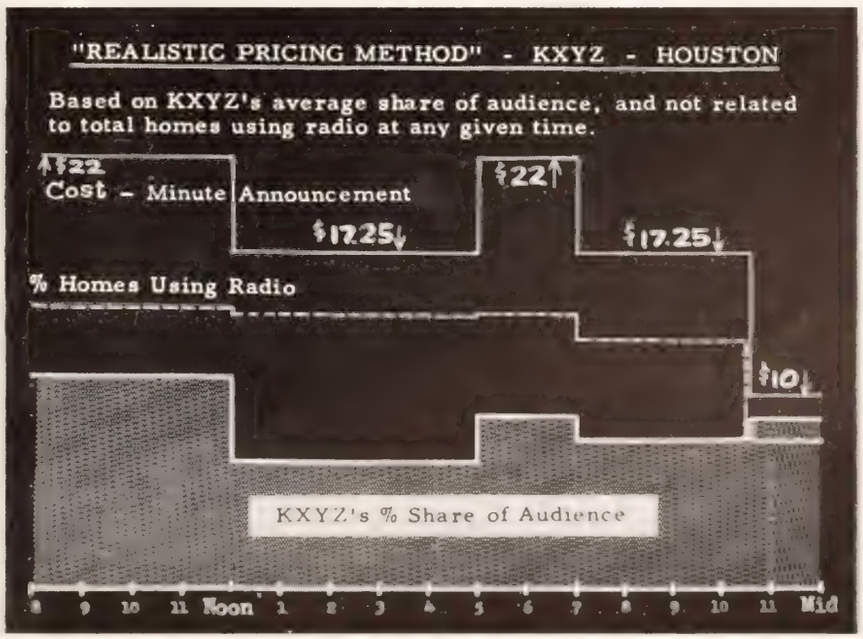
The SRA: The Station Representatives Association has developed, and has already started to use, a new educational slide presentation titled "What's Ahead In Spot Radio?" It was previewed late in November for executives of Scheideler, Beck & Werner ad agency, and will be shown during 1955 to admen and agencies at an average rate of twice a week.

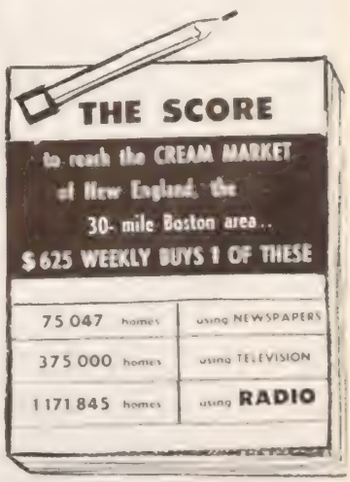
For its curtain-raiser, this presentation uses a 20-minute tape recording of some of the best and latest of today's crop of spot radio jingles. These include air jingles of Hunt's Tomato Sauce, Halo, Ford, Chevrolet, Coca-Cola, ALL, Rinso and Goebel's Beer. The idea, as Tom Flanagan, SRA managing director, describes it is "to let admen hear the kind of spot radio selling devices that have moved bil-

(*Please turn to page 94*)

Three 1955 spot radio pitches from reps are highlighted below. L. to r.: CBS Spot Radio Sales, which stresses spot radio audience growth; Avery-Knodel, which promotes new rate structure (linked to share of Pulse-measured audience) of KXYZ, Houston; Weed, which is using a station-prepared presentation from WCOP, Boston, which shows homes reached per dollar in radio, tv and newspapers. Most 1955 rep pitches will be tailored to needs and advertising policies of individual air advertisers, will be backstopped by industry selling of SRA and RAB









STAR SHINES THE SPONSOR'S SHOES Peter Donald wields cloth as S. M. Abrams, Esquire president, grins at stunt staged during dealer meeting. Esquire puts high value on merchandising its advertising to dealers through appearances as well as brochures showing what ad program consists of

Why Esquire hits 'em hard on tv...but not too often

Shoe polish firm seeks to make impact the subconscious will retain and spread it to wide audiences. Deems repetition to same audience wasteful for impulse item that is purchased infrequently

Can you sell a low-cost impulse item without advertising frequency?

Put this question to most admen and you'd get a quick "no" for an answer. But the Knomark Manufacturing Co. of Brooklyn, producers of the Esquire line of shoe polishes, base their television approach today on the concept that it's better to hit more people less often than to reach a single audience with drum-fire repetition.

It's for this reason, as well as the inevitable problem of cost, that Esquire is an alternate-week network television client on a program which the company believes provides it with a rotating audience. Esquire sponsors the ABC TV panel show *Masquerade Party*, confident that it tends to attract a changing group of people.

Knomark has been active on the air for a decade, ever since the then-small firm launched the Esquire brand as the first heavily-advertised 25c shoe polish in its industry. Spot radio initially and network television since 1950 have helped to build Knomark to the point where it does about 25% of the dollar volume of the shoe polish business (by its own estimate). The company believes that in the 25c line it has over 50% of the market.

The company's history since it turned to radio and tv has been one of steady advance. It has been right more often than wrong. But how does it justify today's reliance on hard-hitting messages rather than frequency?

Shoe polish, the company answers, is an impulse item, true. But it is one bought *infrequently*, not like soap or toothpaste. It is seldom put on the shopping list, is picked up most often as an afterthought. This simple observation has a number of very serious consequences for tv.

In the first place, it becomes unnecessary, even wasteful, to bombard the consumer with a tremendous number of reminder-type announcements on a daily basis. Instead—and this is the basic point—the advertising must be conceived in terms of its ability to deliver *a lasting impression*, to make a dent in the subconscious which can pay off ultimately at the point-of-sale.

This is one of the major reasons why Knomark prefers show sponsorship to announcement campaigns. As sales and ad manager Mel Birbaum puts it: "It takes time to do a selling job." The short announcement period is simply inadequate for this job.

For the same reason, the show that has a fiercely loyal audience would not inevitably mean more in sales effectiveness for Knomark. What is important is that the show reach its audience several times during a season.

(Knomark sponsored Godfrey in 1953, now feels that while Godfrey proved a great salesman it had just about saturated his loyal audience by the time its sponsorship of his morning show had run its course.)

Knomark hopes *Masquerade Party* will provide a varying audience at low cost. The $46,000 time-and-talent package is attractive and study of similar programs suggests to Knomark that the panel show generally has a considerable proportion of new or occasional viewers each week.

Knomark's research will tell it how well it has guessed. In the meantime, the company is sure that it would rather reach fifty million people with three powerful sales pitches during a season than five million with 10 pitches.

The 20.4 Nielsen rating for December is thus considered quite satisfactory. And if the pace can be maintained in the face of tough competition from *The Kraft Television Theater* (NBC TV) and *Strike It Rich* (CBS TV), Knomark will doubtless feel content with the cumulative coverage the show is producing.

So important does Knomark regard *impact* that it will sacrifice circulation to attain it if necessary. This is why its ad budget allocates 50% to tv, leaving 30% for magazines and Sunday supplements and the rest for trade and

(*Please turn to page* 102)

Three things Esquire learned about television

1 Ad continuity is needed even with seasonal sales pattern. Till 1951, firm went in for three-month fall and spring air campaigns, but has since adopted the year-'round approach.

2 Audience will not believe that shiny shoe it sees toward end of show is same as the one polished at the beginning and allowed to dry. It's better to use shoe prepared in advance.

3 It does not matter whether client likes the commercial. Knomark execs never preview commercials, prefer to see them in their own living rooms as if they were shoe polish customers.

Knomark tv vehicle is "Masquerade Party" on 85 ABC stations, Wed. 9:00-9:30 p.m. Panel tries to guess the identity of the "masqueraders." M.C. is Peter Donald, standing



case history

Rates. The agency is bound to seek for its client the lowest rate available for any class of advertising.

(NOTE: The A.A.A.A. Standard Forms of Contracts for Spot Radio and Spot Telecasting provide that the rate quoted is the lowest rate charged anyone for like services, and that "there shall be no secret rates, rebates, or agreements affecting rates.")

Agency people, therefore, should encourage broadcasters to publish any special rates that may be quoted, as soon as they are made available to anyone.

Merchandising Cooperation. The advertising agency may accept whatever merchandising cooperation a broadcaster regularly makes available.

However, agency people should not demand or encourage free services that are not a proper function of broadcasters, or are in excess of what is generally regarded by broadcasters as proper.

Publicity. (a) Decisions as to whether publicity items should be broadcast are properly in the province of the broadcaster, and under the law he is solely responsible.

Agency people should not attempt to influence a broadcaster's editorial judgment on publicity items by promises of advertising or other pressure tactics.

News, editorial and other publicity items should be sent separately and should never be included with advertising orders.

(b) Agency people should not expect broadcasters to use publicity which has no clearly recognizable news, educational, or editorial value.

On the other hand, submission of a news item by an advertising agency should not prevent its being broadcast if it does have real news, educational, or other editorial value.

(c) Agency people should not seek to get broadcasters to accept as free "public service" program

4A's takes stand against rat

Recommendations published this week are effort to encourage high busin

For the first time, the American Association of Advertising Agencies this week goes on record with public recommendations to agencies against:

1. Special rate deals with radio and tv stations.
2. Demands from agencies for merchandising cooperation that are "not a proper function of broadcasters."
3. Attempts to influence broadcasters in their use of publicity items by promises of advertising.

The 4 A's recommendations, shown in full on these pages, will in effect give timebuyers and other agency broadcast executives a "bible" to cite when asked to pressure stations by clients or others.

Though carefully phrased after long committee and legal sifting, the document is a firm effort by the 4 A's to encourage high business standards. (A statement on relations between agencies and newspapers had been published as far back as 1937, was last updated in 1950.)

"We haven't timed the recommendations for this month with the feeling there was a specific fire to be put out," said a 4 A's official, noting that they had been long in preparation. The recommendations were drafted by the 4 A's committee on broadcast media, chaired by BBDO's Frank Silvernail; they were approved by the 4 A's board of directors on 20 October last year.

Article next issue will give industry reactions to 4 A's recommendations

material, publicity that is clearly commercial.

If the program material mentions products or services by name, most broadcasters regard it as commercial and require that it be placed at regular time rates.

Programs and Commercials. The effectiveness of broadcasting as an advertising medium may be impaired by any program or commercial which arouses resentment in any appreciable portion of the public.

Commercials which are over-long, over-repetitious, in poor taste, or which interrupt programs at inappropriate times, are likely to cause criticism.

Programs which are deemed by any considerable segment of the public to be in bad taste, to be over-commercialized, or to exert any undesirable influence, especially on children, impair the effectiveness of broadcast advertising and endanger the editorial freedom of broadcasting.

To avert criticism and to help keep broadcasting welcome in American homes, agency people should observe the spirit and letter of the A.A.A.A. Copy Code (see box below) and the radio and television codes of the National Association of Radio and Television Broadcasters.

Operating in the Public Interest. Agency people can be helpful in their relations with broadcasters by recognizing the paramount importance of the public interest aspects of programing.

The public's interest should be as much a concern of the advertising agency as it is of the broadcaster, not only because it is one of the service opportunities for which broadcasters are licensed, but also because it is the key to audience loyalty.

Nothing should be initiated or proposed which in any way fails to show consideration for the public interest.

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eals, merchandising excesses

ndards and give timebuyer a "bible" to cite when he's asked to pressure stations

ADVERTISING COPY (Section 1 of the Standards of Practice of the American Association of Advertising Agencies)

The advertising agency should not recommend, and should discourage any advertiser from using, any advertising of an untruthful, indecent or otherwise objectionable character, as exemplified by the following copy practices disapproved in a code jointly adopted by the American Association of Advertising Agencies and the Association of National Advertisers, and also by the Advertising Federation of America:

A. False statements or misleading exaggerations.

B. Indirect misrepresentation of a product, or service, through distortion of details, or of their true perspective, either editorially or pictorially.

C. Statements or suggestions offensive to public decency.

D. Statements which tend to undermine an industry by attributing to its products, generally, faults and weaknesses true only of a few.

E. Price claims that are misleading.

F. Pseudoscientific advertising, including claims insufficiently supported by accepted authority, or that distort the true meaning or practicable application of a statement made by professional or scientific authority.

G. Testimonials which do not reflect the real choice of a competent witness.

Admen pose top radio-t



6. *BURNETT'S BANKS*



7. *ESTY'S WULFECK*



8. *CONTINENTAL BAKING'S MARSHALL*



9. *NESTLE'S CADY*



10. *LENNEN & NEWELL'S TOIGO*

6. ***How can spot radio be made more exciting to an advertiser's sales force and dealers?***

Dr. Seymour Banks
Media manager, Leo Burnett Co., Chicago

This has long been a problem for spot radio admen; the most usual complaint: "There's nothing visual to show dealers, and no one single program to ballyhoo." (See "Spot radio is bigger than you think." SPONSOR 9 August '54.)

But many clients *do* get around these obstacles and derive strong merchandising benefits from their spot radio campaigns. Here are three basic approaches.

1. *Merchandise the message*: Spot radio commercials with strong production values can be merchandised with all the showmanship associated with the trade promotion of color spreads. Disks can be played as the "theme" of dealer meetings. Copies can be sent along with appropriate literature to key dealers, with the suggestion they be played at home "to give you an idea of the advertising support in your area."

2. *Promote production*: Jingles often lend themselves to publicity campaigns and special promotions. A Phil Davis jingle for Falstaff Beer was parlayed into a full-length record for juke boxes because of its catchy rhythms. Singer Peggy King is now a well-publicized Columbia Records star because of her bouncy spot commercials for Hunt's Tomato Sauce. When you use name talent, as in the Halo e.t.'s (a whole Hit Parade of popular singers sang them) and the Ford parody of *This Ole House* with Rosemary Clooney, talent could be used to perform the jingle live at major conventions. Jingles can be plugged on tv, too. Mercury had Patti Page and Rise Stevens perform a calypso jingle on *Toast of the Town*, thus building interest in what was mainly a spot radio commercial.

3. *Merchandise the concept*: Salesmen and dealers are seldom given an enthusiastic fill-in on the details of big spot radio campaigns. A presentation, which salesmen can carry in dealer calls, can cite them. Main idea: make dealers realize the sheer volume and scope of spot radio. ★ ★ ★

7. ***Will the television network spectaculars be continued in the coming season?***

Dr. Wallace H. Wulfeck
Chairman, executive com., William Esty Co.

"The future of the spectacular is unlimited," says NBC's Pat Weaver. ". . . The spectaculars have just begun their exhilarating influence on the television program schedule."

Weaver makes his statement five months after the first spectacular hit the air. At NBC, they are 90-minute extravaganzas, frequently musical comedy shows, always starring big Hollywood names. They're telecast every fourth Monday, Saturday and Sunday. CBS also has high-cost star-studded vehicles scheduled on a once-monthly basis: *Best of Broadway* every fourth Wednesday; *Shower of Stars*, every fourth Thursday. CBS does not call its 60-minute shows "spectaculars," however.

While no CBS TV executive ventured an official pronunciamento, comments at the network don't indicate a long life for the once-monthly hour shows. Both *Best of Broadway* and *Shower of Stars* sponsors, Chrysler and Westinghouse, had specific reasons for wanting to "create excitement" during the 1954-55 season. There's no guarantee that the same form of excitement-making programing will be used in fall 1955.

If spectaculars remain an integral part of NBC TV's programing in fall 1955, they could emerge as one-hour rather than 90-minute shows.

The rating story to date seems to indicate that these $200,000 to $320,000 NBC vehicles can gather momentum. Nielsen's six-minute ratings for the first two NBC shows were 38.7 and 39.1 respectively. The late-November and early-December spectaculars, *Best Foot Forward* and *Spotlight*, raked up a 41.4 and 43.3 respectively.

On CBS TV, *Best of Broadway* has had Nielsens ranging from 33.6 for the 15 September show to 29.5 for Panama Hattie on 10 November. *Shower of Stars* began with a 35.7 on 30 September, had a 29.5 on 18 November. ★ ★ ★

uestions for 1955

Part two of a series of questions asked by admen, answered by SPONSOR. First five questions ran last issue

8. *Will there be any drastic changes in network radio operations in 1955?*

Lee Mack Marshall
Advertising manager, Continental Baking Co.

"No," say top network radio executives. Network radio in 1955 will tend to continue the program patterns that were introduced during the past two years, but the basic structure of the radio networks is not likely to undergo any major changes during this year.

"The aim of today's network radio advertisers continues to be for large cumulative audiences," says the head of one radio network. "That's why the trend away from sponsoring a weekly show toward buying of frequent smaller segments will probably continue in 1955."

Despite constant reappraisals of programing structures by the networks, network radio billings during the first 11 months of 1954 (even on the gross "basis" used by PIB) were 13.6% lower than during the comparable period in 1953.

Network executives point out that the loss in billings reflects different radio buying philosophies, rather than a loss in number of clients. In other words, generally, the four networks have more clients than ever, buying smaller units of time than previously. MBS, for example, showed an 11.2% decrease in billings in the 11-month period of 1954 compared with the 11-month period of 1953, but the network had 12% more sponsors numerically than before.

A top MBS executive feels that the time is in sight when networks will have essentially two things to sell: (1) insertions of minute announcements into existing programs through spot carrier plans that the networks already have—a sort of a "run-of-the-network" system of rotating announcements during daytime and nighttime. (2) "A custom line" of programing, that is, programing directed at specific segments in the mass audience. There'll be a qualitative pinpointing of the audience. MBS expects to introduce some of its

(*Please turn to page* 109)

9. *Will network television cut-ins be used more frequently by advertisers in 1955?*

Donald Cady
V.p. charge of general adv., The Nestle Co.

A number of established tv advertisers discovered network tv cut-ins in 1954. It is likely that many more network advertisers will use local and regional-cut-ins in 1955 as more new markets are added to the basic network lineup.

Cut-ins are expensive and stations generally dislike them because of the extra crew work involved. Networks dislike the servicing that's involved. But advertisers have found cut-ins very valuable for three purposes: (1) to introduce new products with limited distribution; (2) to localize sales messages over a network show; (3) to give dealer tags.

The cost of local tv cut-ins usually varies between 7½% and 10% of the station's average hourly nighttime rate. However, there's even greater variation than that. For example, if a station has its full crew and facilities available at the time when the local cut-in is scheduled, then the rate is likely to be relatively moderate. Suppose, however, that the cut-in falls sometime in the middle of a block of network programing, during which the station maintains only a skeleton staff—in that instance, the charge is likely to be pretty stiff.

Costs have varied from as little as $11 to as much as $600 for a minute or less cut-in.

(*Please turn to page* 111)

10. *What one- and two-station markets of importance will get additional tv stations in 1955?*

Adolph Toigo
President, Lennen & Newell

SPONSOR asked adman Toigo what he considered a "market of importance." The answer: "One- and two-station markets in the top 50, according to *Sales Management* population figures."

The answer was sought from a variety of sources: station relations executives of the leading tv webs, tv station reps, agency researchers and standard research works, like Codel's *Factbook*. This is the essence of what SPONSOR learned:

1. As the year begins, tv has grown to the point where it is available to 90% of the population. All but four of the nation's 233 leading market areas are within the effective range of over 400 tv outlets, according to SSCB's Media Research Director, Dick Dunne.

2. But tv station distribution still isn't what most leading tv advertisers would like it to be. In the top 50 markets, five still had only one active tv channel as SPONSOR went to press, and 14 markets had only two active stations.

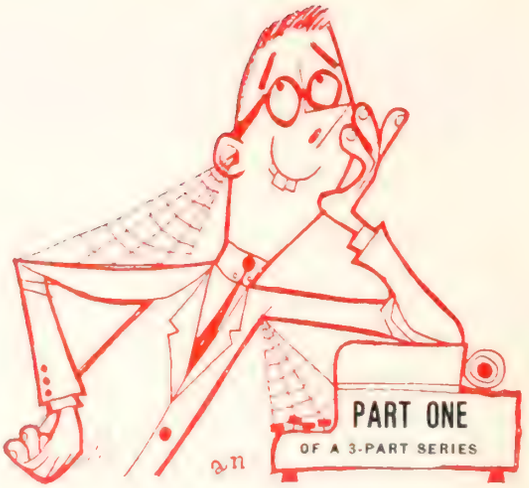
3. In only a few of these markets—such as Providence and Tampa—is there any certainty of more tv stations taking to the air during 1955. A few "top 50"—such as Worcester, Mass.—have only a maximum of two channels assigned by the FCC, usu-

(*Please turn to page* 112)

Coming Attractions

1. **Are spot tv rate increases entirely justified by additional viewers or are they, in part, based on the long list of advertisers who seek spot availabilities?** Lester Krugman, advertising manager, Bulova Watch Co.
2. **What's the outlook for syndicated film in 1955?** George T. LaBoda radio and tv director, Colgate-Palmolive Co.
3. **Is there any chance that tv network advertisers will be able to add network radio in non-tv markets only so as to get 100% U.S. coverage with one network buy?** Donald W. Stewart, advertising manager, The Texas Co.
4. **Are rising costs freezing out the small- and medium-sized advertiser from tv?** H. H. Horton, director of advertising, Singer Sewing Machine Co.
5. **Do radio commercials today have the same impact as before tv?** Samuel Winokur, vice president, Seeman Bros.

Are tv commercials getting word-lazy?



BBDO's Art Bellaire warns that trite words can kill good campaign ideas



Arthur Bellaire, author of the series of three articles starting this issue, is v.p. in charge of radio and tv commercial copy at BBDO. Tv commercial copy, he feels, has fallen into a tired, hackneyed pattern that no longer commands listening. To pep it up—with a possibility of pepping sales, too—copywriters must revitalize their approach, search for fresh words

It happens all too often in advertising. The Big Copywriter lays an experienced hand on the head of the eager cub. "Listen, son," says the Big C., "What counts in this Business is the Campaign Idea. *Basic Thinking. Any* damn fool can fill in the words."

Part of the statement cannot be denied. But if he's referring to television, the other part should be revised as follows: "Listen, son. Too many damn fools *are* filling in the words."

Sure—good advertising will always require sound basic thinking and shrewd strategy on the part of the copywriter. Yet the successful advent of the sight-and-sound medium makes it painfully evident that the copywriter who takes his "words" lightly and lets down, once he has established the basic selling plan, is all but admitting that the viewer won't pay much attention to his commercial anyway. In television a good campaign idea can die fast if the copywriter persists in being "word-lazy."

Perhaps through this first phase of television's phenomenal growth the copywriter has been too impressed with the power of the picture to give the spoken word its due. Perhaps only now is he discovering that this same medium which eats entertainment material alive and requires almost unbelievable stocks of replenishment consumes commercial copy at an equal rate. If a talented performer must constantly change his material to survive the cold, penetrating stares of the vast millions, how then can the copywriter expect to convince this same audience that his product is "amazing" only seconds after other products have used the same word in describing themselves? Certainly for this one reason alone, the copywriter should search for new words, including new adjectives and verbs, each time he composes a commercial message. (Other media were never this unjust.) Clever animation and jingles save him temporarily—make a hero of him frequently—but advertising cannot live on these alone.

Now let's consider words in advertising from a second viewpoint. Let's compare the words in a television commercial with the words in a printed advertisement.

The print writer gets the Great Idea. He expresses himself first with headline, illustration and layout and there indeed is the heart of his ad. If his pride extends beyond that, he respects also the text-copy to be filled in later. This is an understandable order of work since an advertisement always must command attention before it can expect readership. And, if he is unlucky enough not to get said readership, the copywriter usually has left a selling impression by counting on the stopping power of the large print and the illustration.

Most television commercials, too—especially the spot variety—must bid for attention. Sometimes—notably in the cases of the 10-second I.D., and even the 20-second chainbreak—the television copy, too, must work fast

COMING

7 FEB.: ***Are tv commercials getting picture-lazy?***

21 FEB.: ***Are tv commercials getting talent-lazy?***

and leave the basic theme thought with the viewer.

But here the similarity ends. Consider the commercial of 60 seconds or more, where the copywriter has time to do some convincing. In this longer copy (the great bulk of commercials turned out today) leading in with the basic theme line is sometimes wise and sometimes not. At any rate, at the beginning, or near the beginning, the writer must command attention with words other than a slogan. He must interest his audience with friendly, credible words. What he is actually doing is relying on his text-words—not his basic theme line—to call for attention. Here is where he dare not underrate his task. Even with sound visual material to aid him, what he writes will be heard, and he cannot expect to sell anything when he borrows from a vocabulary which television's very character rendered trite and obsolete as long as two or three years ago.

Let me emphasize: the basic theme line is no less important in tv than it is in print. Television puts it on the spot to live or die by the words (and pictures) that surround it.

Obviously, it takes the proper mixture of words, or lack of them, to attain full value from the pictures in television commercials. Too many words, too few words or just the wrong words can subtract much from the effectiveness of the sales story.

One of the first sound principles of tv commercial writing is to make the words relevant to the pictures. Every tv copywriter knows it is wrong to show one thing and say another. But isn't it surprising how many writers ignore the principle? Whenever I'm guilty, it's usually because I'm trying to say too much. I have to put the extra words somewhere and they can never seem to find a scene that fits them. Getting the whole story in a minute may look nice on paper but it looks and sounds like nothing when it comes out on the television screen. Too many words. Too many thoughts. Like the Big C. says, "It ain't good advertising."

Conversely, saying too little (in words) can result in leaving the viewer confused with inadequate explanation of the sales story. Ironically it's too bad more commercials which say too much don't instead say too little,

(*Please turn to page* 78)

Don't make these mistakes, says Art Bellaire



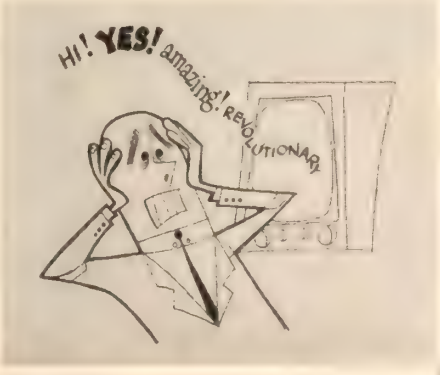
Relying on mere slogans

In I.D.'s and chainbreaks, tv copy must work fast to leave basic theme thought with viewer. But tv copy must use more than slogans, especially in 60-second commercials

Putting 'idea' above 'words'

All too often, this is what the Big Copywriter tells the eager cub, saying, "What counts in this business is the Campaign Idea." Result: hackneyed, mediocre copy



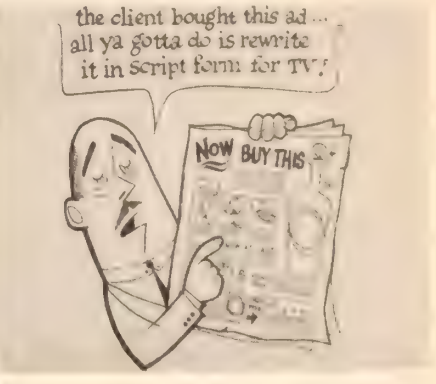


Using only 'established' words

With the tv writer especially, this is painfully apparent. The same words and phrases ring out over and over again on video. Bellaire lists over two dozen clichés

Borrowing print copy

Frequently, copy from a print ad is dropped unchanged into the mouth of the tv announcer with no regard for how it will go over on the air





Writing 'like people talk'

This adage can't be trusted any more. Art Bellaire feels that very "sincere" words about a product from enthusiastic users will often sound the phoniest

Cartoons by Alphonse Normandia

The full-screen I.D.

Over half U.S. stations agree to take new form of I.D. which saves clients money

New full-screen I.D. format proposed by the Station Representatives Association had been accepted by 250 stations at SPONSOR's presstime. Stations, listed at right, will also take the older three-quarter screen I.D. SPONSOR publishes the list for convenience of those planning I.D. campaigns. It includes names of representatives, I.D. rates. The new I.D. saves advertisers $50 and up per station used because it eliminates need for imprinting station call letters on every I.D. sent out. SRA told SPONSOR one major client spent $300,000 last year for I.D. imprints alone. SRA believes the full-screen format will lead to increased use of I.D.'s, particularly in daytime. And more stations are expected to approve the format. Shown below are standards for the new as well as the older three-quarter screen I.D.



These are

(list is alphabetica

KARK-TV	*Little Rock, Ark.—Petry*	**$35**
KBAK-TV	*Bakersfield, Cal.—Forjoe TV*	**$23.50**
KBET-TV	*Sacramento—Due on air 15 Feb.*	
KBOI-TV	*Meridian, Idaho—Free & Peters*	**$15**
KBTV	*Denver—Free & Peters*	**$45**
KCEN-TV	*Temple, Tex.—Hollingbery*	**$20**
KCJB-TV	*Minot, N. D.—Weed TV*	**$15**
KCMC-TV	*Texarkana, Tex.—Venard, Rintoul & McConnell*	**$20**
KCMO-TV	*Kansas City—Katz*	**$75**
KCOP-TV	*Los Angeles—Katz*	**$87.50**
KCSJ-TV	*Pueblo, Colo.—Avery-Knodel*	**$18**
KDUB-TV	*Lubbock, Tex.—Avery-Knodel*	**$25**
KELO-TV	*Sioux Falls, S. D.—Raymer*	**$30**
KENS-TV	*San Antonio—Free & Peters*	**$55**
KERO-TV	*Bakersfield, Cal.—Avery-Knodel*	**$30**
KFBB-TV	*Great Falls, Mont.—Headley-Reed*	**$15**
KFBC-TV	*Cheyenne, Wyo.—Hollingbery*	**$15**
KFDA-TV	*Amarillo, Tex.—Branham*	**$25**
KFDX-TV	*Wichita Falls, Tex.—Raymer*	**$30**
KFIA	*Anchorage, Alaska Weed, Moore & Lund*	**$15**
KFSA-TV	*Fort Smith, Ark.—Pearson TV*	**$15**
KFSD-TV	*San Diego—Katz*	**$50**
KFXJ-TV	*Grand Junction, Colo.—Holman*	**$12**
KGBT-TV	*Harlingen, Tex.—H-R TV*	**$20**
KGLO-TV	*Mason City, Iowa—Weed TV*	**$20**
KGNC-TV	*Amarillo, Tex.—Katz*	**$25**
KGUL-TV	*Galveston—CBS Spot Sales*	**$75**
KGVO-TV	*Missoula, Mont.—Gill-Perna*	**$15**
KHJ-TV	*Los Angeles—H-R TV*	**$60**
KHOL-TV	*Kearney, Neb.—Meeker TV*	**$15**
KHQ-TV	*Spokane—Katz*	**$50**
KIDO-TV	*Boise, Idaho—Hoag-Blair*	**$15**
KIEM-TV	*Eureka, Cal.—Hoag-Blair*	**$15**
KING-TV	*Seattle—Blair TV*	**$70**
KIVA-TV	*Yuma, Ariz.—W. S. Grant*	**$20**
KJEO-TV	*Fresno, Cal.—Branham*	**$35**
KLAS-TV	*Las Vegas—Weed TV*	**$20**
KLZ-TV	*Denver—Katz*	**$60**
KMBC-TV	*Kansas City—Free & Peters*	**$90**
KMMT-TV	*Austin, Minn.—Pearson TV*	**$18**
KNOE-TV	*Monroe, La.—H-R TV*	**$30**
KOAM-TV	*Pittsburg, Kan.—Katz*	**$20**
KOAT-TV	*Albuquerque, N.M.—Hollingbery*	**$10**
KOB-TV	*Albuquerque, N.M.—Branham*	**$25**
KOIN-TV	*Portland, Ore.—CBS Spot Sales*	**$75**
KOLN-TV	*Lincoln—Avery-Knodel*	**$25**
KOMO	*Seattle—Hollingbery*	**$80**
KOMU-TV	*Columbia, Mo.—H-R TV*	**$20**
KONA	*Honolulu, Hawaii—NBC Spot Sales*	**$30**
KOTV	*Tulsa, Okla.—Petry*	**$75**
KPHO-TV	*Phoenix—Katz*	**$45**
KPIX	*San Francisco—Katz*	**$130**
KPRC-TV	*Houston—Petry*	**$75**
KPTV	*Portland, Ore.—NBC Spot Sales*	**$60**
KQTV	*Fort Dodge, Iowa—Pearson TV*	**$15**
KRCA	*Los Angeles—NBC Spot Sales*	**$250**
KREM-TV	*Spokane—Petry*	**$35**
KRLD-TV	*Dallas—Branham*	**$87.50**
KROC-TV	*Rochester, Minn.—Meeker*	**$20**
KROD-TV	*El Paso, Tex.—Branham*	**$37.50**
KRON-TV	*San Francisco—Free & Peters*	**$135**
KSAN-TV	*San Francisco—McGillvra*	**$10**
KSD-TV	*St. Louis—NBC Spot Sales*	**$100**
KSL-TV	*Salt Lake City—CBS Spot Sales*	**$75**
KSLA	*Shreveport, La.—Raymer*	**$30**
KSWO-TV	*Lawton, Okla.—Pearson TV*	**$15**

Rate [illegible] reported to SRDS through 10 January

tions which told SRA they would accept the new full screen I.D.

letters, includes representative and Class "A" or "AA" one-time I.D. rate

KTAG *Lake Charles, La.—Young TV* **$12.50**
KTBC-TV *Austin, Tex.—Raymer* **$30**
KTIV *Sioux City, Iowa—Hollingbery* **$25**
KTLA *Hollywood—Raymer* **$115**
KTNT-TV *Tacoma—Weed TV* **$60**
KTSM-TV *El Paso—Hollingbery* **$25**
KTTS-TV *Springfield, Mo.—Weed TV* **$20**
KTVA *Anchorage, Alaska—Feltis & Assoc.* **$15**
KTVH *Hutchinson, Kan.—H-R TV* **$50**
KTVT *Salt Lake City—Blair TV* **$50**
KTVU *Stockton, Cal.—Hollingbery* **$37.50**
KTVW *Tacoma, Wash.—Clark; Christiansen; Barry* **$42.50**
KULA-TV *Honolulu, Hawaii—Young TV* **$25**
KVDO-TV *Corpus Christi, Tex.—Young TV* **$15**
KVEC-TV *San Luis Obispo, Cal.—Grant* **$15**
KVOS-TV *Bellingham, Wash.—Forjoe TV* **$9**
KVTV *Sioux City, Iowa—Katz* **$30**
KWK-TV *St. Louis, Mo.—Katz* **$100**
KWTV *Oklahoma City, Okla.—Avery-Knodel* **$60**
KXLF-TV *Butte, Mont.—Walker, Pacific* **$5**
KXLY-TV *Spokane, Wash.—Avery-Knodel, Walker, Pacific* **$40**
KZTV *Reno, Nev.—Pearson TV* **$22.50**
WABC-TV *New York, N.Y.—Weed TV* **$350**
WABI-TV *Bangor, Me.—Hollingbery* **$25**
WABT *Birmingham—Blair TV* **$70**
WACH-TV *Newport News, Va.—Walker Repr.* **$12.60**
WAGA-TV *Atlanta—Katz* **$68**
WAIM-TV *Anderson, S.C.—Headley-Reed* **$25**
WATE-TV *Knoxville—Avery-Knodel* **$30**
WAVE-TV *Louisville—NBC Spot Sales* **$85**
WBAP-TV *Fort Worth—Free & Peters* **$80**
WBKB *Chicago—Blair TV* **$160**
WBNS-TV *Columbus—Blair TV* **$60**
WBRC-TV *Birmingham—Katz* **$64**
WBRE-TV *Wilkes-Barre, Pa.—Headley-Reed* **$35**
WBTM-TV *Danville, Va.—Gill-Perna* **$15**
WBTV *Charlotte—CBS Spot Sales* **$105**
WBTW *Florence, S. C.—CBS Spot Sales* **$30**
WBZ-TV *Boston—Free & Peters* **$200**
WCAU-TV *Philadelphia—CBS Spot Sales* **$250**
WCCO-TV *Minneapolis, Minn. Free & Peters* **$110**
WCHS-TV *Charleston, W. Va.—Branham* **$62.50**
WCIA-TV *Champaign, Ill.—Hollingbery* **$45**
WCOS-TV *Columbia, S.C.—Headley-Reed* **$20**
WCOV-TV *Montgomery, Ala.—Raymer* **$20**
WCPO-TV *Cincinnati—Branham* **$50**
WCSC-TV *Charleston—Free & Peters* **$30**
WCSH-TV *Portland, Me.—Weed TV* **$30**
WDAF-TV *Kansas City—Harrington, Righter & Parsons* **$86**
WDAK-TV *Columbus, Ga.—Headley-Reed* **$25**
WDEL-TV *Wilmington, Del.—Meeker TV* **$50**
WDSM-TV *Superior, Wis.—Free & Peters* **$25**
WEAU-TV *Eau Claire, Wis.—Hollingbery* **$15**
WEEK-TV *Peoria, Ill.—Headley-Reed* **$40**
WEWS *Cleveland—Branham* **$100**
WFAA-TV *Dallas—Petry* **$80**
WFAM-TV *Lafayette, Ind.—Rambeau* **$20**
WFBC-TV *Greenville, S. C.—Weed TV* **$50**
WFBG-TV *Altoona, Pa.—H-R TV* **$50**
WFBM-TV *Indianapolis, Ind.—Katz* **$90**
WFIE *Evansville, Ind.—Venard, Rintoul & McConnell* **$25**
WFIL-TV *Philadelphia—Katz* **$375**
WFMJ-TV *Youngstown, Ohio—Headley-Reed* **$35**
WGAL-TV *Lancaster, Pa.—Meeker TV* **$90**
WGAN-TV *Portland, Me.—Avery-Knodel* **$25**
WGBI-TV *Scranton, Pa.—Blair TV* **$30**
WGEM-TV *Quincy, Ill.—Avery-Knodel* **$25**
WGR-TV *Buffalo—Headley-Reed* **$70**
WHAM-TV *Rochester—Hollingbery* **$40**
WHBF-TV *Rock Island, Ill.—Avery-Knodel* **$70**
WHBQ-TV *Memphis—Blair TV* **$62.50**
WHEC-TV *Rochester—Everett-McKinney* **$50**
WHEN-TV *Syracuse—Katz* **$60**
WHIZ-TV *Zanesville, Ohio—Pearson TV* **$15**
WHO-TV *Des Moines—Free & Peters* **$55**
WHUM-TV *Reading, Pa.—H-R TV* **$30**
WHYN-TV *Springfield, Mass.—Branham* **$30**
WIBW-TV *Topeka—Capper* **$40**
WICC-TV *Bridgeport—Young TV* **$20**
WICU *Erie, Pa.—Petry* **$70**
WILK-TV *Wilkes-Barre, Pa.—Avery-Knodel* **$20**
WIN-T *Fort Wayne, Ind.—H-R TV* **$30**
WINK-TV *Fort Meyers, Fla.—Weed TV* **$15**
WIRK-TV *W. Palm Beach, Fla.—Weed TV* **$15**
WIS-TV *Columbia, S.C.—Free & Peters* **$43.75**
WISE-TV *Asheville, N.C.—Bolling* **$15**
WJAC-TV *Johnstown, Pa.—Katz* **$68**
WJAR-TV *Providence—Weed TV* **$90**
WJBF-TV *Augusta, Ga.—Hollingbery* **$25**
WJBK-TV *Detroit—Katz* **$160**
WJHL-TV *Johnson City, Tenn.—Pearson TV* **$25**
WJIM-TV *Lansing, Mich.—Petry* **$70**
WJNO-TV *W. Palm Beach—Meeker TV* **$30**
WJTV *Jackson, Miss.—Katz* **$20**
WKBT *La Crosse, Wis.—Raymer* **$20**
WKJG-TV *Fort Wayne, Ind.—Raymer* **$30**
WKNA-TV *Charleston, W. Va.—Weed TV* **$35**
WKNY-TV *Kingston, N. Y.—Meeker TV* **$10**
WKOW-TV *Madison—Headley-Reed* **$25**
WKRC-TV *Cincinnati—Katz* **$60**
WKST-TV *New Castle, Pa.—Everett-McKinney* **$20**
WKTV *Utica, N. Y.—Cooke* **$30**
WKY-TV *Oklahoma City—Katz* **$75**
WKZO-TV *Kalamazoo, Mich.—Avery-Knodel* **$75**
WLAC-TV *Nashville—Katz* **$50**
WLAM-TV *Lewiston, Me.—Everett-McKinney* **$12**
WLBC-TV *Muncie, Ind.—Walker* **$22.50**
WLBT *Jackson, Miss.—Hollingbery* **$20**
WLVA-TV *Lynchburg, Va.—Hollingbery* **$25**
WLW-C *Columbus—Crosley, NBC Spot Sales* **$40**
WLW-D *Dayton—Crosley, NBC Spot Sales* **$40**
WLW-T *Cincinnati—Crosley, NBC Spot Sales* **$50**
WMAL-TV *Washington, D.C.—Katz* **$50**
WMAR-TV *Baltimore—Katz* **$80**
WMBR-TV *Jacksonville, Fla.—CBS Spot Sales* **$70**
WMBV-TV *Marinette, Wis.—Venard, Rintoul & McConnell* **$20**
WMCT *Memphis—Branham* **$62.50**
WMGT *Pittsfield, Mass.—Walker* **$20**
WMIN-TV *Minneapolis—Blair TV* **$75**
WMSL-TV *Decatur, Ala.—Walker* **$20**
WMT-TV *Cedar Rapids—Katz* **$40**
WMTV *Madison—Bolling* **$20**
WMUR-TV *Manchester, N.H.—Weed TV* **$18.75**
WMVT *Montpelier, Vt.—Weed TV* **$25**
WNBF-TV *Binghamton, N. Y.—Bolling* **$60**
WNBK *Cleveland—NBC Spot Sales* **$185**
WNBQ *Chicago—NBC Spot Sales* **$275**
WNET *Providence—Blair TV* **$20**
WNEX-TV *Macon, Ga.—Branham* **$15**
WNHC-TV *New Haven—Katz* **$80**
WOAI-TV *San Antonio—Petry* **$55**
WOAY-TV *Oak Hill, W. Va.—Weed TV* **$35**
WOC-TV *Davenport—Free & Peters* **$70**
WOI-TV *Ames, Iowa—Weed TV* **$50**
WOOD-TV *Grand Rapids—Katz* **$75**
WOW-TV *Omaha—Blair TV* **$60**
WPAG-TV *Ann Arbor, Mich. Everett-McKinney* **$15**
WPTZ *Philadelphia, Pa.—Free & Peters* **$250**
WRBL-TV *Columbus, Ga.—Hollingbery* **$25**
WRC-TV *Washington, D.C.—NBC Spot Sales* **$135**
WRCA-TV *New York—NBC Spot Sales* **$815**
WREX-TV *Rockford, Ill.—H-R TV* **$40**
WRGB *Schenectady—NBC Spot Sales* **$82.50**
WROW-TV *Albany—Bolling* **$25**
WSAU-TV *Wausau, Wis.—Meeker TV* **$20**
WSAZ-TV *Huntington, W. Va.—Katz* **$70**
WSBA-TV *York, Pa.—Young TV* **$20**
WSBT-TV *South Bend—Raymer* **$30**
WSEE-TV *Erie, Pa.—Avery-Knodel* **$20**
WSIX-TV *Nashville—Hollingbery* **$40**
WSJS-TV *Winston-Salem, N.C. Headley-Reed* **$45**
WSJV-TV *Elkhart, Ind.—H-R TV* **$25**
WSLI-TV *Jackson, Miss.—Weed TV* **$20**
WSLS-TV *Roanoke, Va.—Avery-Knodel* **$50**
WSM-TV *Nashville—Petry* **$55**
WSPD-TV *Toledo—Katz* **$85**
WSTV-TV *Steubenville, Ohio—Avery-Knodel* **$40**
WSUN-TV *St. Petersburg—Weed TV* **$32.50**
WSVA-TV *Harrisonburg, Va.—Pearson TV* **$15**
WTAP *Parkersburg, W. Va.—Forjoe TV* **$12.50**
WTCN-TV *Minneapolis—Blair TV* **$75**
WTOB-TV *Winston-Salem, N. C.—H-R TV* **$20**
WTOP-TV *Washington, D. C. CBS Spot Sales* **$125**
WTRF-TV *Wheeling, W. Va.—Hollingbery* **$40**
WTSK-TV *Knoxville—Pearson TV* **$25**
WTTG *Washington, D. C.—Blair TV* **$50**
WTTV *Bloomington, Ind.—Meeker TV* **$75**
WTVD *Durham, N. C.—Headley-Reed* **$30**
WTVH-TV *Peoria, Ill.—Petry* **$35**
WTVI *Belleville, Ill.—Radio-TV Repr.* **$25**
WTVJ *Miami—Free & Peters* **$90**
WTVN-TV *Columbus—Katz* **$40**
WTVO *Rockford, Ill.—Weed TV* **$50**
WTVP *Decatur, Ill.—Bolling* **$30**
WTVR *Richmond, Va.—Blair TV* **$70**
WUSN-TV *Charleston, S.C.—H-R TV, Ayers* **$30**
WVEC-TV *Hampton, Va.—Rambeau* **$30**
WVET-TV *Rochester—Bolling* **$50**
WWJ-TV *Detroit—Hollingbery* **$128**
WWLP *Springfield, Mass.—Hollingbery* **$30**
WWOR-TV *Worcester, Mass.—Raymer* **$25**
WWTV *Cadillac, Mich.—Weed TV* **$20**
WXEL *Cleveland—Katz* **$100**
WXYZ-TV *Detroit—Blair TV* **$125**





RADIO DREW CROWDS TO OPENING OF FOURTH FELD BROS. SUPER MUSIC STORE. SHOWN ABOVE: IRVIN AND ISRAEL FELD

The record stores radio built

Washington, D. C., Super Music Stores get "immediate results" on radio

In 1939 Irvin and Israel Feld opened a small neighborhood drug store in downtown Washington, D. C. Three years later, the Felds bought their first radio show over WWDC.

During the past 14 years on the air, the Felds have parlayed their one small store into a many-faceted, $2 million-plus operation. Today, Feld enterprises include the original drug store which now sells records as well and:

- Three large record stores, which also stock phonographs and appliances and double as ticket agencies.
- A music and theatrical enterprise booking entertainment from classical drama to spiritual concerts.
- An interest in a recording business.
- A record supply service for jukebox operators which includes records of all labels.

To link its sprawling enterprises together, all Feld operations include the word "Super" in their titles. The music stores, for example, are called "Super Music Stores." The summer entertainment series, "Super Presentations." The spirituals, "Super Spiritual Concerts." And so on.

The Feld brothers spend about $65,000—or, some 65% of their total budget—for radio today. More than half the air appropriation goes for some eight hours a week of varied music programing on WWDC. Also on the schedule are Negro d.j. shows on WOOK, another Washington station, and community events programs on WGAY, Silver Spring Md. Agency is Azrael Advertising, Baltimore.

"Radio is a natural for our type of operation," Irvin Feld told SPONSOR. "With a relatively small budget, we get immediate sales results. And radio, more than any other medium, has the kind of flexibility we depend on.

(*Please turn to page* 82)

case history

PROMOTION MINDED: WWDC d.j. Jon Massey awards money for lucky bills; stores gave away snow balls in August to hypo ice show Felds promoted. Brothers stage concerts as well





WKRC-TV

316,000 watts

on Channel 12

CBS CINCINNATI, OHIO

MAXIMUM POWER

Soon

MAXIMUM POWER

WTVN-TV

100,000 watts

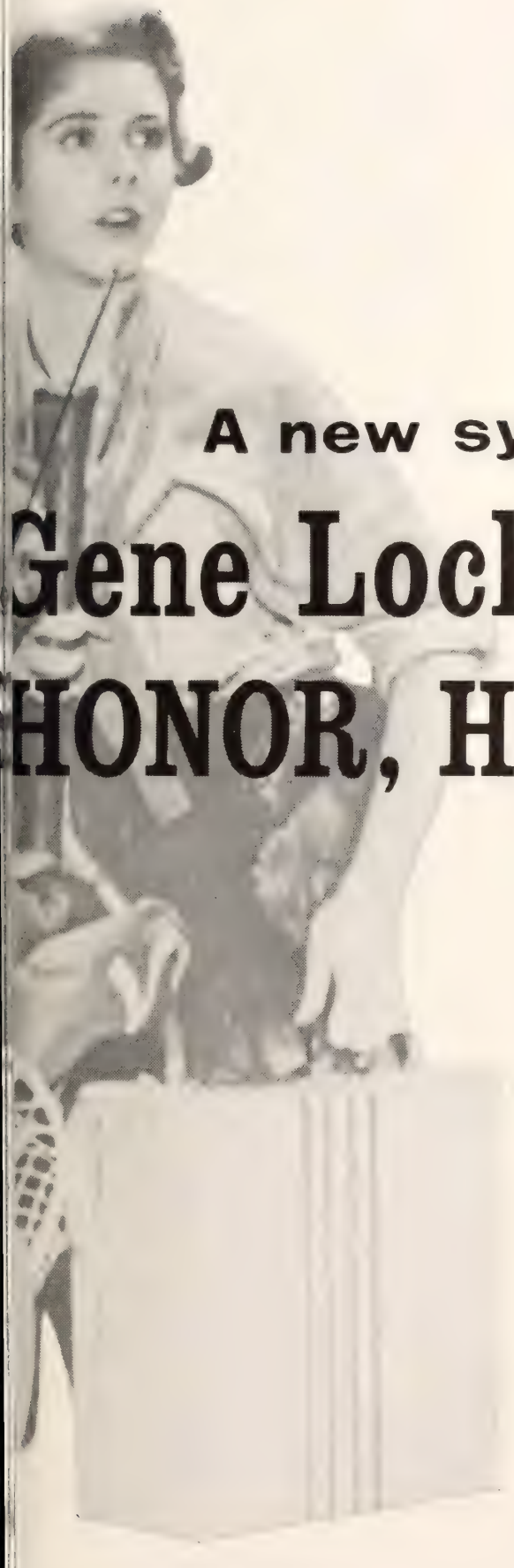
on Channel 6 COLUMBUS, OHIO

Don Chapin
Mgr. New York Office,
550 Fifth Avenue

Ken Church
National Sales Manager

REPRESENTED BY THE KATZ AGENCY


starring
"HIS
in



A new syndicated TV series

Gene Lockhart

HONOR, HOMER BELL"

You feel its heartwarming humanity and enjoy its happy twists of plot. And no one in all the world of the theatre so captures that "feel of America", makes it live so lovably, so genially, so memorably as Gene Lockhart.

Through 39 half hour episodes, he lives to the full the home and professional life of a fine engaging man. And he creates a warm response for your name and your product.

NBC FILM DIVISION

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Merchandise Mart, Chicago, Ill. • Sunset & Vine Sts., Hollywood, Calif.

In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal

Storer
Broadcasting
Company

announces the appointment of

The
Katz
Agency
Inc.

as national representative for

WGBS-TV

Miami, Florida

NBC for Southeast Florida

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BOUND VOLUMES (two volumes) per year, $15.00



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Jack Jackson, Director of Agriculture for KCMO adds another laurel to his impressive list of achievements. The American Farm Bureau Federation has named Jack as the nation's "Radio Farm Editor doing the most outstanding work in interpreting agriculture to the American public in 1954 . . ."

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KCMO TV - Channel 5
Radio - 810 kc.

Affiliated with Meredith Publishing Company—Publishers of Better Homes and Gardens...and Successful Farming

KCMO Broadcasting Co., 125 E. 31st St., Kansas City, Mo.—The Katz Agency, Rep.

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film prog

Rank now	Past* rank	Top 10 shows in 10 or more markets Period 1-7 December 1954 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS N.Y.	 L.A.	5-STATION MARKETS S. Fran.	4-STATION MARKETS Boston	 Chi.	 Detroit	 Mlwkee.	 Mpls.	 Seattle	 Wash.	3-STATION MA Atlanta	 Balt.
1	1	***I Led Three Lives,*** Ziv (D)	22.0	6.7 wabd-tv 10:00pm	12.1 kttv 8:00pm	18.5 kron-tv 10:30pm	25.0 wnac-tv 7:00pm	15.9 wgn-tv 9:30pm	13.5 wxyz-tv 10:30pm	14.0 wtmj-tv 10:30pm	28.5 kstp-tv 9:00pm	12.3 ktnt-tv 10:00pm	15.8 wtop-tv 10:30pm	9.8 wlw-a 10:30pm	
2	5	***Liberace,*** Guild Films (Mu.)	20.3	4.8 wnbc-tv 6:30pm	7.0 krop 7:30pm	28.8 kpix 9:30pm	15.8 whdh-tv 8:00pm	12.2 wgn-tv 9:30pm	8.8 wwj-tv 6:30pm	37.3 wtmj-tv 8:00pm	16.5 wcco-tv 7:00pm	22.0 king-tv 8:30pm	8.5 wttg 9:00pm	8.5 wlw-a 8:00pm	16.5 wbal-tv 7:00pm
3	2	***Badge 714,*** NBC Film (D)	19.7	8.2 wor-tv 9:00pm	17.8 kttv 7:30pm	31.8 kpix 9:00pm	15.5 wnac-tv 6:30pm	15.5 wgn-tv 8:00pm	19.3 wwj-tv 7:00pm	12.3 wtmj-tv 7:00pm	24.8 kstp-tv 9:30pm	28.3 king-tv 9:30pm	20.9 wrc-tv 7:00pm	14.8 wlw-a 9:30pm	15.3 wbal-tv 10:30pm
3	3	***Mr. District Attorney,*** Ziv (A)	19.7	6.9 wabc-tv 10:30pm	11.3 knxt 10:00pm	22.5 kron-tv 10:30pm	21.3 wnac-tv 10:30pm	11.2 wbkb 9:00pm	14.8 wwj-tv 10:30pm	17.7 wtmj-tv 10:30pm	22.8 kstp-tv 7:30pm	23.3 king-tv 9:00pm	12.0 wmal-tv 10:00pm	22.3 wsb-tv 7:00pm	9.8 wbal-tv 10:30pm
5	6	***City Detective,*** MCA, Revue Prod. (D)	19.5	8.1 wpix 9:30pm	10.5 knxt 10:30pm	15.8 kron-tv 10:00pm	20.5 whz-tv 10:30pm		7.3 cklw-tv 7:00pm		17.8 wcco-tv 10:15pm	16.3 king-tv 10:00pm			13.3 wmal-tv 11:00pm
6	8	***Superman,*** Flamingo, R. Maxwell (K)	19.4	12.8 wrca-tv 6:00pm	13.5 kttv 7:00pm	19.5 kgo-tv 6:30pm	18.3 wnac-tv 6:30pm	17.9 wbkb 5:00pm	16.3 wxyz-tv 6:30pm			21.8 king-tv 6:00pm	23.0 wrc-tv 7:00pm	19.8 wsb-tv 7:00pm	20.3 wbal-tv 7:00pm
7		***Annie Oakley,*** CBS Film, Flying A (W)	17.3	2.8 whdh 8:00pm	16.1 kttv 7:00pm	12.5 kgo-tv 6:30pm	19.0 wbz-tv 6:00pm	19.9 wbkb 2:00pm	14.8 wxyz-tv 4:30pm		17.3 wtcn-tv 5:00pm	22.3 king-tv 6:00pm		14.3 wsb-tv 6:00pm	25.5 wbal-tv 5:30pm
8		***Kit Carson,*** MCA, Revue Prod. (W)	17.1	7.3 wrca-tv 6:00pm	7.9 kttv 5:30pm	22.3 kron-tv 4:00pm	19.5 wnac-tv 6:00pm		9.3 wjbk-tv 6:00pm	20.8 wtmj-tv 5:00pm		26.3 king-tv 6:00pm		16.0 wlw-a 6:00pm	19.3 wmar-tv 6:00pm
9	7	***Favorite Story,*** Ziv (D)	16.8	5.2 wor-tv 5:30pm	7.8 kttv 8:00pm	10.3 7:00pm	1.3 wnac-tv 10:00pm	17.4 wnbq 9:30pm	10.8 wjbk-tv 7:00pm		18.3 wcco-tv 9:00pm	19.8 king-tv 8:00pm		15.8 waga-tv 7:00pm	
10		***Cisco Kid,*** Ziv (W)	16.5	9.1 wrca-tv 6:00pm	9.3 kttv 6:30pm	17.5 kron-tv 5:00pm			14.3 wxyz-tv 6:30pm	23.5 wtmj-tv 5:30pm	15.0 wcco-tv 4:30pm	17.8 king-tv 7:00pm		13.5 waga-tv 7:00pm	21.3 wbal-tv 7:00pm
Rank now	Past* rank	Top 10 shows in 4 to 9 markets													
1	2	***Stories of the Century,*** Hollywood Tv (W)	18.6		11.4 kttv 9:00pm	2.8 kovr-tv 7:00pm	16.3 wnac-tv 6:00pm		18.8 wxyz-tv 6:00pm			15.8 king-tv 9:30pm		14.0 wsb-tv 11:00pm	
2	4	***Gene Autry,*** CBS Film (W)	18.2				21.8 wnac-tv 6:30pm	17.6 wbbm 5:30pm	11.3 wjbk-tv 6:00pm			22.0 king-tv 6:00pm			
2	3	***The Whistler,*** CBS Film, Joel Malone (M)	18.2		7.7 kttv 9:00pm	22.5 kron-tv 10:30pm						22.8 king-tv 10:00pm			
4	1	***The Falcon,*** NBC Film (D)	17.3		8.9 knxt 10:30pm				5.3 cklw-tv 10:30pm			18.0 king-tv 9:00pm	11.0 wtop-tv 10:30pm		
5	5	***Inner Sanctum,*** NBC Film (D)	15.2	4.2 wor-tv 9:00pm	8.7 kttv 5:30pm	19.3 kron-tv 7:00pm			6.3 cklw-tv 10:30pm						
6	6	***Doug. Fairbanks Presents,*** Interstate TV (D)	14.2	19.9 wrca-tv 10:30pm	9.9 kttv 10:00pm						15.5 kstp-tv 10:15pm	11.5 ktnt-tv 10:30pm			
7		***Boston Blackie,*** Ziv (M)	10.8		6.5 kttv 8:30pm	7.8 kgo-tv 6:00pm		13.3 wgn-tv 9:30pm	9.0 cklw-tv 7:00pm	10.3 wtmj-tv 4:00pm		5.0 ktnt-tv 11:45pm			
8	7	***Florian Zabach,*** Guild Films (Mu)	10.7	1.9 wpix 10:30pm	3.3 krop 8:00pm			4.9 wgn-tv 9:00pm			11.8 wcco-tv 9:30pm	17.8 king-tv 9:00pm			
9		***Star Showcase,*** Tv Progs of Amer, Sovereign (D)	10.5		6.0 kttv 8:00pm			9.4 wbkb 9:00pm			15.5 kstp-tv 10:15pm			7.0 wsb-tv 7:00pm	
10		***Sherlock Holmes,*** MPTv, Shel. Reynolds (M)	10.1	6.4 wrca-tv 7:00pm	4.4 knxt 10:00pm				13.3 wxyz-tv 10:00pm			13.8 king-tv 8:00pm			

[illegible] stable from one month to another in the markets in which they are shown, this is a much lesser extent with syndicated shows. This should be borne in mind when analyzing trends from one month to another in this chart. *Refers to last month's chart. If blank was not rated at all in last chart or was in other than top 10. Classification as to

lm shows

cially made for tv

3-STATION MARKETS				2-STATION MARKETS			
Cleve.	Columbus	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
26.3 wews 10:30pm	**22.0** wbns-tv 9:30pm	**15.9** wcau-tv 7:00pm	**20.3** ksd-tv 10:00pm	**27.5** wabt 9:30pm	**49.8** wbtv 9:30pm	**28.5** wlwd-tv 9:00pm	**42.5** wdsu-tv 9:30pm
24.0 wews 9:00pm	**25.0** wbns-tv 7:00pm		**23.3** ksd-tv 10:00pm	**27.0** wabt 9:00pm		**28.5** wlwd-tv 7:30pm	**48.0** wdsu-tv 9:30pm
22.0 wnbk 7:00pm	**20.8** wlw-c 7:00pm	**16.7** wcau-tv 7:00pm	**25.8** ksd-tv 9:30pm	**26.8** wbrc-tv 9:30pm		**23.5** wlw-d 7:00pm	
18.8 wews 10:00pm	**22.3** wlw-c 10:30pm	**10.2** wptz 10:00pm	**21.3** ksd-tv 10:00pm	**22.0** wbrc-tv 9:30pm	**55.3** wbtv 8:00pm	**21.3** wlw-d 10:30pm	**24.8** wdsu-tv 10:30pm
		6.2 wfil-tv 7:00pm	**24.3** ksd-tv 9:45pm	**16.3** wabt 9:30pm	**56.5** wbtv 8:00pm		**40.3** wdsu-tv 10:00pm
24.5 wnbk 6:00pm	**25.3** wbns-tv 6:00pm	**22.9** wcau-tv 7:00pm	**18.5** ksd-tv 6:00pm	**17.3** wabt 6:00pm		**12.3** wlw-d 6:00pm	
23.8 wnbk 6:30pm	**15.8** wtvn 6:30pm		**17.8** ksd-tv 10:30pm	**20.3** wabt 6:00pm	**27.5** wbtv 1:00pm	**9.0** wlw-d 1:00pm	**23.5** wdsu-tv 12:00pm
21.8 wnbk 6:00pm	**16.3** wbns-tv 6:00pm	**9.9** wptz 6:00pm	**24.3** ksd-tv 5:00pm			**17.8** wlw-d 6:00pm	
25.5 wews 9:30pm			**27.5** ksd-tv 9:30pm				**48.8** wdsu-tv 9:30pm
	15.3 wlw-c 6:00pm	**15.3** wcau-tv 5:00pm					

			28.3 ksd-tv 9:30pm				**41.0** wdsu-tv 5:30pm
			20.5 kwk-tv 10:00pm				**40.3** wdsu-tv 10:00pm
	10.8 wtvn 8:30pm			**14.8** wabt 10:30pm			**42.3** wdsu-tv 10:00pm
		16.3 wcau-tv 7:00pm					
7.5 wews 8:00pm	**16.8** wbns-tv 7:00pm		**11.8** kwk-tv 10:30pm				
				19.3 wbrc-tv 10:00pm			
10.0 wnbk 10:30pm				**12.6** wbrc-tv 1:00pm			

ons in market is Pulse's own. Pulse determines number by measur-hich stations are actually received by homes in the metropolitan a given market even though station itself may be outside metro-area of the market.



Operating at a maximum ERP of
200,000 WATTS
WKOW-TV REACHES
100,000 TV homes
in ten counties having
more than $600 million in
retail sales

WKOW-TV ON MARCH 1
will raise rates only 25%
BUT
Advertisers starting contracts for continuous use of WKOW-TV will be protected at the lower rates for one year.

With complete audience domination
AND NOW
With greater power

MORE THAN EVER
WKOW-TV is 1st in Madison Television.



WKOW-TV
CHANNEL 27 CBS
MADISON, WISCONSIN

PLASTIC WRAP

SPONSOR: Dow Chemical AGENCY: MacManus, John & Adams

CAPSULE CASE HISTORY: *To introduce its plastic film wrapping product, Saran Wrap, Dow purchased several participations on KPTV's* Friend of the Family, *a daily daytime half-hour woman's show. Mike Davenport, star of the program, offered a free sample of Saran Wrap to all viewers writing him and requesting it. After only two announcements,* 1,600 *written requests had poured into the station. Cost per participation:* $60.

KPTV, Portland, Ore. PROGRAM: Friend of the Family

TV results

STEAK KNIVES

SPONSOR: Macy's Gift Shop AGENCY: Direct

CAPSULE CASE HISTORY: *During Thanksgiving week, Macy's bought two participations, one in a late afternoon program* (Harry Smith Show), *one in a late evening show* (Moonlight Playhouse), *to advertise a set of steak knives priced at* $4.95. *For purposes of the live demonstration, the advertiser left nine sets at WSUN-TV. The day after the final commercial, he came to the station to pick up the sets, and found they had been sold. From the two announcements, Macy's sold over* 1,300 *sets of steak knives—that's* $6,500 *in business from an investment of* $75.

WSUN-TV, St. Petersburg, Fla. PROGRAM: Participations

HOMES

SPONSOR: Tilton Homes Corp. AGENCY: Direct

CAPSULE CASE HISTORY: *After the Tilton Homes Corp. had been sponsoring the film program,* I Am the Law, *weekly for six weeks on WREX-TV, a representative of the firm stated: "Prospective home buyers have been arriving at our Rochelle (Illinois) offices every day of the week, some from as far away as* 100 *miles. We have had such an outstanding response that we have had to take on an additional salesman." Commercials were delivered over live cards showing every phase of operation in the construction of these homes, including finished exterior and interior shots.*

WREX-TV, Rockford, Ill. PROGRAM: I Am the Law

MOTORS, BOATS

SPONSOR: Hatfield's Hardware AGENCY: Direct

CAPSULE CASE HISTORY: *Hatfield's wanted to promote a special Grand Opening Day on a Saturday for Sea Horse Outboard Motors and General Marine Speedliner Boats. They plugged the event on their* Here's the Life *program on KFEQ-TV, Friday,* 7:30-45 *p.m., and an additional quarter-hour program the same evening. During the* 30 *days following this promotion,* $14,000 *in sales were traced directly to the shows. Cost:* $228.

KFEQ-TV, St. Joseph, Mo. PROGRAM: Here's the Life

FROZEN FOOD PLAN

SPONSOR: Parliament Food Plan AGENCY: Direct

CAPSULE CASE HISTORY: *This company sells frozen food plans, delivering a freezer with food to customers on an installment payment basis. The firm ran an announcement campaign on WOKY-TV at a cost of* $1,600 *per week. The initial campaign resulted in* 40 *deliveries, far in excess of Parliament's expectations. The lead cost per delivery was reduced by* $35. *The sponsor renewed for* 26 *weeks.*

WOKY-TV, Milwaukee PROGRAM: Announcements

CARS

SPONSOR: Universal Sales & Service AGENCY: Direct

CAPSULE CASE HISTORY: *One Sunday, this Meteor-Mercury-Lincoln dealer in Calgary, Alberta, ran three shared I.D.'s on CHCT-TV. The following Tuesday, the company reported to the station the sale of a new Lincoln which they attributed directly to the three I.D.'s. The announcements appeared in the afternoon and evening. Total cost:* $69 *plus art work. Universal was so pleased with this tv success that they have signed to sponsor a Sunday evening program,* Madison Square Garden, *for an entire year.*

CHCT-TV, Calgary, Alberta PROGRAM: Shared I.D.'s

PHOTO OFFER

SPONSOR: Pet Milk Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Pet Milk had been sponsoring Ziv's* Cisco Kid (*lip-synchronized in Spanish*) *in Puerto Rico for four months. In a special promotion, they offered one autographed photo of Cisco (Duncan Renaldo) or one autographed photo of his side-kick, Pancho (Leo Carillo) in exchange for two Pet Milk labels. Each photo also carried a greeting in Spanish. Up to* 15 *December, Pet Milk gave away a total of* 67,000 *photos, renewing their initial photo order seven times. Since Puerto Rico boasts only* 40,000 *tv sets, the sponsor considers the figure of* 67,000 *amazingly high.*

WKAQ-TV, Puerto Rico PROGRAM: Cisco Kid



How many blocks? 6 or 7? *Appearances can be deceiving, but the good appearance of a Precision print is not an optical illusion. Immediately apparent are the results of Precision-quality processing.*

The individual attention given to each original through the entire operation has earned Precision its top spot in the film processing field. Leaders in the photographic profession know they can depend on Precision for accurate, intelligent handling of their material. And constant research continues for even better ways to serve your requirements.

In everything there is one best... in film processing, it's **Precision.**

PRECISION

FILM LABORATORIES, INC

21 WEST 46TH STREET, NEW YORK 36, N. Y.

A division of J. A. Maurer, Inc.

COVER
NORTH
CAROLINA'S
Rich, Growing
"GOLDEN
TRIANGLE"

WINSTON-SALEM
GREENSBORO
HIGH POINT

with
WSJS
TELEVISION
CHANNEL 12

*A 24 COUNTY MARKET WITH EFFECTIVE BUYING INCOME OF $1,543,515,000
(Sales Management 1954 Survey of Buying Power)

NOW SHOWING! ALL NBC COLOR SHOWS

NBC
Interconnected Television Affiliate

National Representative:
The Headley-Reed Company

AGENCY AD LIBS



(*Continued from page 8*)

After the job was completed, which usually meant after more takes than for an MGM musical and more editing than a Parisian love idyll requires to get its seal of approval, this comment was common: "That's as tough a job as I've ever tackled!"

Commercials are our own private brand of torture which we've brought to the film-makers on the coast. By dint of hard work, many mistakes, and using up more raw stock than C. B. DeMille, the ad business has now developed a colony of able interpreters within a 10-mile radius of the Beverly Hills Hotel. This, I'd admit, was tough going as the phone operators in the hotel can testify.

As for programing, what amazing things are now being fashioned daily.

Into millions of homes—before the eyes of curly-haired youngsters and Bible-belted oldsters—comes product as clean as the Epworth League's latest publication: good, fast-paced entertainment providing a superb climate for sound advertising . . . gaiety without vulgarity . . . glamor without cleavage.

What wonders tv has wrought! The shotgun wedding of business and the arts has turned out to be a pretty happy event after all. And it should continue to be one, just so long as we here in our end of the business remember that the film folks we're working with may never have produced a program or a set of characters who have to be welcomed by an audience 39 times over a span of 39 weeks, or, a commercial where package identification is more important than the acting. By careful and helpful commercial supervision, you can assure better tv copy and more competent crews for the next job. By getting them to thinking about the wearing qualities of the basic situations and the characterization *before* the entire series of programs is in the can, you may never have to face the oft-distressing tv problem of wearability or propriety.

Speaking of propriety, get them to keep in mind that mother in the movie audience will put up with, even enjoy, something she'd never tolerate in her home with the kids sitting beside her. And she'll let the sponsor know her displeasure (not merely by mail but usually by buying a competitor's brand).

Anticipate your problems, get your points across to your cohorts early. Then you'll have more time to enjoy yourself at the Beverly Hills pool. ★ ★ ★



"Commercial's on"

—a Sarra commercial, of course!

People are looking at Sarra Commercials for

A&P
Braun's Bread
Bromo-Quinine
Bulova
Cat-Tex
Chase National Bank
Chrysler Airtemp
Coors Beer
Cunard Steamship Lines
Helene Curtis
Duncan Hines Cake Mixes
Eastman Kodak
Evinrude Motors
Hoffman Mixers
Hostess Cup Cakes
Jergens Lotion
Kraft
Lucky Strike Cigarettes
Lux Beauty Soap
Lux Liquid Detergent
Pabst Blue Ribbon Beer
Pet Milk
P.O.C. Beer
Ponds Angel Skin
Rinso
Ronson Fuel and Flints
Stopette
Jane Wilson Meat Pies

SARRA INC.

Specialists in Visual Selling
New York: 200 E. 56th Street
Chicago: 16 E. Ontario Street

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS



WCOV-TV

Montgomery, Alabama

BEST BUY IN CENTRAL ALABAMA NETWORKS

CBS PRIMARY
ABC — DUMONT

SPONSORED FILMS

Amos & Andy — Liberace
City Detective Mark Sabre — Bage 714 — Star & Story — Follow That Man — Counterpoint
Kit Carson — Ramar of Jungle
I Am The Law

EXPERIENCE

We've been operating for 21 months and boast one of the finest physical television plants in the nation. We have experienced personnel in every department to assure top production.

ASK ANY RAYMER OFFICE FOR DETAILS



New developments on SPONSOR stories

P.S.

See: "12 fallacies about nighttime radio"

Issue: 10 August 1953, page 30

Subject: Size and characteristics of the evening radio audience

The nighttime radio audience is big: About four out of every 10 homes and one person out of every three listens to the radio during the average evening. These and other facts were brought out in recently-released excerpts of an NBC-Starch study on "The Characteristics & Possessions of Evening Radio Listening Households."

On the average evening, radio is listened to by 56,250,000 people in 19,704,000 households, the Starch report finds. Based on 47.5 million as the total number of U.S. households, this means radio reaches slightly more 41% of all U.S. homes during the average evening. The report states that 11,850,000 households listen two hours or more.

The Starch survey was made between November 1953 and April 1954. Complete results of the study, based on a national probability sample of 16,000 people in 13,000 households, are now being compiled and interpreted by the NBC research department.

The first excerpts of the report—highlights of which are included here—were recently released to account supervisors and other BBDO executives as a follow-up to the agency's symposium on radio late last year. (The symposium was held to "re-acquaint" agency account people with radio and was based on presentations by the four major networks.)

The report comes up with one set of figures that might point to a trend. These figures seem to indicate that the longer a family owns a tv set, the more apt it is to listen to radio in the evening. Of the families who owned a tv set one year or less, 15.9% listen to radio on an average evening; of those who have owned tv sets two years, 17.9% listen to evening radio; of those who have owned tv three years, 19.1% listen to evening radio; four years, 22.4%, and five years or more, 26.6%.

To show that the radio audience is made up of "typical" U.S. households, Starch-NBC list various characteristics of all U.S. households compared with those households in which there is evening radio listening. Take household size, for example. Of all U.S. households, 21.7% have three members. Of all households in which radio is listened to, 21.7% have three members. Some 30% of all U.S. households have two members; 34% of households in which evening radio is heard consist of two members.

Evening radio listeners have had the same amount of education (actually a slight bit more) than "average U.S." citizens. And the age of evening radio listeners in each age category (say from 26 to 35 years) is nearly the same (19.3%) as the percentage of the total U.S. population falling into that age category (21.1%).

Another survey, made for ABC Radio by Stewart, Dougall & Associates Inc., makes a strong case for radio, but in a different direction. ABC wanted to disprove the theory held by some media men that magazine advertisements made a stronger impression on a potential customer than radio commercials. There were 1,000 cases studied under controlled conditions which eliminated the effect of any influences outside printed (eye) vs. spoken (ear) media. Copy, brand name and order of presentation were rotated to eliminate the effect of any of these influences.

Findings: 46% of the respondents chose the brand they heard about on radio; 45% chose the brand they had seen in the magazine ad. Nine percent of the respondents had no choice. ★ ★ ★


WHOOPEE!
ZIV
presents...
THE BIGGEST
BIG-NAME
BIG-TIME
COMEDY SHOW
...ever offered for
LOCAL RADIO!

The Happiest show

CHUCKLES! LAU

"THE Eddie Cantor SHOW"

EVERY WEEK
5 BIG
BRIGHT
HALF-HOURS

ZIV'S ROLLICKIN' NEW
COMEDY HIT!

Starring
EDDIE CANTOR





on RADIO!

FUN GALORE!

"If You Know Susie"

"Whoopee"

"Ain't She Sweet"



THERE'S COMEDY!

THERE'S MUSIC!

THE BIGGEST COMEDY SHOW ever offered to Local Sponsors!

THERE'S SINGING!

WITH JIMMY WALLINGTON
Eddie's favorite clowning partner!

ZIV'S ANSWER TO RADIO'S BIG NEED FOR BOLD, NEW PROGRAMMING!

Write, phone or wire today for facts on how to put the Cantor name to work for you! Hurry!

FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD



Red lines show the 50,000 channel miles of the television network which can carry color programs

Color Television Network now reaches 109 cities

1954 was a big and busy year for color. Since the FCC approved the compatible system in December 1953, 50,000 channel miles of the Bell System television network have been specially adapted to carry color programs to 150 stations in 109 cities.

In addition to the big job of color conversion, the Bell System has also added 18,000 channel miles to the nationwide TV network.

Conversion of the television network to transmit color is an exacting and expensive job. New equipment must be added and hundreds of technicians must be trained in the complex color techniques in order to maintain and adjust this equipment to exact standards.

Plans for 1955 call for continued expansion of the television network—to keep pace with the industry's expanding needs.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY TELEVISION TODAY AND TOMORROW

SPONSOR BACKSTAGE



(Continued from page 32)

as of that day he is going on a reducing program. Each succeeding Saturday he plans to weigh himself again. When he has succeeded in dropping 75 pounds, and has reached the sylphlike 190-pound figure, he will reveal what magic product has enabled him to accomplish this melting miracle, and it will be offered for public sale. Jackie, it goes without saying, owns this product.

Reporter Bacon's story said nothing about the attitude of Nescafé or Schick, Jackie's present sponsors, toward this new project. But for the purposes of this piece, that is a little beside the point. If the chubby comic's reducing stunt comes off as planned, there is little doubt it will be one of the most effective pieces of tv salesmanship ever devised.

What it may lead to one trembles to contemplate. Certainly some enterprising producer of a reducing aid should immediately sign someone like Jack E. Leonard, who is a good comic, and weighs even more than Gleason. And any number of advertisers selling beauty products, should seriously consider hiring a skinny, ugly young lady around whom to build a show. Can you imagine the public demand for the product, when at the end of the 13-week cycle this ugly duckling blossoms into a Gina Lollobrigida?

Wheaties may be able to arrange a deal with a .200 hitter (as of the time he makes his debut on the program), who after a couple of months of eating the product on the show, is hitting around four hundred, and leading the league in RBI's and home runs.

And envision the audience impact of a show sponsored by that Wall Street stock brokerage firm, wherein the star purchases a hundred dollars worth of stock on the first show, and after 26 stanzas has parlayed same into a neat nest egg of a million dollars.

The possibilities are endless, and a large comedian shall have led the way. Advertisers, agencies, the time has obviously come to re-evaluate and re-appraise your whole approach to selling through television. This is the kind of thing that will happen increasingly when showbusiness and showmen begin running rampant in merchandising. ★ ★ ★

Letters to Joe Csida are welcomed

Do you always agree with the opinions Joe Csida expresses in "Sponsor Backstage?" Joe and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Joe Csida, c/o* SPONSOR, *40 E. 49 St.*



a close look at facts

WTHI-TV Channel 10 is the ONLY station with complete coverage of the Greater

Wabash Valley

- One of the Mid-west's most prosperous industrial and agricultural markets
- $714,500,000 Retail Sales in year '53-'54
- Blanketed ONLY by WTHI-TV's 316,000 watt signal
- 227,000 Homes *(147,000 TV homes)*

118,000

UNDUPLICATED WTHI-CBS TV HOMES!

WTHI-TV

CHANNEL 10

TERRE HAUTE, IND.

316,000 Watts

Represented nationally by:

The Bolling Co.
New York & Chicago



JEAN CARROLL
Timebuyer
Sullivan,
Stauffer,
Colwell
& Bayles
says . . .

Check the latest Hartford-New Haven ratings and you will find WNHC-TV is the most-looked-at TV station in the state. I have seen the excellent results of a spot campaign on Channel 8. There is no guesswork . . . WNHC-TV has the buying audience.

899,957 TV FAMILIES
•
3,484,400 POP.
•
$6 BILLION MARKET
•
ASK YOUR KATZ MAN
•
HARTFORD-NEW HAVEN

WNHC-TV



Gardner's "Chick" Martini, flanked by Elsa Maxwell and Gloria Swanson, in line of duty

agency profile

Roland Martini

V.p., Radio-Tv Director
Gardner Advertising Co., New York

Every business has its individualists, and Roland "Chick" Martini is a member of that select band among radio-tv admen. Not only is he sufficiently unimpressed by conventional taboos to come up with new talent (from Vic Damone for Ralston in 1947 to George Gobel for Pet Milk in 1954) and new production values; but—adding insult to injury—he's a non-conformist as well. In the midst of clean-shaven, Brooks-suited Madison Avenue, Martini wears a mustache and double-breasted, pin-stripe suits.

"Maybe that's because I was a writer," Martini reflected. In the 1920's, Martini wrote adventure and mystery stories for pulp magazines, as well as articles for H. L. Mencken's *American Mercury*.

He likes to remember those days and the life in Greenwich Village where a pretty date at parties wasn't safe once Thomas Wolfe arrived. He recalls a certain spirit of intensity and dedication that "got lost somewhere on the way uptown."

Uptown, Martini wrote radio scripts for Frank Hummert—radio scripts by the dozen, script after script, from 9:00 a.m. to 5:00 p.m., at a frantic rate of 18 or 20 a week. Scripts for *Orphan Annie, Skippy, Penrod and Sam*. Good scripts and bad scripts, but, above all, many scripts.

"Our main handicap in those days was the fact that most of us typed with two fingers," adds Martini. "This slowed production."

The difference between radio and tv writing, remarks Martini, is at least partly mathematical. "In radio, one man wrote 20 scripts a week. In tv, it takes 20 men to write one."

He points to George Gobel as a comedian who sticks to his material. "He rarely ad libs. In fact, he's very precise."

Pet Milk sponsors *The George Gobel Show*, NBC TV, Saturdays, 10:00-10:30 p.m., alternately with Armour Co. Some $5 to $6 million in radio-tv billings came through Gardner Advertising's New York office in 1954. It's Martini's job to supervise network shows originating out of New York and Hollywood. He usually spends two months a year on the West Coast.

Where would he be if he weren't an adman?

"On the beach of Majorca."

★ ★ ★

just a guitar-picking minute

and we'll tell you about Country Music in Indiana

Call it hill-billy or call it folk music. Call it country music. Call it what you will. Here at WFBM (Radio *and* TV) we call it excellent for producing audiences.*



This is Charley Gore.



These are Herb and Kay Adams.



These are The Rangers.

Indiana Hoedown,
featuring Gore, Herb & Kay, and The Rangers,
is on WFBM-TV from 10:30 to 11:00 every
Monday evening, and 10:00 to 10:30
Saturday evening.

The Herb & Kay Show
is on WFBM-Radio daily at
11:05-15 AM.

The Charley Gore Show,
with The Rangers, is on WFBM-Radio
daily at 5:30-45 PM.

Hoosier Farm Circle,
Indiana's oldest farm program, features
the entire group for a half hour daily on
WFBM-Radio at 12:30 PM.

Participations or entire sponsorships are available,
subject to prior sale. Check the
Katz Agency or the stations.

**Data upon request*

WFBM AM & TV

INDIANAPOLIS

Represented Nationally by the Katz Agency

Affiliated with **WEOA**, Evansville; **WFDF**, Flint; **WOOD AM & TV**, Grand Rapids

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

How can sponsors protect against right of privacy and defamation suits arising out of their tv shows?

THE PICKED PANEL ANSWERS GET RESPONSIBLE PRODUCER

By Fred Coe
Producer, NBC TV, New York



Sponsors and agencies must take the responsibility of seeing to it that they are linked in with responsible producers who in turn, will bring to their shows responsible writers.

It is up to the producer to be very alert in reading and producing scripts, especially those submitted by authors who are not familiar to him. One young writer, just beginning his career, submitted a script to us; we liked it and produced it. We later found out that he had used names and actual situations taken from the small town where he lived. There was, in consequence, an embarrassing legal suit facing the producing organization.

So that one rule for a producer might be: know your writer well and make sure he understands the law himself. True, writers must write from their own experience. But for protective purposes they should be encouraged to cover up the original sources as much as possible—change the locale, names and situations to help in the camouflage.

It is possible that a writer may really feel that he has dreamt up a truly fictional character or situation, whereas he has subconsciously based his thinking on very real life. In this way, resemblances may also result in trouble. While producing one show that had a direct criticism of the comic book business, I worked with a writer who was an ex-artist and was quite familiar with the comic field. In our formulation of the show, we somehow subconsciously began to build around a certain person in the comic book industry who had become quite famous. His name did not once occur to us during the whole proceeding—we were sure we were building a fictional character. But sure enough, after the show, this man brought suit (it was, fortunately, settled out of court).

With respect to documentary shows, of which we've done many, it is important to check each and every organization and individual involved and get the proper release papers from all of them. For example, when we did the documentary drama on Goldberger, the man who discovered a cure for pellagra, it was necessary for us to contact people scattered all over the world and wait to get verification. We spent three months doing this checking. All of our productions need and get the same thorough treatment.

Who wants a libel suit?

Recently, a $1,000,000 libel suit was filed against CBS TV and Westinghouse over a play which appeared on *Studio One*. The plaintiff claims that he was one of the chief characters portrayed in the play and that it was plainly implied that he was the slayer of a certain politician (whose real-life murder is as yet unsolved).

This is a type of jam that no sponsor welcomes. Can precautions be taken to avoid or at least reduce the risk of legal tangles? Read what SPONSOR's picked—and knowledgeable—panel suggests.

USE TIGHT CHECK SYSTEM

By Cecilia M. Mulrooney
Assistant to the Business Manager Benton & Bowles, Inc., N. Y.



In order to protect our clients and ourselves from suits of this nature we have set up a system of checking within our television operation. Producers, directors, writers, account executives and anyone connected with the planning and production of a television program, are made aware of the legal pitfalls involved in using actual people, their names, photographs or biographical material in connection with a program, and any such uses are cleared with the Tv Business Department. This department is responsible for setting up the necessary legal safeguards and in so doing works very closely with the agency's legal advisors.

Any proposed use of people, names, etc., is checked with our legal counsel to ascertain (1) the legal risks involved and (2) what can be done to give the Agency and the client the greatest possible legal protection

through methods of procedure, securing of releases, etc.

To reduce risks to a minimum we have set up certain standard procedures. For instance, one area where there is a definite possibility of invasion of privacy is in the use of names for fictional characters in programs. To protect against this we obtain releases from various people for the use of their names in this connection. A list of these released names is then supplied to the writers of our programs and they are requested to draw their character names from this. In the event a writer "dreams up" a name for a special character, we then search for a person who legally bears that name and obtain a clearance from him.

Precautions must also be taken in connection with audience participation in tv programs. One of the programs we produce for a major client features human interest stories about people who actually appear on the program. We have a special office staff for this program which devotes itself to interviewing these people, checking their stories for authenticity, obtaining releases from participants as well as people referred to on the program.

MAKE CHARACTER COMPLETE

By David M. Solinger

Legal Counsel to a variety of interests in advertising, radio and tv
Solinger & Gordon, N. Y.



If you had been a male householder in the Los Angeles area five or six years ago, you might have received a pink envelope addressed in a delicate feminine hand. On opening it, you would have found a letter reading: "Dearest: Don't breathe it to a soul, but I'm back in Los Angeles and more curious than ever to see you. Remember how I cut up about a year ago? Well, I'm raring to go again, and believe me I'm in the mood for fun. Let's renew our acquaintanceship and I promise you an evening you won't forget. Meet me in front of Warners Downtown Theatre at 7th and Hill on Thursday. Just look for a girl with a gleam in her eye, a smile on her lips and mischief

(*Please turn to page* 100)

ALWAYS
A JUMP
AHEAD

KSL-TV's merchandising service puts more cash in any advertiser's pocket. Every effort is made to let everyone know what's doing advertising-wise, and our Personalized Service insures full cooperation between local distributors and retailers.

What's more, letters in the KSL-TV files prove that our merchandising activity *forces distribution* in the Intermountain area. For more information, call CBS Television Spot Sales, or

KSL-TV
SALT LAKE CITY

Serving 39 Counties in Four Western States

round-up

Department store calls color tv sponsorship sales success

"We are delighted with the sales results. . . ." That's how Bill Hart, advertising manager of the White House, San Francisco department store, described the results of a pre-Christmas television campaign.

The store sponsored twice-weekly *Santa's Workshop* on KRON-TV, telecast in color—said to be the first local color tv show on the West Coast and the first color tv program anywhere sponsored by a department store. Format of the show consisted of Santa Claus (played by Gerry Walter) demonstrating and displaying a wide variety of toys in his North Pole workshop. In addition to toys, the commercials plugged from 50 to 75 other items of general merchandise.

Ad manager Hart, besides being delighted with the sales results, said the store was "extremely proud to have been the country's first department store to sponsor a color tv show. This year we have enjoyed the most successful toy season we've seen for many years, contrary to the experience of other retailers in this area." Hart said that as a direct result of the show's commercials, more than 10,000 pieces of mail were received from children. All the letters were answered, he said.

"There's no doubt in my mind that color tv will be an important sales tool for department stores in coming years. I feel certain that they will become among the biggest users of television as soon as the commercial application of color emerges from its initial experimental stage. And that should be pretty soon."

Agency for the store's television activity is Bernard P. Schnitzer, Inc., San Francisco. ★ ★ ★

WOWO-Fab campaign provides 1,100 dolls for needy girls

A public service campaign designed to give dolls to little girls in hospitals and orphanages resulted in tangible good will toward the co-sponsors WOWO, Fort Wayne, Ind., and Colgate-Palmolive Co.

The Christmas project worked like this: A few weeks before Christmas WOWO gave brief announcements asking listeners to send in Fab boxtops. The boxtops, said WOWO, would be used by the station to "buy" dolls for needy children (two giant or four large tops "bought" one doll). Displays in more than 100 grocery stores also told the story of the WOWO-C-P "Operation Dolly."

Listeners contributed more than 4,000 Fab boxtops—and more than 1,100 dolls were donated by C-P in return for the tops. On each box was the message, "From the friends of WOWO."

In addition to the public service, the project moved merchandise. Without so much as a single commercial on



WOWO staffers help deliver needy girls' dolls

Fab, C-P reports that there was a noticeable increase in December sales in the area.

In the picture, Carl Vandagrift (l.), WOWO manager, and Hilda Woehrmeyer (r.), WOWO promotion manager, assist in holding open studio doors as girls of the station staff carry boxes of dolls to cars. WOWO executives delivered the dolls in their own cars to needy girls within a 100-mile radius of the station. ★ ★ ★

Circus acts booking agency finds tv helps business

Television has hurt his motion picture business, reports George A. Hamid, but it's been a boon to circus and amusement acts.

Hamid owns a chain of South Jersey motion picture theatres. He's also the operator of one of the largest booking agencies for circus acts.

Tv has helped his booking agency in two ways, says Hamid. First, once his acts go on television they become so well known and popular that their price goes up. Secondly, he says, that many fairs and amusements parks now are booking acts through him sight unseen. "All they seem to care about," he asserts, "is that the acts have television credits."

Because of tv, Hamid said, circus performers now are being accorded the same popularity that stage and screen stars enjoy. Hamid believes that tv will bring out a new crop of circus and novelty talent.

"Animal acts — so far — appear to have gone over best on television," Hamid has found. "And almost any skill act will be successful on tv. However, we've found that some of our comedy acts, for some reason, can fall absolutely flat. Strangely enough, we find that a small, unknown act will go over bigger with tv audiences than a well known standard circus act." ★ ★ ★

Employment agency happy with radio 'help wanted' ads

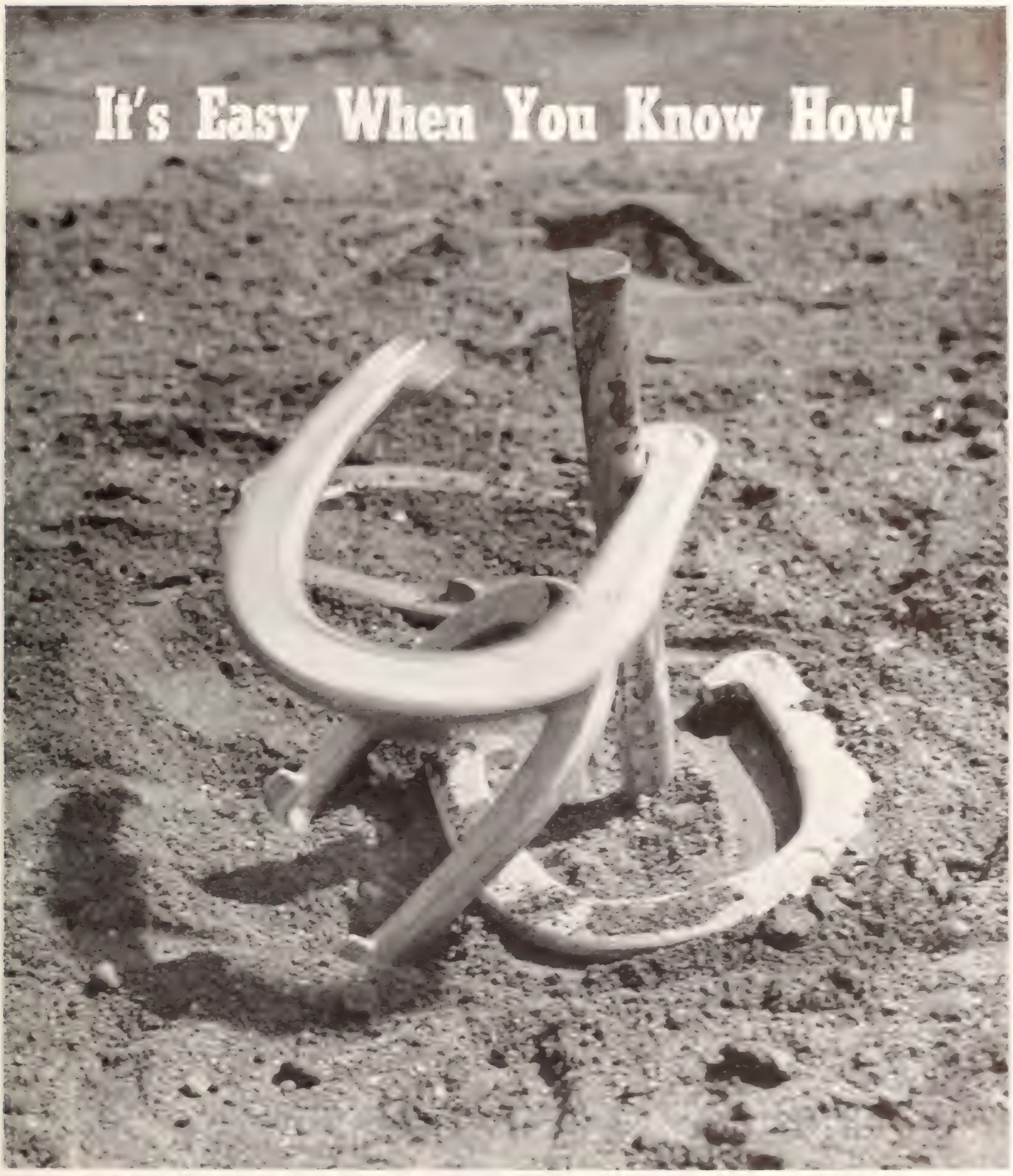
The classified pages of newspapers are becoming vulnerable to competition from radio.

One of the latest of a growing number of programs based on the classified pages format is aired by WHLI, Hempstead, New York. Since September 1954 Kennedy Employment Agency and Tops Temporary Personnel have been running "help wanted" and "situation wanted" announcements on the station.

Kennedy and Tops Temporary Personnel share sponsorship of five-minute news broadcasts aired three times weekly at 4:30 p.m. The approximate cost is $18 a program and is the first radio expenditure by the companies.

"I didn't expect any immediate reaction to my radio advertising," William Kennedy, president of both per-

(*Please turn page*)



MEREDITH
Radio and Television
STATIONS

KANSAS CITY: KCMO Radio & KCMO-TV The Katz Agency
SYRACUSE: WHEN Radio & WHEN-TV The Katz Agency
PHOENIX: KPHO Radio & KPHO-TV The Katz Agency
OMAHA: WOW Radio & WOW-TV John Blair & Co. and Blair-TV

Affiliated With Better Homes and Gardens and Successful Farming Magazines

THE BUFFALO EVENING NEWS STATION

CBS BASIC

WBEN-TV

CHANNEL 4

WBEN-TV LEADS THE WAY

1st on the air . . . 1st in know how . . . 1st in experience. WBEN-TV, Buffalo's favorite station, is also 1st in Niagara Falls, Olean, Jamestown, Lockport and other Western New York communities. WBEN-TV has high penetration in Toronto and Southern Ontario. Trained and experienced personnel of Buffalo's 1st station are equipped to interpret and handle your advertising needs. . . .

Get the WBEN-TV Story from HARRINGTON, RIGHTER & PARSONS, INC.

Greetings

from the gang at

KGVO CBS RADIO

and

KGVO-TV

1955 will be MORE prosperous with a

1-2 sales punch

in WESTERN MONTANA

RADIO KGVO 5000 WATTS

GILL-PERNA, reps

KGVO TV 60,000 WATTS

MISSOULA, MONTANA

WHBF

ROCK ISLAND, ILL.

CBS FOR THE QUAD-CITIES

is favored by location in a 4-city metropolitan area, surrounded by 10 of the most productive rural counties in the nation.

In both radio and tv WHBF is the Quad-Cities favorite.

Les Johnson, V.P. and Gen. Mgr.

QUAD-CITIES

IOWA

ILLINOIS

Quad-Cities' favorite

WHBF AM FM TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS

Represented by Avery-Knodel, Inc.

sonnel agencies, told SPONSOR. "But within the first week we had three prospective clients and more than a dozen applicants for positions. After six weeks the WHLI broadcasts brought in more than 50 new clients and applicants from various parts of Long Island." He said that prospective clients are impressed with the agency because of its use of radio in addition to newspaper advertising. ★ ★ ★

Briefly . . .

Pointing out Broadcast Advertising Bureau's change in name to *Radio* Advertising Bureau is Miss Radio for 1955. According to Miss Radio, who apparently had a peek at the membership files (which is only fair since the



members now can have a peek at her), RAB has more than 850 members. They include individual radio stations, networks, station representatives, transcription companies and affiliated organizations.

* * *

The last four months of 1954 saw a 400% increase in national advertising for WVEC-TV, Norfolk, Va., according to Thomas P. Chisman, president. Chisman reported that his uhf outlet enjoyed a 200% increase in local sales. And he's predicting a record year for 1955. New national advertisers on the station include Bulova, Gordon's Foods, Pepsi-Cola, Kool, DeSoto-Plymouth, Manischewitz wines, Sunshine Biscuit, Budweiser.

(*Please turn to page* 120)



YOU MIGHT SKATE 100 YARDS IN 11.4 SECONDS —*

BUT . . . YOU NEED WKZO RADIO TO SET RECORDS IN WESTERN MICHIGAN!

PULSE REPORT — 100% YARDSTICK
KALAMAZOO TRADING AREA — FEBRUARY, 1953
MONDAY-FRIDAY

	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-midnight
WKZO	59% (a)	59%	48%
B	21	14	23
C	5 (a)	4	6
D	4	4	4
E	3	4	7
MISC.	9	14	12

(a) Does not broadcast for complete six-hour period and the share of audience is unadjusted for this situation.

You just can't cover Western Michigan without WKZO. Pulse figures, left, prove that WKZO gets the lion's share of the audience, *18 hours per day!* In the afternoon, for example, WKZO delivers 321.4% more listeners than Station B, for only 35.3% more money.

Pulse isn't the only yardstick. Nielsen, too, credits WKZO—with 177.7% more average daily daytime families than Station B!

AM — TV — FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Loretta Nietzel set this world's record for women at Detroit in January, 1929.*

WORD LAZY?

(*Continued from page 47*)

which would be a far less serious sin.

The matter of the wrong choice of words in television brings us to—as they say—the heart of the subject. Several years ago I heard copywriters referred to as copycats. This may apply to copywriters in all media today, but with the tv writer it's more apt to be apparent. Have yourself a miserable evening watching tv sometimes as you count the number of times the following words and phrases ring out: hi; yes; amazing; revolutionary; sensational; what's more; but first; finest; ever; never before; greatest; absolutely; so stop in; friends; folks; first thing tomorrow; it's new; it's here; for the first time; actually; that's right; remember; wonderful; be sure to; the world's most; typical; thanks to.

Honest—it *is* possible to write hard-selling commercials without resorting to any of the above. Not that they're not perfectly innocent English words, acceptable to any crossword puzzle and in common usage in every home, but they're badly in need of rest on television. The public just doesn't hear them any more.

Tv commercial copy has fallen too much into a pattern. You get that uneasy feeling watching and hearing commercials that, in most cases, today's "pro" is content to knock it out the same old way every time, lazily dropping in different product names and sales points wherever they conveniently fit.

Let me cite an example of formula writing. I didn't copy this down at the exact moment I caught it. I didn't have to.

ANNOUNCER: Folks, we received a very wonderful letter recently from a Mrs. ————, who had some very nice things to say about our product. And rather than read it to you we've invited Mrs. ———— to be with us today to tell you in her own words. Hello, Mrs. ————. (*As if he hadn't seen her until this moment.*)

MRS. X: Hello, Tom. (*As if she knew him well enough to call him by his first name.*)

ANNOUNCER: I understand, Mrs. ————, that you're the mother of three children. It that right? (*Of course it's right. He knows it. She knows he knows it. The viewer knows she knows he knows it.*)

Mrs. X: That's right, Tom.

ANNOUNCER: They must really keep you hoppin', huh?

WOMAN: They certainly do, Tom. And that's why (Product Name) is especially welcome at our house. (*COMMERCIAL, COMMERCIAL, COMMERCIAL.*)

ANNOUNCER: Well, what you've told us, Mrs. ———— certainly applies to all mothers. (MORE COMMERCIAL) Thank you very much, Mrs. ————.

MRS. X: You're welcome, Tom.

(*Please turn page*)

NEW AND UPCOMING TV STATIONS

*New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
HENDERSON, Nev.	KLRJ-TV	2	15 Jan	11	258	NBC	KLAS-TV[2]	18 vhf	Southwestern Pub Co. Donald W. Reynolds, pres. A. E. Cahlan, v.p.-treas. Robert Gardner, gen. mgr.-sls. mgr.	Pearson
MINNEAPOLIS, Minn.	KEYD-TV	9	9 Jan.	316	451	Du M	WCCO-TV WTCN-TV KSTP-TV[3] WMIN-TV[3]	550 vhf	Family Broadcasting Corp. Henry C. Klages, pres. Joseph E. Dahl, v.p. Lee L. Whiting, v.p.-gen. mgr. Kenneth E. Pettijohn, sec. C. T. Skanse, treas. Raymond J. Tenpenny, asst. mgr.	H-R Tv
PHOENIX, Ariz.	KTVK	3	31 Jan.	100	1,668		KOOL-TV KPHO-TV KVAR[4]	103 vhf	Arizona Television Co. Ernest W. McFarland, pres. Leon M. Nowell, v.p. Ralph A. Watkins, v.p.-treas. Edward Cooper, part owner H. R. Larson, sec.	Weed Tv
TAMPA, Fla.	WFLA-TV	8	5 Feb.	316	1,034	NBC	WSUN-TV[5]	125 vhf	Tribune Co. D. Tennant Bryan, bd chmn. John C. Council, pres.-treas. George Harvey, gen. mgr.	Blair Tv

BOX SCORE

U.S. stations on air, incl. Honolulu and Alaska (15 Jan. '55)	**121**	*Post-freeze c.p.'s granted (excluding 34 educational grants; 15 Jan. '55)*	**583**‡	*Tv sets in U. S. (1 Dec. '54)*	**32,996,000**§
Markets covered	**252**	*Grantees on air*	**316**	*U.S. homes with tv sets (1 Dec. '54)*	**65%**§

*Both new c.p.'s and stations going on the air listed here are those which occurred between [illegible] are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages based on homes with sets and homes in coverage area are considered approximate. In most cases the representative of a radio station, when is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). §NPA: No figures available at presstime on sets in market.

[1]This number includes grants to permittees who have since surrendered their c.p.'s or who have had them revoked by FCC. [2]KLAS-TV is located in Las Vegas, Nev., about 11 miles from Henderson. [3]KSTP-TV and WMIN-TV are located in St. Paul. [4]KVAR (TV) is located in Mesa, Ariz., near Phoenix. [5]WSUN-TV is located in St. Petersburg, Fla., about 20 miles from Tampa.

In one ear... and in the other



WHB TAKES OVER KANSAS CITY*

Lend an ear to the man from Blair, or let WHB General Manager George W. Armstrong bend your aural extremity.

*HOOPER RADIO INDEX—7 a.m.-6 p.m., Monday-Friday. Nov.-Dec., 1954

MID-CONTINENT BROADCASTING COMPANY
President: Todd Storz

KOWH, *Omaha* Represented by H-R, Reps, Inc.

WTIX, *New Orleans* Represented by Adam J. Young, Jr.

WHB, *Kansas City* Represented by John Blair & Co.

WHB
10,000 watts on 710 kc.
Kansas City, Missouri

ANNOUNCER: 'Bye now.

Sincere and honest as the above interview may have been, it didn't come off. My wife's comment was. "Baloney!"

Nothing should satisfy a writer's conscience more than being able to take a piece of copy from his typewriter and honestly say: "This copy is sound according to what I know about basic advertising and it does not contain the same words every other commercial contains." And I'm not referring to big or fancy words either. Just a few nice synonyms now and then.

All copy, of course, is at the mercy of the talent who delivers it. Just another reason why the words must work harder.

Here's something else to think about. Frequently certain key words—sometimes a vital part of the basic theme expression — are lifted bodily from print advertisements and dropped into the unsuspecting mouth of the television announcer without regard to how sincere and sensible they will sound. Frequently this doesn't work. A series of adjectives, for example, which cap off a neat, crisp headline. Fine in print. Grinding, irritating and again phony in television. Any basic theme planning for an advertising campaign in which television will play a part must keep this unique medium in mind at the point of conception. Most words adapt well. But those that don't should be changed.

Following is a brief summary of principles which may be helpful to the television copywriter who wants the words in his commercials to rise above the mob and be noticed:

1. Keep the words simple.
2. Avoid the overused variety. There are plenty of everyday words that haven't yet become threadbare.
3. Once you find a new word or phrase, don't sit back. Others will imitate you. It's a constant chase.
4. Respect the words. Together with the pictures the success or the failure of your sales pitch depends upon them.
5. Let the pictures carry themselves as far as possible, with the words only pointing them up.
6. Without sacrificing pace, relax a little and try to underwrite. A few pauses don't have to kill the commercial.
7. Be suspicious of phrases that flow too easily into your copy. Chances are, you heard it said that way the night before. Formulas are insidious.
8. When moulding words into a basic theme line, think first of television if television will ever play a part in the campaign. It is simple to adapt these words into advertisements, but it can be murder in reverse.

Products or services which do not lend themselves to dramatic demonstrations cry the loudest for fresh-sounding words to manufacture the excitement which the pictures themselves cannot provide. For example, it is entirely logical that the viewer by now is getting a bit tired of seeing models puffing on cigarettes. But when a famous person talks about the cigarette in a different way, with bright and personal words, they're bound to rate special notice.

The old adage, "write like people talk," cannot even be trusted any more. Driving from Detroit to Willow Run recently with a friend in his factory-new automobile, I sensed the opportunity to pick up some words for a commercial. I asked him what he thought of his car.

"Oh, it's really tops," said he. "It's

CALIFORNIA'S BIGGEST GOLD RUSH SINCE '49



MARKS THE SPOT WHERE IT HAPPENED

And what a rush it has been!

In the short period of just 60 days, 7 national and regional advertisers have moved their half-hour shows to CHANNEL 6, the station that covers *all* the SAN DIEGO, CALIFORNIA MARKET.

Advertisers in the BILLION DOLLAR SAN DIEGO MARKET are digging for sales. They are calling on the down-to earth, pick and shovel selling methods of station SELL ... and they're striking Southern California gold!

We've no secret formula, but there must be ... there *are* ... good reasons for this great migration:

- TOP RATINGS
- LOWEST COST PER THOUSAND
- INDIVIDUALLY PLANNED MERCHANDISING

"FAVORITE STORY" Olympia Beer
"CISCO KID" Webers Bread
"RIN TIN TIN" National Biscuit Company
"ELLERY QUEEN" Town Talk Bread
"FLORIAN ZABACH" Vogue Soap
"WATERFRONT" Standard Oil Co.
"ANNIE OAKLEY" Laura Scudder Potato Chips & TV Time Popcorn

Would you like our WEED TELEVISION Representative to call?

Selling the Billion Dollar San Diego Market

6 XETV

JULIAN M. KAUFMAN, General Manager

General Offices: 4229 Park Boulevard San Diego 4, California

There is a DIFFERENCE *between* Radio and Radio

Radio's immense strength . . . the opportunity to talk with masses of people *frequently* and *economically* . . . is employed fully only by advertisers who distinguish between run-of-the-mill radio stations and *great* radio stations.

There can be a tremendous difference between two stations in the same market. A station's programming, management, public service and facilities make it mediocre or good or *great*. A great station amasses huge and responsive audiences, because the character of its operation earns the confidence of its community. The radio stations we represent are great stations in important markets — stations whose character has earned them significant leadership. Their time is not cheap, but the solid values they deliver bring you the *full* economy of radio.

One of our experienced staff is always ready to discuss with you the application of great radio to your problem.

THE HENRY I. CHRISTAL CO., INC.

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

Representing Radio Stations Only

WBAL	Baltimore (NBC)	*The Hearst Corp.*
WBEN	Buffalo (CBS)	*Buffalo Evening News*
WGAR	Cleveland (CBS)	*Peoples Broadcasting Corp.*
WJR	Detroit (CBS)	*The Goodwill Station, Inc.*
WTIC	Hartford (NBC)	*Travelers Broadcasting Service Corp.*
WDAF	Kansas City (NBC)	*Kansas City Star*
KFI	Los Angeles (NBC)	*Earle C. Anthony Inc.*
WHAS	Louisville (CBS)	*Louisville Courier-Journal & Times*
WTMJ	Milwaukee (NBC)	*Milwaukee Journal*
WGY	Schenectady (NBC)	*General Electric Company*
WSYR	Syracuse (NBC)	*Herald-Journal & Post-Standard*
WTAG	Worcester (CBS)	*Worcester Telegram-Gazette*



Measure of a Great Radio Station

a honey to drive. Best performance a car ever offered. And it has terrific styling this year, too. Ever see such a beautiful car?"

Those words came straight from his heart. I'm positive he meant every syllable. All I could think of was, wouldn't that sound phony on television! It's just been said too many times before in the same manner.

Will the pressure of volume which television demands of its creative people threaten to make impractical a new kind of copy quality? It shouldn't if the writer considers his contribution to selling more than just getting a basic idea and then "filling in the words." One additional draft of much of the mediocre copy now recited on television might do it. In other words, it's a new frame of mind rather than hours of additional work that can help the copywriter find those better words.

Let's not be fooled by television campaigns which have succeeded in spite of trite copy. Who is to say that any commercial, no matter how successful, would not have sold twice the goods had the copywriter tried a little harder? ★ ★ ★

PHOENIX 45th* metropolitan market
IN POPULATION and RETAIL SALES



now 42nd IN EATING and DRINKING PLACES SALES

	Eating and Drinking Places Sales	Millions
40	AKRON	$42.2
41	SACRAMENTO	
42nd	PHOENIX	$40.7
43	HARTFORD	
44	Norfolk-Portsmouth	$37.8

*SRD Consumer Markets '54

Sales are high, and going higher, in local eating and drinking establishments. The cheery jingle of cash registers is constant proof that Phoenicians like to "eat out" — like to enjoy a friendly glass with congenial companions.

Is YOUR product profiting by this appetizing market? Let KPHO and KPHO-TV take your sales story to the most potent pocketbooks in the Phoenix area! You'll get gratifying results for your advertising dollars.

SOLD reached most effectively through . . .

KPHO-TV and KPHO

YOUR MEREDITH STATIONS

Channel 5 • CBS Basic
First in Arizona since '49

Dial 910 • ABC Basic
Hi Fidelity Voice of Arizona

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ

RADIO BUILT STORES

(*Continued from page* 50)

"Our music programing has sure-fire appeal to the type of person who's interested in records, or concerts or plays. And the community events shows in Silver Spring create a good-neighbor feeling for our store there on the part of the residents. Almost every listener is a good prospect for one or the other of our products and services."

The Felds' jump from prescriptions to phonograph records was more a stroke of luck than a premeditated business expansion.

Soon after the Felds opened their drug store, they bought $15 worth of popular records and played them for the lunch-counter customers. Almost immediately came demands for the records.

After some fast rearranging a record counter was set up between the drugs and the notions and soon became the store's most crowded area. The Felds began stocking more and more records until, today, the music department occupies about half of the original drug store.

Sometime during this initial period of expansion one of the Felds decided it would be smart to advertise. "Our big record department made the place different from an ordinary drug store," says Israel Feld. "We wanted to tell people about it."

There wasn't too much extra cash around for advertising, so the Felds looked for the most economical buy. In 1942 they launched their first radio venture, a 20-minute participation in a WWDC disk jockey program. They have been using music-and-chatter shows on radio ever since. Here's why this type of programing has proven so effective:

1. *Broad adult appeal.* Typical record-show audience consists of adults, jazz-happy teenagers who are natural customers for records as well as drug items.

2. *Flexible commercials.* Hallmark of the d.j. show is its relaxed, informal commercial. The star often works from a fact sheet without written copy. Record business is unpredictable, often necessitates last-minute copy changes which are easily made with this type of program.

Commercial flexibility became even

(*Please turn to page* 92)



Measure
of a Great
Radio Station

MANAGEMENT
based on . .
143 YEARS EXPERIENCE IN RADIO STATION OPERATION

The ten people in management positions at WSYR apply to their jobs the judgment and skill acquired from a combined total of 143 years in the broadcasting business **right here in Central New York.**

Each of them . . . from Company President to Traffic Manager . . . has spent an average of 14.35 years learning how to produce a superior broadcasting service in this particular market. WSYR's Director of Programming, for example, has been with the station 19 consecutive years; its Chief Engineer, 25 years; its Director of Sales, 15 years.

These people do more than just operate a radio station. They serve their community . . . participate actively in its civic life . . . work hard in its social welfare causes . . . share the leadership of its churches and schools and clubs.

From long experience, WSYR's management serves the needs and tastes and public interests of a great service area which embraces a population of a million and half, with an annual buying power of two billions of dollars.

That's why Central New Yorkers **rely** on WSYR more than on any other station.

Get the Facts About WSYR from

The HENRY I. CHRISTAL CO., Inc.

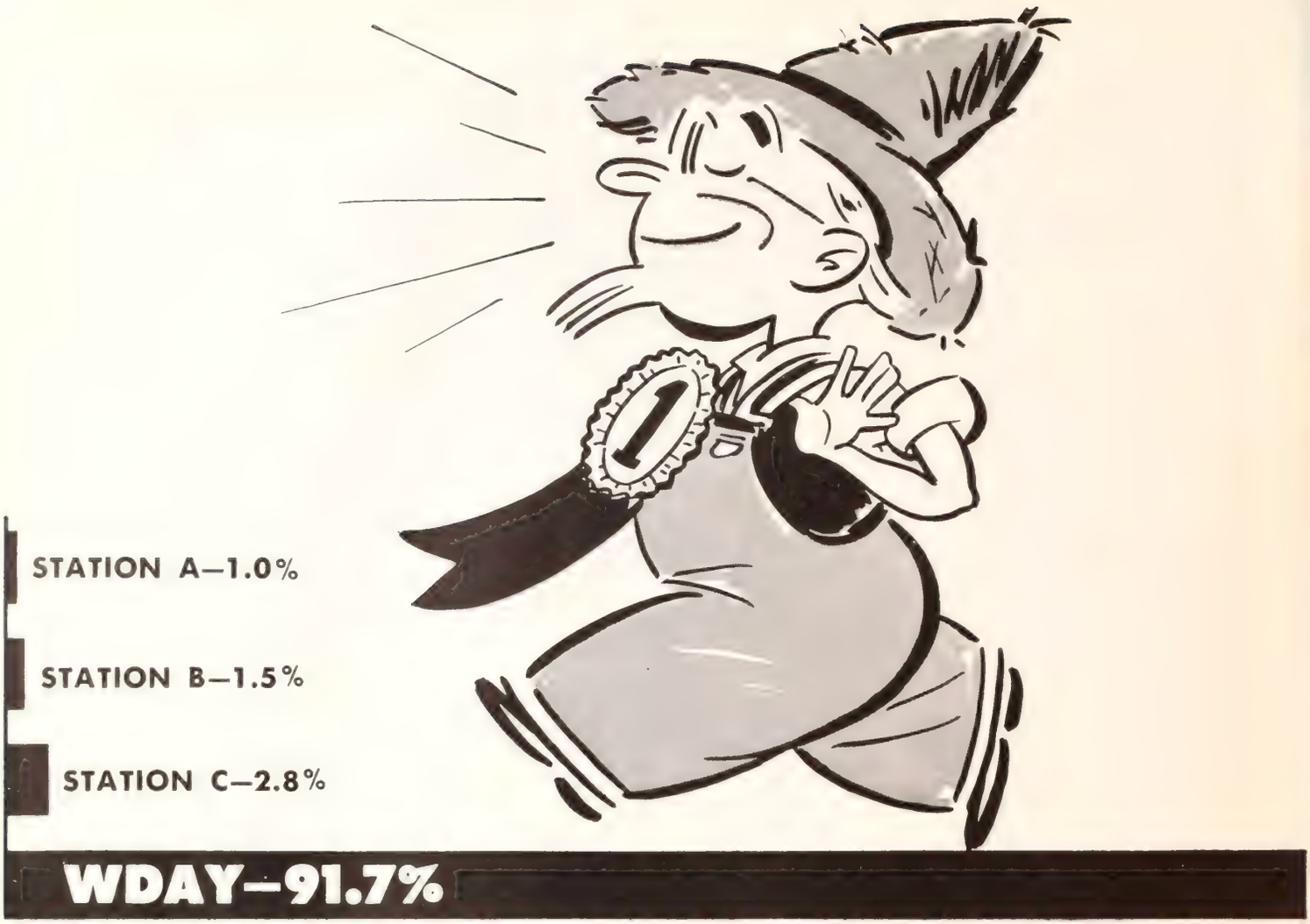
FIRST CHOICE in a FIRST RATE MARKET

BEST Facilities
BEST Circulation
BEST Local Programs
BEST Production Service
BEST Customer Service

NBC Affiliate

WSYR

5 KW ★ SYRACUSE ★ 570 KC



WDAY POLLS 91.7% IN THE 41 COUNTIES AROUND FARGO!

THE Northwest Audit Company of Fargo has just completed a Rural Radio Survey in the Red River Valley Area. A double post-card was mailed to 3,200 rural families living within 150 miles of Fargo, in all directions.

This question was asked each family: "To what one radio station does your family listen the most?"

Twenty-five stations were mentioned in the returns. Of the 1681 replies, *1541* preferred *WDAY!* Rural listeners chose WDAY *32* to *1* over the second-best station — *11* to *1* over all 24 other stations *combined!*

This survey, which covered 41 counties in North Dakota, Minnesota and South Dakota, is a perfect example of the almost unbelievable preference that WDAY enjoys in this rich farming area.

Get all the facts from Free & Peters — or write us direct.

WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES



FREE & PETERS, INC., *Exclusive National Representatives*

SPONSOR

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 24 January 1955

Nighttime 24 January 1955

SPONSOR

SUNDAY

7:00 PM	7:15 PM	7:30 PM	7:45 PM	8:00 PM	8:15 PM	8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM
Harvey Bearing $780	Gene Autry Wrigley Co Doublemint gum 180N L&T	Public Prosecutor		American Forum Wash		No network service m-f 6-6:30										
	R&R $5000	On the Line with Considine Mutual of Omaha 855N 6:30 45 L														
	Hallmark Radio Hall of Fame Hall Brothers Hallmark cards	B&J $1000				Bill Stern Anheuser-Busch: budweiser beer										
		General Sports Time General Tire 1052N L				D'Arcy $2000										
	FC&B $4000					George Hicks co-op										
						N m-f L										
				Travels in Tempo												
				Ch												
	John Vandercook CIO. Int'l 168N L															
	Kaufman $1000															
	Quincy News co-op															
	C m-f L															
	Lone Ranger Gen Mills 370D L															
	D-F-S $5500															
	L Griffith news 7:55-8															
	Our Miss Brooks															
	No sponsors															
	Janet Murray 11 N&W L															
	R&R $6500															
	Voice of Firestone Firestone Tire & Rubber Co 267N L															
	11 30 12m															
	Blow $3780															
	Edgar Bergen-Charlie McCarthy Kraft Foods 208N 9 10															
	JWT $11,000															
	Daniel Boone 10 10 05															
	Mahalia Jackson															
	Face the Nation CBS															
	News															
	UN Report															
	Dance orch L															
	News from NBC															
	Songs by Dick															
	Late sports roundup Detr m-f L															
	Orchestra Var 11:30-55 L															
	News 11:55 12m m-f L															

MONDAY

7:00 PM	7:15 PM	7:30 PM	7:45 PM	8:00 PM	8:15 PM	8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM
				A Jackson news Metropolitan Life 18N m-f (see mon) Y&R $2250		No network service m-f										
				Lowell Thomas Delco Prods (batteries) m-f (see mon) C-E $7250												
				No network service		No network service m-f										
						Three star extra Sun Oil Co m-f (see mon) R&R $3000										
	Tennessee Ernie H 1/2 hr $1900			Alex Drier Int'l Harvester 53C m-f L Y&R $1500												
				No network service m-f												
	Fulton Lewis Jr co-op 298W Wash m-f L															
	Dinner Date m-f															
	Gabriel Heatter Mar Home Prod 180N m-f L			News of World Miles Labs 184W m-f L Wade $3000												
	SSCB 1/2hr $1500			One man's family Miles Labs Wade $3000												
	In the Mood m-f															
	Mr & Mrs North H			Arthur Godfrey's Talent Scouts Lipton tea 198N tu,th 10:30-11pm Slenderest												
				Best of All												
	Hawaii Calls															
	Dr. Six Gun															
	Adventure of the Abbotts															
				Perry Como Lipton tea 200N m-f T C&W 9 10:15												
				Bing Crosby co-op Frank Sinatra Ted Bates 208N C-E 9:55 10												
				Amos 'n' Andy Music Hall 6 min $1000 1/2 hr $2000												
				Brown & Williamson Tobacco Ted Bates 208N C-E 9:55 10												
				6 min $1000 1/2 hr $2000												
				R Trout Chevrolet C-E 9:55-10												
				Esso Reporter Eric Sevareid m-f 9 05 15 T												
				Edward Arnold H m-f 9 05 15 T												
				Gil Houston Show												
				Reporter's r'dup Var 9:30-10												
				Musical Almanac												
				Distinguished Artists CBC												
				Virgil Pinkley H co-op												
				UN Highlights m-f												
				Dance orchestra Var m-f												
				News of World Morgan Beatty Wash												
				No network service												
				News & analysis co-op m-f												
				Dance bands Var m-f												

TUESDAY

7:00 PM	7:15 PM	7:30 PM	7:45 PM	8:00 PM	8:15 PM	8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM
				No network service m-f 6-6:30												
				Bill Stern Anheuser-Busch: budweiser beer m-f (see mon) D'Arcy												
				George Hicks co-op N m-f L												
				John Vandercook CIO m-f 7:15 H J Kaufman												
				Quincy News co-op C m-f L												
				Silver Eagle General Mills 188N tu,th 7:30-55 D-F-S News Ken Maxim Sidener VanRiper												
				Jack Gregson Show tu-f 8:9 Packard Reporter R&R News Ken Maxim Sidener VanRiper												
				Sammy Kaye's Serenade Room Packard Reporter C&W Brown Derby Record Room B L&T News Ken Maxim Sidener VanRiper												
				Perry Como Lipton tea 200N m-f T C&W 9 10:15												
				Bing Crosby co-op H m-f												
				Amos 'n' Andy Music Hall 6 min $1000 1/2 hr $2000												
				Ted Bates 208N C-E 9:55 10												
				6 min $1000 1/2 hr $2000												
				R Trout Chevrolet C-E 9:55-10												
				Edward Morgan H m-f Furman Feiner Richard Rendell Commentary 10:15 25 Packard Reporter R&R Packard Reporter R&R Take 30 L&T												
				Mr Keen m-f 10 10:15 T												
				Dance Orch Var m-f L												
				Dance Orch co-op m-f 10:35-11 L												
				Singing with the Stars co-op m-f L												
				Late sports roundup C.Detr m-f L												
				Orchestra Var 11:30-55 L												
				Dance bands Var m-f L												
				News & analysis co-op m-f L												
				Virgil Pinkley H co-op												
				UN Highlights m-f												
				Dance music Var m-f L												
				News of World (Morgan Beatty) Wash L												
				No network service												

WEDNESDAY

7:00 PM	7:15 PM	7:30 PM	7:45 PM	8:00 PM	8:15 PM	8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM
				No network service m-f 6-6:30												
				Bill Stern Anheuser-Busch: budweiser beer m-f (see mon) D'Arcy												
				George Hicks co-op N m-f L												
				John Vandercook CIO m-f 7:15 H J Kaufman												
				Quincy News co-op C m-f L												
				Lone Ranger Gen Mills 370D tu,th 7:30-55 D-F-S News Ken Maxim Sidener VanRiper												
				Jack Gregson Show tu-f 8:9 Packard Reporter R&R News Ken Maxim Sidener VanRiper												
				Sammy Kaye's Serenade Room Packard Reporter C&W Brown Derby Record Room B L&T News Ken Maxim Sidener VanRiper												
				Perry Como Lipton tea 200N m-f T C&W 9 10:15												
				Bing Crosby co-op H m-f												
				Amos 'n' Andy Music Hall 6 min $1000 1/2 hr $2000												
				Ted Bates 208N C-E 9:55 10												
				6 min $1000 1/2 hr $2000												
				R Trout Chevrolet C-E 9:55-10												
				Edward Morgan H m-f Furman Feiner Richard Rendell Commentary 10:15 25 Packard Reporter R&R Packard Reporter R&R Take 30 L&T												
				Mr Keen m-f 10 10:15 T												
				Dance Orch Var m-f L												
				Dance Orch co-op m-f 10:35-11 L												
				Singing with the Stars co-op m-f L												
				Late sports roundup C.Detr m-f L												
				Orchestra Var 11:30-55 L												
				Dance bands Var m-f L												
				News & analysis co-op m-f L												
				Virgil Pinkley H co-op												
				UN Highlights m-f												
				Dance music Var m-f L												
				News of World (Morgan Beatty) Wash L												
				No network service												

THURSDAY

7:00 PM	7:15 PM	7:30 PM	7:45 PM	8:00 PM	8:15 PM	8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM
				No network service m-f 6-6:30												
				Bill Stern Anheuser-Busch: budweiser beer m-f (see mon) D'Arcy												
				George Hicks co-op N m-f L												
				John Vandercook CIO m-f 7:15 H J Kaufman												
				Quincy News co-op C m-f L												
				Silver Eagle General Mills 188N tu,th 7:30-55 D-F-S News Ken Maxim Sidener VanRiper												
				Jack Gregson Show tu-f 8:9 Packard Reporter R&R News Ken Maxim Sidener VanRiper												
				Night Watch												
				Esso Reporter Eric Sevareid m-f 9 05 15 T												
				Edward Arnold H m-f 9 05 15 T												
				Parade of Sports Var m-f L												
				Ken Banghart Ted Bates 208N C-E 9:55 10												
				Spend a Million m-f 10:15 T												
				Where Have You Been? 6:45 10												
				The World We Live In												
				Edward Morgan H m-f Furman Feiner Richard Rendell Commentary 10:15 25 Packard Reporter R&R Front & Center 10:30 11												
				Mr Keen m-f 10 10:15 T												
				Dance Orch Var m-f L												
				Dance Orch co-op m-f 10:35-11 L												
				Singing with the Stars co-op m-f L												
				Late sports roundup C.Detr m-f L												
				Orchestra Var 11:30-55 L												
				Dance bands Var m-f L												
				News & analysis co-op m-f L												
				Virgil Pinkley H co-op												
				UN Highlights m-f												
				Dance music Var m-f L												
				News of World (Morgan Beatty) Wash L												
				No network service												

FRIDAY

7:00 PM	7:15 PM	7:30 PM	7:45 PM	8:00 PM	8:15 PM	8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM
				No network service m-f 6-6:30												
				A Jackson news Metropolitan Life m-f (see mon) Y&R												
				Lowell Thomas Delco Prods m-f (see mon) Campbell-Ewald												
				No network service m-f												
				Three star extra Sun Oil Co m-f (see mon) R&R												
				No network service m-f												
				Alex Drier Int'l Harvester m-f (see mon) Y&R												
				No network service m-f												
				News of world Miles Labs m-f (see mon) Wade												
				One man's family Miles Labs Wade												
				Tennessee Ernie H 1/2 hr $1900												
				Fulton Lewis Jr co-op 298W Wash m-f L												
				Dinner Date m-f												
				Gabriel Heatter Mar Home Prod 180N m-f L												
				SSCB 1/2hr $1500												
				In the Mood m-f												
				Crime Photographer Doug Edwards AnTob pall mall 8:25 10 SSCB $550												
				Arthur Godfrey Show tu-f 8:9 Packard Reporter R&R News Ken Maxim Sidener VanRiper												
				Perry Como Lipton tea 200N m-f T C&W 9 10												
				Bing Crosby co-op H m-f												
				Amos 'n' Andy Music Hall 6 min $1000 1/2 hr $2000												
				Robert Trout Chevrolet C-E 9:55-10												
				Esso Reporter Eric Sevareid m-f 9 05 15 T												
				Edward Arnold H m-f 9 05 15 T												
				Gil Houston Show												
				Search that Never Ends												
				Family Theatre												
				Gillette Cavalcade of Sports boxing: Rocky Marciano vs. Ezzard Charles Mar Garden 208N Tu 10:15 Maxon $40,000												
				Dance Orchestra Var												
				Sports Highlights												
				Virgil Pinkley H co-op												
				UN Highlights m-f												
				Dance music Var m-f L												
				News of World (Morgan Beatty) Wash L												
				No network service												
				News & analysis co-op m-f L												
				Dance bands Var m-f L												

SATURDAY

7:00 PM	7:15 PM	7:30 PM	7:45 PM	8:00 PM	8:15 PM	8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM
				Pan American Union Wash												
				Bob Flanegan sports co-op 145N												
				Sports Afield with Bob Edge												
				At Ease												
				Diner at the Green Room												
				ABC Late News 8 8:05												
				Dancing party 8:05-10												
				Lou Cioffi N Sports Roundup Var Capitol Cloakroom Wash												
				Allan Jackson Chatter at 12m 2:25 55 C-E $550												
				Make Way for Youth H												
				Gangbusters H												
				Gunsmoke Liggett & Myers 208N C&W $3250												
				Juke Box Jury H												
				John T Flynn World Traveler Report from Washington Wash Basil Heatter Commentary												
				True or False Tim Moore's Fla												
				Parade of Sports Var												
				Parade of Sports Var												
				Lombardoland USA												
				Two for the Money P Lorillard old golds 208N LAN $4000												
				Saturday Night Country Style 208N C-E $550												
				Allan Jackson Chatter at 12m 9:55 11 C-E $550												
				Ozark Jubilee Red Foley & Cousin Pearl Variety Show Ozark Jubilee Ranch Orchestra Maxon $40,000												
				Saturday night country style (cont'd)												
				Orchestra Var												
				Dance Orch												
				Chicago Theatre of the air												
				Statler Orchestra												
				Strictly from Dixie												
				News from NBC N H V Kaltenborn co-op												
				Thy Kingdom Come												
				NBC Travel Bureau												
				College Quiz Bowl												
				Boston Symphony Orchestra Boston												
				Boston Symphony Orchestra (cont'd)												
				Grand Ole Opry WSM Inc. broadcasts the Grand Ole Opry from Ryman Auditorium, Nashville TN 650N 7:30 102 stns co-op Ext $5000												
				Tex Williams Show												
				Pee Wee King co-op												
				News Globe Trotter												
				News Airmen of Note H												
				News Dance band Var												
				Dance music Var												
				News co-op m-f												
				No network service												

Notes and explanations to help you use this chart

COSTS cover talent and production only, do not include commercials or time charges. They are gross (including agency commission) to the client. All costs weekly unless otherwise designated (costs for across-the-board programs are listed on Monday). TIME is Eastern (including repeat time), for Eastern Standard.

CITY ABBREVIATIONS: C, Chicago; Cinc, Cincinnati; D, Detr, Detroit; H, Hollywood; Minneapolis; N, New York; Rich, Richmond; St L, St. Louis; Wash, Washington, D C; Var, various

OTHER ABBREVIATIONS: all, alternate; m, midnight; n, noon; pr, products; r, repeat

Adolph's, Erwin, Wasey: CBS, alt F 10:45-11 am
Acro Mayflower Transit, Sidener & Van Riper: ABC, alt F 10:30-45 pm; M, W, alt F 10:30-45 pm; Tu, Th 10:45-11 pm
Affl., Burnham, Feiner, ABC, M F 10:10-15 pm
Allis-Chalmers, B B Gitzing, NBC, Sat 12-12:30 pm
Amana Refrig., Maury, Lee & Marshall: CBS, Tu 8-8:30 pm
Amer. Dairy, Campbell-Mithun: NBC, Th 8:30-9 pm
Amer. Home Prods., John P. Murray: CBS, M-F 12:30-1 pm; NBC, alt days 8:5-15 pm; 5:30 pm MBS; W, W, F 9:45 pm
Amer. Oil Co., Jos. Katz: CBS, M-F 7:45-8 pm
Amer. Safety Razor, McCann-Erickson: ABC, Sun 9-9:15 pm
Amer. Tobacco, BBDO: CBS Sun 2-7:10 pm; CBS, W F 8:25 30 pm; NBC, W 9:30 10 pm
Anheuser-Busch, D'Arcy: ABC, M F 6:30-45 pm
Armour, Henri, Hurst & McDonald: CBS, M-F 12:15 1; 5:15 pm
Assemblies of God, W F. Bennett: ABC, Sun 10:30 11 pm
Bankers Life & Casualty, Grant Schaenen & Baker: ABC Sun 10-10:15 pm; MBS alt T 7:30-45 pm
Bayuk Cigars, Ali: Sun 2-2:15 pm
Bell Telephone, Ayer: NBC, M 9:30 pm
Beltone, Olian & Bronner: ABC, Sun 6:10-30 pm; MBS, alt T 7:30-45 pm
Billy Graham, W F Bennett: ABC, Sun 3:30-4 pm
Bristol-Myers, DFSB: CBS, F 8:30-45 pm; M, W, alt F 10:30-45 pm
Brown & Wmsn, Bates: NBC, W 7:30-35 pm
Calgon, Weiman, McCleod & Freer: NBC, Sat 10:10 n 11 am
Campana Sales Co., Wallace-Ferry-Hanly: CBS, M-F 10 15:30 am (alt days)
Carnation, Erwin, Wasey: ABC, M-F 10 15-11 pm
Carter Prods., Bates: NBC, M, Tu, F 8:15-9 pm (alt wks); CBS, Sat 10:30-45 am
CBS-Columbia, Bates: CBS, alt Sun 7:30-8 pm
Chevrolet Motor, Campbell-Ewald: CBS, Sat 2:25 pm 3 3:30 pm; Sun 9:30 10 am; 2:30-35 pm; 5:55 pm, M 9:5 10 pm
Christian Sc. Monitor, Walton Butterfield: ABC, M-F 7:25 30 am
Church of Christ, Martin & Co.: ABC, Sun 1-1:30 pm
CIO, Henry J Kaufman: ABC, M F 7 7:15 pm; Cities Service, Ellington: NBC, M 9:30 10 pm
Coast Fisheries, Lynn Baker: NBC, M, W, 5:30 45 pm
Coca-Cola, D'Arcy: MBS, T, Th 7:45-8 pm; Colgate-Palm-Peet, Kenyon & Eckhardt: ABC, alt W 8:15:30 pm
Consolidated Cosmetics, Frank D Dugan: CBS' M 8:15:30 pm
Continental Bak. Bates: CBS, M-F 11:30-45 am
Crawford, Camp: ABC, Sun 5-5:30 pm
Credit Union, JWT: MBS, Tu 9:55-10 pm; Sun 7:55-8 pm
Helena Curtis, G Best: CBS, 11:30-45 am
Dave Bibb Studeats, Wm. Gleeson: MBS, Sun 11-11:15 am
Delco Prods, C S: CBS, M F 6:15 7 pm
Deluxe Motor, BBDO: NBC, W 9:30 10 pm
Dodge, Grant: NBC Th 8-8:30 pm
Esso Standard Oil, Marschalk & Pratt: MBS M F 9:30 10 pm
Exquisite Form, Grey: CBS, alt T 8:45-9 pm
Firestone, Sweeney & James: ABC, M 8:30-8 pm
Florida Citrus Commission, JWT: MBS, M-F 11-11:15 am, M, W, F 9:55-10 pm (Multi-Message plans)
Ford Motor, JWT: CBS M, W, F 7:45-8 pm
General Foods, B&B: CBS, M-F 12:15 15 pm; 2-2:30 pm; Sun 2:2:30 pm; Sat 1:55 2 pm, B&B
General Mills, D F S: ABC, M, W, F 9:30-35 pm, 4:25 30 pm, 7:30-55 pm; Knox-Reeves: ABC M W F 10:25 15 am
General Motors, Kudner: CBS' M 8:30 45 pm
Frigidaire, FC&B: CBS, Tu, Th, alt F 10:30-45 pm
Gillette, Maxon: NBC F 10 pm to conc)
Glamorene, Ruthrauff & Ryan: CBS, alt F 10:10:15 am
Goodrich, Kudner: ABC, Sun 5:30-6 pm
Gospel Blessg, B. H. Alber: ABC, Sun 6-6 pm
Hall Bros., FC&B: CBS, Sun 6:30-7 pm
Thos. Hamm Brewing, Campbell-Mithun: CBS, Tu, Th 7:45-8 pm
Hawaiian Pineapple, N W Ayer: CBS F 4:30-45 pm
Healing Waters, Inc., White Adv.: ABC, Sun 2-2:30 pm
Hunt Club Dog Food, Moser & Cotins: CBS, Sat 10:45 am
Int'l Harvester, Y&R: NBC, M-F 7-7:15 pm
Junket Fds., McCann-Erickson: ABC, Tu-F 11-11:15 am
Kellogg Co., Leo Burnett: CBS, Th, Th 3:15:30 pm; CBS, M, W, F 10:45-11 am; MBS, M, W, F 5:30 55 pm
Ken-L Ration, Wallace-Thompson: CBS, Sun 12:30-45 pm; 1:55 2 pm; M-F 7:30-45 pm; M-F 10:45 am 12:15 30 pm; 2:2:30 pm; 5:55 pm
Kraft Foods Co., J Walter Thompson: CBS, Sun 1:30-55 pm; M-F 11:30-45 am; 12:15 30 pm; 2:2:30 pm; 5:55 pm
Lemon Prods Advisory Board, McCann Erickson: MBS M-F 8-8:30 pm
Lettuce, Inc., John Cuban: MBS, T, Th 11:30-45 am
Lever Bros., McCann Erickson: CBS, M, W, alt F 11:15 11:45 am; CBS M, W Th 2:15:30 pm
Lewis-Howe, Ruthrauff & Ryan: TWF 10 10:15 am
Liggett & Myers (Chesterfield), Cunningham & Walsh: NBC, Tu 8:30-9 pm; CBS, Sat 8:30 pm
Thos. J. Lipton, Y&R: CBS, Mon 8:30-9 pm
Longines-Wittnauer, J. Walter Thompson: CBS, Sun 12:12:25 pm; 4 4:05 pm; 5-5:05 pm; Sat 10 10:05 am; 10 11 am; 12 12:05 pm; M-F 2:30 45 pm; Sun 2:2:30 pm
P Lorillard J&N: MBS M-F 11:15 12 n CBS Sat 10:30 am
Lutheran Laymen's League, Gotham: MBS, Sun 10:45 am
MacFadden Publs., R&R: MBS, Th, F 8 8:30 pm
Manhattan Soap (Sweetheart), Schneider, Beck & Werner: NBC, M F 4:45 5 pm
Mars, Inc., Burnett: NBC, Tu 8-8:30 pm
Metropolitan Life, Y&R: CBS M-F 8 6:15 pm
Miles Laboratories, Geyer: NBC, M-F 10:15 30 am; M-F 1:30 pm; M-F 7:30-45 pm, M-F 10 45 am
Miller Brewing, Mathison: MBS M, W, F 9:25-30 pm
Minnesota Mining & Mfg., BBDO: CBS, M, W, alt F 10 45-11 am
Musterole, Emile Wezay: CBS Sat A Sun 2:30 pm (Sun only on certain weekends during DST)
Mutual of Omaha, Bozell & Jacobs: MBS, Sun 10:45 pm
Mytinger & Casselberry, (Nutrilite), Dan B Miner: NBC Sun 5:30-6 pm
Nat'l Biscuit, Kobr: MBS Sun 5 5:30 pm
Nestle, McCann-Erickson
O'Cedar, Turner: ABC M, W F 9-10 am
Packard, R&R: CBS' M F 11 5 min daily news
Pet Milk Co., Gardner: CBS, M-F 10:10 15 am (alt days)
Pharmaco, DCSS: NBC M F 5:30-45 pm (alt days); CBS F Th 3 3:30 pm
Philco Corp., Hutchins: M F 9 10 am
Phillip Morris & Co Bine: CBS, Sun 9:30-9 pm; M, Th 11:15 30 am
Pillsbury Mills, Leo Burnett: CBS, M-Th 9:30-45 pm, M-Th 11 15 30 am
Procter & Gamble, BAR Compton, D-F-S, Y&R: CBS, M-F 11:30-12 n, 1-2 pm; 3 15 30 pm, 2:15-3 pm (alt days); MBS, M-F 3:30 4:15 pm; Biow: NBC, M-F 3 3:30 pm
Quality Goods, Grey: CBS, alt T 8:45-9 pm
Q-Tips (Cotton), Grey: NBC, alt Th 8:30-45 pm
Radio Bible Class, Stanley C. Boynton: MBS, Sun 10-10:30 am
Radio Church of God, Huntington Parnelee: ABC, Sun 12 30 1 pm
Ralston-Purina Co., Brown: ABC, Sat 10:30-11 am
Ron Coach Drugs, Nichols: NBC, T, Th 8 45-9 pm
R. J. Reynolds Tob., Esty: MBS M F 8 8:10 pm (Multi-Message plans); NBC, Sat 9:30-10 pm; Rhodes Pharm., Primple Guthrie: NBC, M, W, F 3 3:05 pm
Seaman Bros. Weintraub: ABC T, Th 10 15 45 am
Shelly Oil, Henri, Hurst & McDonald: NBC, M-Sat 9 9:15 am
A E. Staley Mfg., Ruthrauff & Ryan: CBS, M F 10 15:30 am (alt days)
Star-Kist Fds., Biegler & Davis: NBC W 10 10:15 am
Sterling Drug, D F S: ABC, M-F 10-10:25 am, NBC M, W, F 9 15 45 pm
Sun Oil Co., R&R: NBC, M-F 7-7:15 pm
Swift & Co., JWT: ABC, M F 9-10 am
Table Prods., Hoefer Dieterich & Brown: ABC, M-F 10:30 45 am
Tasti-Diet, Gardner: CBS Sat 1 15 30 pm
Toni Co., Weiss & Geller, Leo Burnett: ABC, Th, Th 9 10 am; CBS M, W, F 2:30 45 pm; Th, Th 10 15 11 am; Sun 2 30 45 pm; W, F 8 15 30 pm; NBC M, T, Th 7:15 8 pm
Van Camp Sea Food, Brisacher, Wheeler & Staff: CBS Sat 11 45 12 n
Veloz & Yolanda, Western: ABC, Sun 8:30-10 am, MBS, Sun 10:30-11 am
Whitehall Pharm. (see also Amer Home Prods.), CBS, T 9 15:30 pm
Wm. Wrigley Jr Co., R&R: CBS, Sun 6-6:30 pm; A. Meyerhoff CBS, W 8-8:30 pm

Sponsors listed alphabetically with agency and time on air

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

waiting to HEAR from you...

118,560 families weekly!

92,070 families daily!

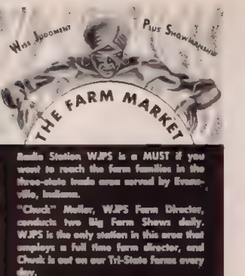
59,090 car radio families!

- WDBJ's share of the tuned-in Roanoke audience averages 51 to 59%!
- 25% of Virginia's total retail sales are made in the WDBJ area!

WDBJ Established 1924 • CBS Since 1942
AM • 5000 WATTS • 960 KC.
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*

WANT TO SELL CANADA?
One radio station covers 40% of Canada's retail sales
CFRB
TORONTO
50,000 WATTS, 1010 K.C.
CFRB covers over 1 5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.
REPRESENTATIVES
United States. Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited

MEMO FROM DEE RIVERS — re: *All time-buyers*
GEORGIA'S WEAS
and its new 50,000 watt
We're ... on 1010
1010
should be included in your Fall Budget.
COVERAGE + PRICE makes it Georgia's BEST 50,000 WATT BUY
CALL STARS NATIONAL
NEW YORK — CHICAGO
DETROIT — LOS ANGELES
SAN FRANCISCO



Radio Station WJPS is a MUST if you want to reach the farm families in the three-state trade area served by Evansville, Indiana.

"Chuck" Mueller, WJPS Farm Director, conducts two big Farm Shows daily. WJPS is the only station in this area that employs a full time farm director, and Chuck is out on our Tri-State farms every day.

Does Chuck get RESULTS? Just ask Purina Mills of St. Louis. Every farm family in the Evansville area listens daily to —

"HOME ON THE FARM"
Monday thru Saturday
4:30-6:30 A.M. • 12:15-1:00 P.M.

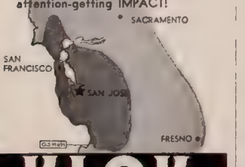
Robert J. Rohrbach, General Manager
exclusively for
The George P. Hollingbery Company

WJPS
"A RADIO IN EVERY ROOM"
Evansville, Indiana



of the
San Francisco Bay Area's
3,000,000 people are
Foreign Language Speaking!

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(Chairman of the Board)
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LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES Mr. SILLDORFF'S LATEST BUSINESS PORTRAIT IS BY . . .

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

SUNDAY

NBC	CBS	ABC	MBS
Message of Israel		Radio Bible class Radio Bible Class 295GrRap	National Radio Pulpit
	Church of the Air	Boynton $350	
Negro college choir		Voice of prophecy Voice of Prophecy 311H (exact includes ABC sun 9:30 to 10 am) Western $1500	Headlines In Perspective
Marines In Review	Salt Lake City Tabernacle Salt L. City	Frank & Ernest Davis, Bible Characters 322N Giersen $750 How Chr Science Heals Dir: Edwin A. Dyer Christian Science	News 11-11 6%
		Nbag & Provandie	Stars from Paris
The Christian in action	Invitation to learning N 11:35-12 Lat	Northwestern U Reviewing Stand	Pauline Frederick at the UN UN Assignment
	Larry LeSueur Correspondent Without Portfolio N 12:05-12:30 m-f	City By-Line Morning Edition Var m-f L	
Pan American Union Wash L	The Leading Question 12:30-55 Bennett $550	US Marine Band Wash L	Music for Relaxation
The World Tomorrow Radio Church of God 285H T HP $750	Georgo Herman news Wash L	Bill Cunningham Bost L	The eternal light
Herald of Truth Church of Christ 250N r2 2:30 cont bel	Capitol Cloakroom	Wings of Healing Century Adv	Youth Wants to Know Wash L
Martin $7500	Robert Trout Lowell Thomas 1030N 1:30-35 L C-E $550	How Chr Science Heals Dir: Edwin A. Dyer Nbag & Provandie	
Pilgrimage	Syncopation Piece N 1:35-2	Lutheran hour Lutheran Laymens League Gotham $700	University of Chicago roundtable
Wings of Healing Dr Thomas Wyatt 197H	Symphonette Lawrence Welk 1290N 2-2:30 Bennett	Basil Heatter Commentary	The Catholic hour
White $1000	New York Philharmonic (cont) 2:30-4	Bandstand USA 2:15-3 pm	Anthology
Century $1000			
US Air Force Wash L		Wonderful City N T	Weekend Sunday house party owner of the L IAT Rolling Acres shared among Arabian horse Public is per Refreshments 1-min partic $2,250
Hour of decision Billy Graham 255TV Lat	New York Philharmonic (cont) 4-5:30	Have a Heart Lar L	
W Bennett $2000			
	Larry LeSueur Correspondent Without Portfolio N 12:05-12:30 m-f Bennett $550	Wonderful City N T	Pop the Question Lar L
Old-fashioned revival hour Gospel Broad 295H	On a Sunday Afternoon Wash L AT 4-5:55	Weekend Sunday house party owner of the Rolling Acres shared among Arabian horse Public is per Refreshments 1-min partic $2,250	Nick Carter Lar L $1850
R H Alber $1500			Treasury Bandstand L IAT
The Evening Comes N L	Larry LeSueur Correspondent Without Portfolio N 12:05-12:30 m-f Bennett $550	Adventures of Rin Tin Tin Carl Dunning Kintzer & Casselberry K&E $1000	Inheritance Dykes L AT
Greatest Story Ever Told Overbrook 7:15 28N Kudner $4500	On a Sunday Afternoon (cont'd) Robert Trout Chevrolet N 5:55 C-E	True detective mysteries L $2000	Nutrilite Show (5 min. Dan) Kintzer & Casselberry Dan B. Miner $5000

MONDAY

NBC	CBS	ABC	MBS
My true story Sterling Drug Never quite er ing for power 250N m-f 10-10 25 D-F-S $4200	Godfrey" 90 min Pet Milk, Gardne Morey, Pillsbu B&B (cont from 10:10 - Campana Sales Wash 5 min 10:15 30 alt da		
Whisper's streets Gen Mills 10 25 15 Crystallize, block 332N m-w-f K-F shr $4500	Bristol-Myers DCSS m-w alt 10 45 15		
When girl marries Carnation Co 291H m-f EW $2850	Milton Mining BBDO m-w alt 10 45 15		
Modern Romances Market Eds McC Ulrich Chem m-f Morse 5hr $575 Companion m-f Your Neighbor's Voice Ch m-f 3-City By-Line Morning Edition Var m-f	Godfrey (cont'd) Lever (episodes m-w, alt f McCann-Erickson Pillsbury Mills m-w 11 15 30 Lee Burnett Make up yr Mind Continental Bke m-f L Bates $2875 Rosemary P&G (story snow 219N m-f B&B $2700	Florida Calling Fla Citrus Comm 560Fla m-f JWT H Engle news Kraft Eds m-f L Queen for a day P Lorillard old golds cigs 510H m-f ap 11 45-12 L&N shar $5500	Cecil Brown news co-op m-f L Carl Warren's Guest Time m-f T F Singiser news Kraft Eds m-f L NL&B Johnny Olsen Show m-f L
		Strike it rich Colgate, Lato col Palm Dental prep 200N m-f 10 2 pm Esty $3500 Phrase that pays CPP shar ref 193N m-f 5:30 L Esty m-f $2500 Second Chance m-f L The Three Plant	Mary Margaret McBride Dr Ross Snyder Gumbinner 30 10 45 am N V. Peale m-f 10 45 11 Joyce Jordan MD m-f L Doctor's Wife m-f L Break the Bank Miles Labs 165H m-f Wade $4200
Pan American Union Wash L	Valentino N m-f L	Break the Bank Miles Labs Wade (see NBC)	
The World Tomorrow Radio Church of God 285H T HP $750	Luncheon with Frank Farrell N m-f L 12 15-30	Capitol comment Kraft Eds m-f L 11 30-12 30	
Herald of Truth Church of Christ 250N r2 2:30 cont bel	No network service m-f	Down at Holmesy's Ch m-f L	No network service m-f
Martin $7500		No network service m-f 12 30-1	
Pilgrimage			
Wings of Healing Dr Thomas Wyatt 197H	Paul Harvey news co-op C m-f L	Read of Life PAG (ivory soap m-f (see mon) Compton $3250	Cecil Brown news co-op m-f L
White $1000	Ted Malone co-op 153N m-f L	Ma Perkins PAG oxydol m-f (see mon) 165N m-f L D-F-S $3250	Luncheon at Sardi's Sardi's co-op m-f L
Century $1000	No network service m-f	Young Dr Malone PAG crisco joy m-f (see mon) 155N m-f L Compton $2850	Ted Steele m-f L co-op
		Guiding light PAG dus ivory m-f (see mon) 132N m-f L Compton $3000	
US Air Force Wash L		2nd Mrs Burton Armour m-f (see mon) 206N m-f L HH&Mc $3000	Cecil Brown news co-op m-f L
Hour of decision Billy Graham 255TV Lat	New York Philharmonic (cont) 4-5:30	Perry Mason PAG tide m-f (see mon) 265N m-f L B&B $3500	Luncheon with Lopez m-f L Sam Hayes news Kraft Eds m-f L 2:25-30
W Bennett $2000		Nora Drake: Bristol-Myers DCSS, Toni W&G $3000	Wonderful City m-f L $3000 w
		Brighter day PAG (hill cheer m-f (see mon) 306N m-f L Y&R $2850	
Old-fashioned revival hour Gospel Broad 295H	Larry LeSueur Correspondent Without Portfolio N 12:05-12:30 m-f Bennett $550	Latin Quarter Matinee N 4-4 25 L Betty Crocker Gen Mills m-f 4 25 30 (see 2:30 mon)	No network service m-f
R H Alber $1500	On a Sunday Afternoon (cont'd) Robert Trout Chevrolet N 5:55 C-E		Treasury Bandstand L IAT
The Evening Comes N L	Larry LeSueur Correspondent Without Portfolio N 12:05-12:30 m-f Bennett $550	Adventures of Rin Tin Tin Carl Dunning Kintzer & Casselberry K&E $1000	Inheritance Dykes L AT
Greatest Story Ever Told Overbrook 7:15 28N Kudner $4500	On a Sunday Afternoon (cont'd) Robert Trout Chevrolet N 5:55 C-E	True detective mysteries L $2000	Nutrilite Show (5 min. Dan) Kintzer & Casselberry Dan B. Miner $5000

TUESDAY

NBC	CBS	ABC	MBS
My true story Sterling Drug Never quite er ing for power 250N m-f 10-10 25 D-F-S $4200	Godfrey" 10 11 30 Pet Milk, Garden Morey, Pillsbu B&J (cont from 10:10 - Campana Sales Wash 5 min 10:15 30 alt da		
Whisper's streets Gen Mills 10 25 15 Crystallize, block 332N m-w-f K-F shr $4500	Bristol-Myers DCSS m-w alt 10 45 15		
When girl marries Carnation Co 291H m-f EW $2850	Milton Mining BBDO m-w alt 10 45 15		
Modern Romances Market Eds McC Ulrich Chem m-f Morse 5hr $575 Companion m-f Your Neighbor's Voice Ch m-f 3-City By-Line Morning Edition Var m-f	Godfrey (cont'd) Lever (episodes m-w, alt f McCann-Erickson Pillsbury Mills m-w 11 15 30 Lee Burnett Make up yr Mind Continental Bke m-f L Bates $2875 Rosemary P&G (story snow 219N m-f B&B $2700	Florida Calling Fla Citrus Comm 560Fla m-f JWT H Engle news Kraft Eds m-f L Queen for a day P Lorillard old golds cigs 510H m-f ap 11 45-12 L&N shar $5500	Cecil Brown news co-op m-f L Carl Warren's Guest Time m-f T F Singiser news Kraft Eds m-f L NL&B Johnny Olsen Show m-f L
		Strike it rich Colgate, Lato col Palm Dental prep 200N m-f 10 2 pm Esty $3500 Phrase that pays CPP shar ref 193N m-f 5:30 L Esty m-f $2500 Second Chance m-f L The Three Plant	Mary Margaret McBride Dr Ross Snyder Gumbinner 30 10 45 am N V. Peale m-f 10 45 11 Joyce Jordan MD m-f L Doctor's Wife m-f L Break the Bank Miles Labs 165H m-f Wade $4200
Pan American Union Wash L	Valentino N m-f L	Break the Bank Miles Labs Wade (see NBC)	
The World Tomorrow Radio Church of God 285H T HP $750	Luncheon with Frank Farrell N m-f L 12 15-30	Capitol comment Kraft Eds m-f L 11 30-12 30	
Herald of Truth Church of Christ 250N r2 2:30 cont bel	No network service m-f	Down at Holmesy's Ch m-f L	No network service m-f
Martin $7500		No network service m-f 12 30-1	
Pilgrimage			
Wings of Healing Dr Thomas Wyatt 197H	Paul Harvey news co-op C m-f L	Read of Life PAG (ivory soap m-f (see mon) Compton $3250	Cecil Brown news co-op m-f L
White $1000	Ted Malone co-op 153N m-f L	Ma Perkins PAG oxydol m-f (see mon) 165N m-f L D-F-S $3250	Luncheon at Sardi's Sardi's co-op m-f L
Century $1000	No network service m-f	Young Dr Malone PAG crisco joy m-f (see mon) 155N m-f L Compton, Blow Guiding light PAG dus ivory m-f (see mon) 132N m-f L Compton $3000	Ted Steele m-f L co-op
		2nd Mrs Burton Armour m-f (see mon) 206N m-f L HH&Mc $3000	Luncheon with Lopez m-f L Sam Hayes news Kraft Eds m-f L 2:25-30
US Air Force Wash L		Perry Mason PAG tide m-f (see mon) 265N m-f L B&B $3500	
Hour of decision Billy Graham 255TV Lat	New York Philharmonic (cont) 4-5:30	Nora Drake: Bristol-Myers DCSS, Toni W&G $3000	Wonderful City m-f L $3000 w
W Bennett $2000		Brighter day PAG (hill cheer m-f (see mon) 306N m-f L Y&R $2850	
Old-fashioned revival hour Gospel Broad 295H	Larry LeSueur Correspondent Without Portfolio N 12:05-12:30 m-f Bennett $550	Latin Quarter Matinee N 4-4 25 L Betty Crocker Gen Mills m-f 4 25 30 (see 2:30 mon)	No network service m-f
R H Alber $1500	On a Sunday Afternoon (cont'd) Robert Trout Chevrolet N 5:55 C-E		Treasury Bandstand L IAT
The Evening Comes N L	Larry LeSueur Correspondent Without Portfolio N 12:05-12:30 m-f Bennett $550	Adventures of Rin Tin Tin Carl Dunning Kintzer & Casselberry K&E $1000	Inheritance Dykes L AT
Greatest Story Ever Told Overbrook 7:15 28N Kudner $4500	On a Sunday Afternoon (cont'd) Robert Trout Chevrolet N 5:55 C-E	True detective mysteries L $2000	Nutrilite Show (5 min. Dan) Kintzer & Casselberry Dan B. Miner $5000

WEDNESDAY

NBC	CBS	ABC	MBS
My true story Sterling Drug Never quite er ing for power 250N m-f 10-10 25 D-F-S $4200	Godfrey" 10 11 30 Pet Milk, Garden Morey, Pillsbu B&J (cont from 10:10 - Campana Sales Wash 5 min 10:15 30 alt da		
Whisper's streets Gen Mills 10 25 15 Crystallize, block 332N m-w-f K-F shr $4500	Bristol-Myers DCSS m-w alt 10 45 15		
When girl marries Carnation Co 291H m-f EW $2850	Milton Mining BBDO m-w alt 10 45 15		
Modern Romances Market Eds McC Ulrich Chem m-f Morse 5hr $575 Companion m-f Your Neighbor's Voice Ch m-f 3-City By-Line Morning Edition Var m-f	Godfrey (cont'd) Lever (episodes m-w, alt f McCann-Erickson Pillsbury Mills m-w 11 15 30 Lee Burnett Make up yr Mind Continental Bke m-f L Bates $2875 Rosemary P&G (story snow 219N m-f B&B $2700	Florida Calling Fla Citrus Comm 560Fla m-f JWT H Engle news Kraft Eds m-f L Queen for a day P Lorillard old golds cigs 510H m-f ap 11 45-12 L&N shar $5500	Cecil Brown news co-op m-f L Carl Warren's Guest Time m-f T F Singiser news Kraft Eds m-f L NL&B Johnny Olsen Show m-f L
		Strike it rich Colgate, Lato col Palm Dental prep 200N m-f 10 2 pm Esty $3500 Phrase that pays CPP shar ref 193N m-f 5:30 L Esty m-f $2500 Second Chance m-f L The Three Plant	Mary Margaret McBride Dr Ross Snyder Gumbinner 30 10 45 am N V. Peale m-f 10 45 11 Joyce Jordan MD m-f L Doctor's Wife m-f L Break the Bank Miles Labs 165H m-f Wade $4200
Pan American Union Wash L	Valentino N m-f L	Break the Bank Miles Labs Wade (see NBC)	
The World Tomorrow Radio Church of God 285H T HP $750	Luncheon with Frank Farrell N m-f L 12 15-30	Capitol comment Kraft Eds m-f L 11 30-12 30	
Herald of Truth Church of Christ 250N r2 2:30 cont bel	No network service m-f	Down at Holmesy's Ch m-f L	No network service m-f
Martin $7500		No network service m-f 12 30-1	
Pilgrimage			
Wings of Healing Dr Thomas Wyatt 197H	Paul Harvey news co-op C m-f L	Read of life PAG (ivory soap m-f (see mon) Compton $3250	C Foster news co-op Bost m-f L
White $1000	Ted Malone co-op 153N m-f L	Ma Perkins PAG oxydol m-f (see mon) 165N m-f L D-F-S $3250	Luncheon at Sardi's Sardi's co-op m-f L
Century $1000	No network service m-f	Young Dr Malone PAG crisco joy m-f (see mon) 155N m-f L Compton, Blow Guiding light PAG dus ivory m-f (see mon) 132N m-f L Compton $3000	Ted Steele m-f L co-op
		2nd Mrs Burton Armour m-f (see mon) 206N m-f L HH&Mc $3000	Luncheon with Lopez m-f L Sam Hayes news Kraft Eds m-f L 2:25-30
US Air Force Wash L		Perry Mason PAG tide m-f (see mon) 265N m-f L B&B $3500	
Hour of decision Billy Graham 255TV Lat	New York Philharmonic (cont) 4-5:30	Nora Drake Toni Co m-f (see mon) Welss & Geller Brighter day PAG (hill cheer m-f (see mon) 306N m-f L Y&R $2850	Wonderful City m-f L $3000 w
W Bennett $2000			
Old-fashioned revival hour Gospel Broad 295H	Larry LeSueur Correspondent Without Portfolio N 12:05-12:30 m-f Bennett $550	Latin Quarter Matinee N 4-4 25 L Betty Crocker Gen Mills m-f 4 25 30 (see 2:30 mon)	No network service m-f
R H Alber $1500	On a Sunday Afternoon (cont'd) Robert Trout Chevrolet N 5:55 C-E		Treasury Bandstand L IAT
The Evening Comes N L	Larry LeSueur Correspondent Without Portfolio N 12:05-12:30 m-f Bennett $550	Adventures of Rin Tin Tin Carl Dunning Kintzer & Casselberry K&E $1000	Inheritance Dykes L AT
Greatest Story Ever Told Overbrook 7:15 28N Kudner $4500	On a Sunday Afternoon (cont'd) Robert Trout Chevrolet N 5:55 C-E	True detective mysteries L $2000	Nutrilite Show (5 min. Dan) Kintzer & Casselberry Dan B. Miner $5000

THURSDAY

NBC	CBS	ABC	MBS
My true story Sterling Drug Never quite er ing for power 250N m-f 10-10 25 D-F-S $4200	Godfrey" 10 11 30 Pet Milk, Garden Morey, Pillsbu B&J (cont from 10:10 - Campana Sales Wash 5 min 10:15 30 alt da		
Whisper's streets Gen Mills 10 25 15 Crystallize, block 332N m-w-f K-F shr $4500	Bristol-Myers DCSS m-w alt 10 45 15		
When girl marries Carnation Co 291H m-f EW $2850	Milton Mining BBDO m-w alt 10 45 15		
Modern Romances Market Eds McC Ulrich Chem m-f Morse 5hr $575 Companion m-f Your Neighbor's Voice Ch m-f 3-City By-Line Morning Edition Var m-f	Godfrey (cont'd) Lever (episodes m-w, alt f McCann-Erickson Pillsbury Mills m-w 11 15 30 Lee Burnett Make up yr Mind Continental Bke m-f L Bates $2875 Rosemary P&G (story snow 219N m-f B&B $2700	Florida Calling Fla Citrus Comm 560Fla m-f JWT H Engle news Kraft Eds m-f L Queen for a day P Lorillard old golds cigs 510H m-f ap 11 45-12 L&N shar $5500	Cecil Brown news co-op m-f L Carl Warren's Guest Time m-f T F Singiser news Kraft Eds m-f L NL&B Johnny Olsen Show m-f L
		Strike it rich Colgate, Lato col Palm Dental prep 200N m-f 10 2 pm Esty $3500 Phrase that pays CPP shar ref 193N m-f 5:30 L Esty m-f $2500 Second Chance m-f L The Three Plant	Mary Margaret McBride Dr Ross Snyder Gumbinner 30 10 45 am N V. Peale m-f 10 45 11 Joyce Jordan MD m-f L Doctor's Wife m-f L Break the Bank Miles Labs 165H m-f Wade $4200
Pan American Union Wash L	Valentino N m-f L	Break the Bank Miles Labs Wade (see NBC)	
The World Tomorrow Radio Church of God 285H T HP $750	Luncheon with Frank Farrell N m-f L 12 15-30	Capitol comment Kraft Eds m-f L 11 30-12 30	
Herald of Truth Church of Christ 250N r2 2:30 cont bel	No network service m-f	Down at Holmesy's Ch m-f L	No network service m-f
Martin $7500		No network service m-f 12 30-1	
Pilgrimage			
Wings of Healing Dr Thomas Wyatt 197H	Paul Harvey news co-op C m-f L	Read of life PAG (ivory soap m-f (see mon) Compton $3250	C Foster news co-op Bost m-f L
White $1000	Ted Malone co-op 153N m-f L	Ma Perkins PAG oxydol m-f (see mon) 165N m-f L D-F-S $3250	Luncheon at Sardi's Sardi's co-op m-f L
Century $1000	No network service m-f	Young Dr Malone PAG crisco joy m-f (see mon) 155N m-f L Compton, Blow Guiding light PAG dus ivory m-f (see mon) 132N m-f L Compton $3000	Ted Steele m-f L co-op
		2nd Mrs Burton Armour m-f (see mon) 206N m-f L HH&Mc $3000	Luncheon with Lopez m-f L Sam Hayes news Kraft Eds m-f L 2:25-30
US Air Force Wash L		Perry Mason PAG tide m-f (see mon) 265N m-f L B&B $3500	
Hour of decision Billy Graham 255TV Lat	New York Philharmonic (cont) 4-5:30	Nora Drake Toni Co m-f (see mon) Welss & Geller Brighter day PAG (hill cheer m-f (see mon) 306N m-f L Y&R $2850	Wonderful City m-f L $3000 w
W Bennett $2000			
Old-fashioned revival hour Gospel Broad 295H	Larry LeSueur Correspondent Without Portfolio N 12:05-12:30 m-f Bennett $550	Latin Quarter Matinee N 4-4 25 L Betty Crocker Gen Mills m-f 4 25 30 (see 2:30 mon)	No network service m-f
R H Alber $1500	On a Sunday Afternoon (cont'd) Robert Trout Chevrolet N 5:55 C-E		Treasury Bandstand L IAT
The Evening Comes N L	Larry LeSueur Correspondent Without Portfolio N 12:05-12:30 m-f Bennett $550	Adventures of Rin Tin Tin Carl Dunning Kintzer & Casselberry K&E $1000	Inheritance Dykes L AT
Greatest Story Ever Told Overbrook 7:15 28N Kudner $4500	On a Sunday Afternoon (cont'd) Robert Trout Chevrolet N 5:55 C-E	True detective mysteries L $2000	Nutrilite Show (5 min. Dan) Kintzer & Casselberry Dan B. Miner $5000

FRIDAY

NBC	CBS	ABC	MBS
My true story Sterling Drug Never quite er ing for power 250N m-f 10-10 25 D-F-S $4200	Godfrey" 10 11 30 Pet Milk, Garden Morey, Pillsbu B&J (cont from 10:10 - Campana Sales Wash 5 min 10:15 30 alt da		
Whisper's streets Gen Mills 10 25 15 Crystallize, block 332N m-w-f K-F shr $4500	Bristol-Myers DCSS m-w alt 10 45 15		
When girl marries Carnation Co 291H m-f EW $2850	Milton Mining BBDO m-w alt 10 45 15		
Modern Romances Market Eds McC Ulrich Chem m-f Morse 5hr $575 Companion m-f Your Neighbor's Voice Ch m-f 3-City By-Line Morning Edition Var m-f	Godfrey (cont'd) Lever (episodes m-w, alt f McCann-Erickson Pillsbury Mills m-w 11 15 30 Lee Burnett Make up yr Mind Continental Bke m-f L Bates $2875 Rosemary P&G (story snow 219N m-f B&B $2700	Florida Calling Fla Citrus Comm 560Fla m-f JWT H Engle news Kraft Eds m-f L Queen for a day P Lorillard old golds cigs 510H m-f ap 11 45-12 L&N shar $5500	Cecil Brown news co-op m-f L Carl Warren's Guest Time m-f T F Singiser news Kraft Eds m-f L NL&B Johnny Olsen Show m-f L
		Strike it rich Colgate, Lato col Palm Dental prep 200N m-f 10 2 pm Esty $3500 Phrase that pays CPP shar ref 193N m-f 5:30 L Esty m-f $2500 Second Chance m-f L The Three Plant	Mary Margaret McBride Dr Ross Snyder Gumbinner 30 10 45 am N V. Peale m-f 10 45 11 Joyce Jordan MD m-f L Doctor's Wife m-f L Break the Bank Miles Labs 165H m-f Wade $4200
Pan American Union Wash L	Valentino N m-f L	Break the Bank Miles Labs Wade (see NBC)	
The World Tomorrow Radio Church of God 285H T HP $750	Luncheon with Frank Farrell N m-f L 12 15-30	Capitol comment Kraft Eds m-f L 11 30-12 30	
Herald of Truth Church of Christ 250N r2 2:30 cont bel	No network service m-f	Down at Holmesy's Ch m-f L	No network service m-f
Martin $7500		No network service m-f 12 30-1	
Pilgrimage			
Wings of Healing Dr Thomas Wyatt 197H	Paul Harvey news co-op C m-f L	Read of Life PAG (ivory soap m-f (see mon) Compton $3250	C Foster news co-op Bost m-f L
White $1000	Ted Malone co-op 153N m-f L	Ma Perkins PAG oxydol m-f (see mon) 165N m-f L D-F-S $3250	Luncheon at Sardi's Sardi's co-op m-f L
Century $1000	No network service m-f	Young Dr Malone PAG crisco joy m-f (see mon) 155N m-f L Compton, Blow Guiding light PAG dus ivory m-f (see mon) 132N m-f L Compton $3000	Ted Steele m-f L co-op
		2nd Mrs Burton Armour m-f (see mon) 206N m-f L HH&Mc $3000	Luncheon with Lopez m-f L Sam Hayes news Kraft Eds m-f L 2:25-30
US Air Force Wash L		Perry Mason PAG tide m-f (see mon) 265N m-f L B&B $3500	
Hour of decision Billy Graham 255TV Lat	New York Philharmonic (cont) 4-5:30	Nora Drake Toni Co m-f (see mon) Welss & Geller Brighter day PAG (hill cheer m-f (see mon) 306N m-f L Y&R $2850	Wonderful City m-f L $3000 w
W Bennett $2000			
Old-fashioned revival hour Gospel Broad 295H	Larry LeSueur Correspondent Without Portfolio N 12:05-12:30 m-f Bennett $550	Latin Quarter Matinee N 4-4 25 L Betty Crocker Gen Mills m-f 4 25 30 (see 2:30 mon)	No network service m-f
R H Alber $1500	On a Sunday Afternoon (cont'd) Robert Trout Chevrolet N 5:55 C-E		Treasury Bandstand L IAT
The Evening Comes N L	Larry LeSueur Correspondent Without Portfolio N 12:05-12:30 m-f Bennett $550	Adventures of Rin Tin Tin Carl Dunning Kintzer & Casselberry K&E $1000	Inheritance Dykes L AT
Greatest Story Ever Told Overbrook 7:15 28N Kudner $4500	On a Sunday Afternoon (cont'd) Robert Trout Chevrolet N 5:55 C-E	True detective mysteries L $2000	Nutrilite Show (5 min. Dan) Kintzer & Casselberry Dan B. Miner $5000

SATURDAY

NBC	CBS	ABC	MBS
No school today Table Prods Co Beverly grout mix 815Cine Heifer, Dieterich & Brown Square patrol Relation Portra reveals 316Bl alt wk Gardener (see bel)	Larry LeSueur Longines Wit 125N 10-10 05 Gen Fds Y&R Gales Drugs 65N Hunt Chip Dug Food & Coffee 10:30-45 m-f Gardner

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



THE Beeline

DELIVERS MORE FOR THE MONEY

These five *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . *and at the lowest cost per thousand!* (SAMS and SR&D)

Beeline listeners in this independent inland market spend over $3 billion annually at retail, nearly a billion annually for food alone. *(Sales Management's 1954 Copyrighted Survey)*



McCLATCHY BROADCASTING COMPANY

ACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

RADIO BUILT STORES

(*Continued from page 82*)

more important a factor in the Felds' ad requirements as they widened their horizons to the concert field.

"Tickets for our concerts are available only at our four stores, and at the auditorium itself," says Irvin Feld. "Just before the concert, we keep an hour-to-hour record of ticket sales. If sales are slow, we throw commercials on the concert into *all* our shows. We toss away the rule book—promote long-hair concerts on Negro spiritual shows and so forth.

"You can do this sort of eleventh-hour change on a d.j. show. And it sure helps fill the seats!"

The chatter-and-music format also allows the Felds to ballyhoo their concerts and plays by having stars appear on the shows for interviews. In addition to these special interviews, the events are promoted through regular program announcements. Spiritual concerts, for example, are advertised for six days in advance. Attendance at a single concert in Griffith Stadium has reached as high as 23,000. Commercials on the summer entertainment series run for a month prior to opening night; individual plays get week-long advance promotion.

The Felds' air schedule today includes almost eight hours a week of music programing on WWDC. There are shows every day of the week, with specially heavy programing on Sunday. A 45-minute record show is aired across-the-board in the evening; a two-and-a-half-hour d.j. program is broadcast Saturdays and there are two separate half-hour Negro Spiritual broadcasts Sunday mornings. In addition, the Felds sponsor a 30-minute *Super Parade of Hits* show Sunday afternoons and run about 72 30-second announcements throughout the week.

The 30-second announcements are unusual in that they don't sell anything; instead, they give away money. The Felds have been running these "Lucky Number" announcements for the past five years, feel they're "more effective than any sales pitch could be."

"The announcements create a lot of talk about our stores and our other enterprises," Israel Feld says. "They stimulate excitement, keep our name before the public."

Lucky Number announcements involve a series of numbers read by an announcer. If a listener can match the numbers with an identical series on a dollar bill he is awarded anywhere from $50 to $500 in cash.

These announcements actually reflect the Felds' business philosophy as a whole and the principle by which they grew. "Give a person something for nothing—even if it's something of relatively low value—and you've won a customer and a friend. People are always looking for bargains. We make it a point to offer specials and premiums all the time."

A commercial on a 98c package of fireworks, for example, offered "two big free gifts that every child will want." Another commercial invited listeners to "select any two 78 rpm phonograph records or 45 rpm phonograph records" and get a "beautiful seven-inch gold luster serving dish" free. Another one involved a tv antenna "that has been sold everywhere up to $7.50," now offered at $1.69.

Response to the offers? "Better than our fondest hopes," Israel Feld says. "For example, we offered a pen and pencil set with a free blotter for $1.98 on radio. The offer was made for



whose beak holds more than his belly can . . .

That's an old Cajun saying round South Louisiana . . . . *interpret it any way you wish!* However, we want to reassure you that there're more *people* than *pelicans* in the South Louisiana area that WAFB-TV covers—some 600,000 people.

WAFB-TV has 200,000 watts to beam out your sales message not only to the 9 parishes in the Baton Rouge trade area with an annual buying income of $450,000,000—but also to many outlying South Louisiana cities, including Opelousas, New Iberia and Lafayette.



POWER?

200,000 watts. Enough to prompt one of our viewers 150 miles away to write us, and we quote: ". . . reception couldn't be clearer if we were sitting right on top of WAFB-TV!"

PROGRAMS?

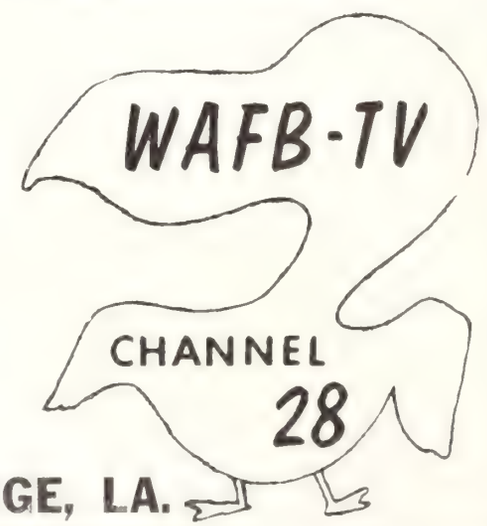
Top rated shows from ABC, CBS, and Dumont along with our own impressive local shows keep folks in this rich market area watching from sign-on to sign-off!



To put your sales message across to the non-pelican population of South Louisiana, get the facts you need from:

ADAM J. YOUNG, JR., INC.
National Representative

TOM E. GIBBENS,
Vice President & Gen. Mgr.



BATON ROUGE, LA.



ME? A HOG CALLER? (HEAVEN FORBID!)

SAYS MR. T. V. McREACH

Of course not! T. V. McReach is a well-bred fellow, with a carefully modulated voice and exquisite manners. But old-timers hereabouts remember the old McReach family of North Texas.

His father, Old Man McReach, was the champion hog caller in the area. And from McReach, senior, young T. V. got a basic philosophy: "If you can be heard far enough, if you call convincingly, and if you offer something they want, you can count on them to come."



You do all three with WFAA-TV's Long Reach (274,000 watts). **And get this:** TV sets in this rich market have increased 33.8%* in the last twelve months.

"This is worth looking into," says T. V. McReach.

Get the details from your Petry man.

*Broadcasting-Telecasting December 6, 1954

Channel 8

WFAA-TV
DALLAS
NBC — ABC — DUMONT

RALPH NIMMONS, Station Manager
EDWARD PETRY & CO., National Representative
Television Service of The Dallas Morning News

a six-week period on WWDC only. We sold 10,000 sets as a result."

Special offers on radio even help sell concert tickets for the Felds. Anyone who purchases an advance ticket for a spiritual concert, for instance, can get a spiritual song book for 25c. When the Felds book a summer season of plays, ballets and concerts at the Carter Barron Amphitheatre, they promoted "Value Books" of season tickets for weekday nights. The books contained coupons good for free seats adjacent to the paid seat.

The Felds sold out their complete stock of Value Books in two weeks.

"Radio gives excitement and urgency to our offers," Irv Feld believes. "When a person hears a d.j. or announcer talking about a special deal, he wants to go out and get it right away. It's especially effective when the d.j. himself does the pitch."

★ ★ ★



SPOT RADIO'S PUSH

(*Continued from page* 39)

lions of dollars worth of brand-name merchandise."

The main body of the presentation makes a number of basic points about spot radio's size and scope:

1. Spot radio can handle easily the six biggest assignments admen can assign to it: seasonal sales campaigns, sectional promotions to fit distribution patterns, supplementary campaigns to backstop other advertising, supporting push for sampling or test campaigns, saturation drives, and raising the level of product acceptance.

2. Spot radio, says the SRA, is "as big as all of America — penetrating everywhere." Highlight facts: one or more radios in over 98% of U. S. homes; an average today of two-and-a-half radio sets per family; almost three hours of listening per home per day; radios in over 29,000,000 autos; continuing sales of radio sets in tv areas.

3. Spot radio's great flexibility and wide range of local program buys mean that advertisers can use it to achieve greatest advertising efficiency, particularly where brand preference or local tastes vary widely. The presentation punches home this example: "In Columbus, Ohio, 18.2% of the families buy corned beef hash. But in the nation's capital, the percentage is more than double. On the other hand, in Washington only 19% are dog owners while Phoenix has more than double that percentage."

Urges the SRA:

"Don't spread yourself so thin that your budgets become ineffectual. Reduce the number of media. Enlarge your use of the *only* one that is virtually 100% national in coverage — spot radio—and make sure all your prospects hear you plainly, over and over, exactly where you want and when you want."

The RAB: According to is president, Kevin B. Sweeney, the Radio Advertising Bureau will play a major role in promoting spot radio in 1955.

An increased percentage of the industry group's over-$750,000 budget this year is now slated to go into a series of spot radio presentations based on original research projects conducted by RAB. As outlined to SPONSOR, these projects will include a series of comparisons between radio

ON THE AIR FROM 7A.M. TO 1A.M.

basic CBS shows + top ABC shows
+ ST. LOUIS' FAVORITE PERSONALITIES



ED WILSON
4:15 — 5:00 P. M.



TOM DAILEY
12:30 — 1:00 P. M.



GIL NEWSOME
5:00 — 5:30 P. M.

= =

UNBEATABLE ENTERTAINMENT
AND

ZOOMING SALES

FOR YOU

you'll sell more...

in St. Louis on channel **4**

1,560,000 POPULATION
100,000 WATTS — OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.

KWK-TV

CBS TELEVISION NETWORK

and other media, such as newspapers, magazines and television. RAB also plans to explore further the influence of radio in consumer brand selections, the number of housewives who tune their car radios on the way to marketing and the cumulative effects of radio program audiences.

Such research is expected to provide considerable industry ammunition for spot radio. Earlier checkups by RAB, when it was BAB, have shown, for example, that 21 spot announcements per week in radio in the 185 largest metro markets can reach 43% of the population an average of 2.3 times per week—a total of 31,800,000 weekly impressions at a year-long cost of some $2,000,000 by today's rates.

RAB is currently putting the finishing touches on the first of its new spot presentations, "Spot Radio vs. Newspapers." A few weeks ago, it was previewed for 95 executives from the 13 major rep firms that are RAB members.

This presentation, as outlined briefly by the RAB's Dave Kimble, is "specifically slanted at air clients with selective marketing problems." By this, Kimble means such industry categories as soft drinks, food brands, seasonal products and the like that face local-level competition ranging from practically nothing to the stiffest kind of product rivalry.

For such clients, the RAB presentation states, spot radio is an ideal medium. As compared with newspapers; spot radio offers advertisers the advantage of greater flexibility, more thorough market coverage, memorability and lower cost-per-1,000.

Apart from its upcoming presentations, RAB is promoting spot radio through other channels as well. The industry group has been working closely with the semi-social Radio and Television Executives Society in organizing a weekly series of spot seminars attended by New York agencymen. This spring, RAB will also take over most of the duties of Crusade for Spot Radio, an offshoot of the SRA, and expects to assign as many as nine contact men to call on air clients with spot radio presentations.

1955 sales tactics: Among most of the larger reps, the emphasis in daily selling and periodic presentations this year will be on radio's traditional values, although a considerable effort will be made to tailor spot radio campaigns for particular client needs.

Some special projects, however, are in the works:

Henry I. Christal: In 1953 this rep firm sponsored a valuable survey of radio use in tv markets. Field work was done by Alfred Politz. The study showed, for example, that the majority of tv owners still looked to radio as their primary, reliable source of important news. According to Irving Gross, sales promotion manager, the rep firm now contemplates doing more studies in the qualitative aspects of spot radio. Said Gross: "We may do a special study on the use of radio in multiple-set homes to find out how much listening is missed in ordinary radio measurement."

NBC Spot Sales: The use of spot radio as a "basic advertising medium" is the theme of a current series of trade ads from this rep firm designed to reach executives at the "decision-making" level. Each ad plays up a specific "case history" use of spot radio by a well-known advertiser. As Hank Shepard, new business and promotion manager, describes the ad series, it is supposed to "pre-condition top executives and implant a more favorable attitude toward spot radio."

Spot radio campaigns of firms like Mueller's Macaroni, Anahist, Sunshine Biscuit, Pontiac, Regent Cigarettes and Esso are profiled in the ad series. Basic uses of spot radio by these firms—flexible coverage for regional advertisers; seasonal saturation campaigns during bad-weather months; spot programing that can be merchandised—are stressed.

Reprints of these trade ads are being mailed by NBC Spot Sales to a long list of management and corporation executives to broaden their impact as "door-openers" for NBC Spot salesmen.

"Nearly all of the in-person presentations we'll make in 1955 will be carefully tailor-made to the requirements of prospective clients," Shepard told SPONSOR, "but much of the 'educational' job will have been done in advance, we feel."

Katz Agency: According to Maurice



THE POWER OF POSITIVE RADIO

A new kind of programming, a new kind of listening, a new and exciting success with audiences and advertisers is yours on NBC RADIO.

POSITIVE PROGRAMMING

To its roster of great personalities heard daily, NBC RADIO adds one of America's ten most influential people, Dr. Norman Vincent Peale—*available for the first time to advertisers.*

DR. PEALE IS HEARD EACH WEEKDAY MORNING 10:05-10:15 EST.

Dr. Peale is a man who has already won an audience of over 30,000,000 homes through his regular LOOK Magazine articles, his syndicated newspaper column, his speeches and his books. His latest, THE POWER OF POSITIVE THINKING, is fast becoming the most important book of our generation—it has been #1 on best seller lists for more than two years.

Programming of important personalities who have huge followings has proven its appeal in Mary Margaret McBride's daily chats. Sold out for weekday segments, it was extended to weekends by popular demand of listeners and advertisers. Dr. Peale immediately follows Miss McBride: together they provide a programming order unmatched in day-time listening impact.

POSITIVE LISTENING

Dr. Peale each day answers questions from listeners on problems of personal, everyday life, acting as guide and counselor. Out of his rich experience and wisdom he brings inspiration to lift the heart and practical, useful steps to help in working out problems.

POSITIVE BUYING

The Norman Vincent Peale program can be of immense value to acceptable advertisers. Dr. Peale is a nationally-known figure of impressive stature and personal following. His program in NBC Radio's effective new format is available for sponsorship one to five days a week at amazingly low cost.

Here is a truly outstanding advertising opportunity...of that you can be positive. Get all the facts from your NBC Radio Network representative today.

NBC RADIO

a service of RCA



If Your Market is
MINNEAPOLIS
ST. PAUL

NOW IS THE TIME

to see your

H-R

television representative

...about choice availabilities on KEYD-TV

...you can buy maximum power at minimum cost on the Upper Midwest's new Channel 9 station

... ask your H-R man about KEYD-TV's "incentive" rates

316,000 WATTS



Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis
Represented Nationally by H-R TELEVISION, INC.

Kellner, radio sales manager, the Katz rep firm may order special Pulse studies during 1955 which show how many more listeners-per-set spot radio counts at night as opposed to daytime radio. In addition, Katz executives expect to intensify their efforts to set up generally similar disk jockey shows, with similar merchandising tie-ins, on many Katz-repped stations. Basic plan: to offer advertisers shows in several markets with similar audiences as vehicles for saturation campaigns.

From other reps and sales organizations, advertisers can expect to see a number of 1955 presentations based on various "package" plans or rate streamlining.

Here are some noteworthy examples:

Quality Radio Group: Bill Ryan, ex-BAB executive who now head's QRG's organization, recently started a round of calls on media directors of the top 20 U.S. ad agencies to spell out the group's story.

Here's the gist of what Ryan has been discussing:

1. QRG will soon be offering a series of taped nighttime radio programs aired on a "network" of approximately 36 large stations. These shows will be selected by a program screening committee that includes Dick Pack of Westinghouse, Carlos Franco of Crosley Broadcasting and Don Hamilton of WOR.

2. The same show will be aired in all of the QRG markets, although time slots may vary locally. Advertisers who buy a show on the full lineup can expect an appreciable reduction below the published rate for gross time on the individual stations.

3. One of QRG's key points is radio coverage. Although the group is not an interconnected network, its coverage—as Ryan describes it—will soon resemble one. QRG is now adding about a dozen more stations to its list; this would bring the combined coverage of the 36 stations to the level of some 90% of the U. S.

John Blair Co.: Many spot radio admen have heard about the Blair "NATSAT" plan. As of mid-January, the basic presentation for it had been shown to 34 major clients, ranging from Armstrong Cork to Vick Chemical, and to more than 90 ad agencies.

But some new NATSAT developments are simmering, and will soon be reflected in the pitches made by Blair salesmen:

1. Executives of the Blair firm are working out final details of a series of "customized" presentations which will be made to advertisers in various basic industry categories. These categories include autos, cigarettes and insurance companies. The point of these presentations: to show advertisers how NATSAT can dovetail with basic ad campaigns of various types. "We'll show an auto advertiser, for example, how NATSAT can reach his customers through more than 13,000,000 auto radios in its coverage area," explained Blair's radio sales v.p., Bob Eastman.

2. The slide presentation that's been used to sell NATSAT has been duplicated in a booklet-sized reference book which timebuyers and admen can keep on file. Also in the works: a uniform merchandising campaign which will be an integral part of the NATSAT package. "We've spent a lot of time developing one that really adds a new dimension to NATSAT," added Eastman, "and we expect to add it to our sales presentations in the near future."

At the moment, the NATSAT plan calls for 24 announcements per week per station on "around" 45 Blair-repped radio outlets (the size of the list changes occasionally). Cost: $13,718.60 per week on a year-round basis.

Avery-Knodel: Salesmen from this rep organization are currently calling on agencies to promote a price adjustment of one of their repped outlets which may set a pattern for other Avery-Knodel stations.

Called "Realistic Pricing Method," the formula is now the official rate structure of KXYZ, Houston. "RPM" ties the costs of minute announcements very closely to the station's percentage share of audience (according to Pulse studies) throughout the day.

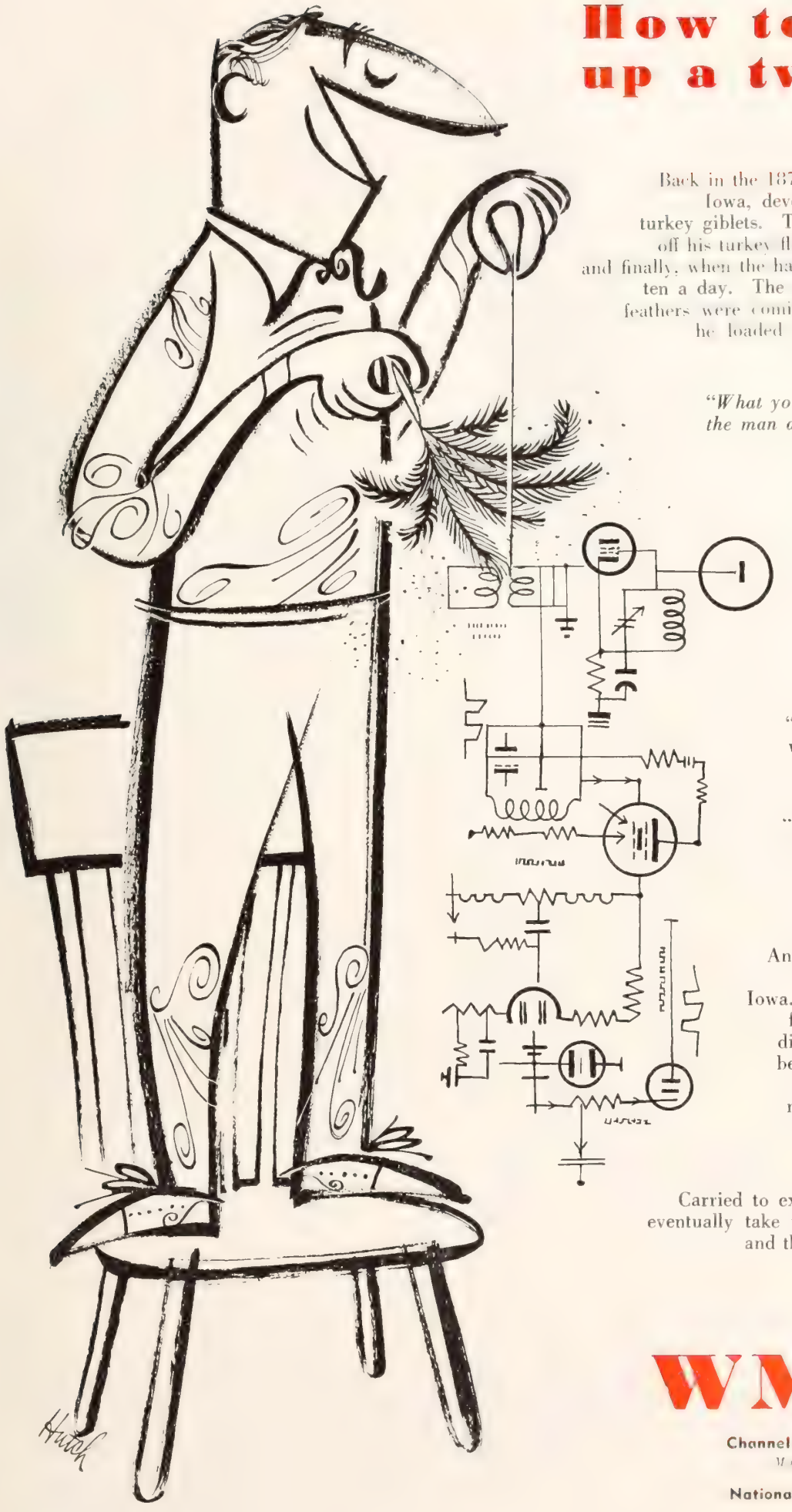
Prime time slots on KXYZ are now from 6:30 a.m. to noon, and from 5:00 to 7:00 p.m. Other times are lower-priced.

Donald Cooke: A Cooke-repped station, Rochester's WBBF, is using a new price formula which will be a feature of the rep firm's sales tactics in 1955.

"Our other stations are watching the experiment very closely," Don Cooke told SPONSOR. "If it is a success, several may change over to it. We've had plenty of interest in the plan from agencies and advertisers with whom we've discussed it."

The plan works out like this:

Advertisers are guaranteed a minimum Pulse rating of 5.0 and a 30% share of audience. The cost-per-an-



How to clear up a tv picture

Back in the 1870's a farmer near Monticello, Iowa, developed an inordinate yen for turkey giblets. To gratify it he started killing off his turkey flock, first one a day, then two, and finally, when the habit reached drug proportions, ten a day. The pile of feathers grew so high feathers were coming out of his ears; one day he loaded them all onto a wagon and headed for town.

"What you got in the wagon, bub?" the man at the store asked.

"Turkey feathers."

"Why?"

"Danged if I know. Reckon they good for anything?"

"Yup."

"What?"

"Dusters."

"What you gimme for the whole load?"

"Six bits or a turkey."

"Got any giblets on him?"

"Yup."

" 'Sadeal."

And that's how the duster industry was started in Monticello, Iowa. Today as many as 16,000 feathers per day are washed, disinfected and moth-proofed, before 80 to 200 are selected for one of the twenty different models made in Iowa and distributed all over the Western Hemisphere.

Carried to extremes, feather dusters might eventually take the place of vacuum cleaners and thereby eliminate one source of tv picture interference.

WMT-TV

Channel 2 • 100,000 watts

Mail address: Cedar Rapids

National Reps: The Katz Agency

nouncement is based on these figures.

If the rating level of a purchased time slot is below the 5.0 mark, the advertiser can select other slots until the cumulative rating adds up to 5.0.

CBS Radio Spot Sales: Said Sherril W. Taylor, sales promotion manager of CBS Radio Spot Sales:

"We feel that most of the agencies who control big broadcast billings recognize the uses to which spot radio can be put and are in favor of the medium.

"The problem of 'educating' admen to spot radio's basic values lies therefore with the client. We now have three contact men in our Sales Development team who will spend most of their time calling directly on clients — usually with the blessing of the client's agency — to discuss spot radio 'basics'."

The chief promotional weapon prepared for 1955 use by CBS spot salesmen is a slide presentation entitled "Hear Ye! Hear Ye!" Recently unveiled before 22 top General Foods executives, the presentation is earmarked for showings before clients and agency executives throughout the industry.

"Hear Ye!" parallels spot radio's role to that of the colonial Town Crier. States the presentation "In the old days, the quickest and best means of reaching lots and lots of people was the Town Crier. Then, as now, the human voice was the most effective means of communication."

In its review of spot radio's 1955 size and dimensions, the presentation points out that "in a typical week 42,880,000 homes spend an average of 20 hours and 46 minutes with radio." Also pointed up: "In homes equipped with television, radio claimed 5% more listening time in 1954 than it did the previous year." The rise in out-of-home listening (particularly in autos) is likewise cited.

The presentation departs from its broad educational mission to stress attractive spot radio buys on the 14 stations represented by CBS Radio Spot Sales. Particular stress is placed on the fact that you can reach more homes per dollar with such buys than you can in spot tv and print media.

Free & Peters: This rep firm has developed recently a "general" spot radio presentation based on an earlier F&P promotion campaign which centered on the use of radio jingles in saturation spot drives.

Titled "A Formula For Selling Americans Today," the presentation is zeroed-in on "the use of spot radio in the light of today's selling principles," according to F&P Promotion Manager Frank Woodruff.

Three main points are made:

1. Spot radio is the best advertising medium to "find 'em, tell 'em, and sell 'em," says the presentation. Spot radio, it continues, "reaches the American family at the rate of 30 hours weekly, tells them about products with a minimum of delay in preparing copy and sells them—as proved by results."

2. The use of a "central musical theme using top creative skill and top production" is recommended. Such a national musical trademark, the presentation explains, could be varied to suit the activity and type of radio audience found throughout the day. It could also be the focal point of a drive to promote spot radio campaigns to dealers and company salesmen, or used in direct consumer merchandising.

3. Spot radio's low cost-per-1,000 is highlighted in the F&P presentation as its clincher. Nighttime station breaks on the 31 F&P-represented stations "now give an advertiser 100% more impressions at less than 27% more cost than last year." ★ ★ ★

SPONSOR ASKS

(*Continued from page 73*)

on her mind! Fondly, Your ectoplasmic playmate, Marion Kirby." Marion Kirby, it seems, was the chief feminine character in a movie appearing at Warner's Downtown Theatre. However, it turned out that Marion Kirby was also the name of a real flesh-and-blood woman living in Los Angeles and her phone started ringing madly after the distribution of the letter. Highly indignant, she brought suit for invasion of privacy and defamation.

In this particular case, the parties involved in creating the promotion might have saved themselves a lot of legal trouble if they had just picked up the local telephone book to see if there was a real person by the name they were using in the somewhat scurrilous letter.

But it is not always that easy to handle the problem of fictitious names —which is one reason why radio and tv broadcasters so often run into right of privacy and defamation suits. Characters on air shows must have names; how can advertisers and broadcasters go about picking and using fictitious names and reduce the risk of being sued by live persons?

Here are the devices usually used:

1. Pick the most common name in the world, e.g. John Smith. There are so many of them that you may be safe if one sues; you can always point to another and say he is really your character.

2. Pick the most unusual tongue-twisting name you can dream up—Aloysius Felix Kensington Robespierre-Mills, for instance. This will serve nicely, unless a fellow turns up who happens to have the same name—in which case, you may really be in trouble.

3. Have a person with the name you want to use sign a release giving you the right to use his name. This is the device used by most segments of the advertising, radio and television industry, but the protection which it gives is, at best, illusory. Though such a release can sometimes help in a suit as proof of lack of malice, it affords no real protection against liability, the test of which is: Would a reasonable person conclude that the fictional character portrayed is the same person as the plaintiff?

From my investigation of this prob-





36 - 24 - 36
WOW!

KRON-TV has some impressive statistics too. Look at the way the station stacks up—

- ***Antenna Height:*** 1441 feet above sea level, the highest in San Francisco
- ***Power:*** 100 KW, the top power authorized for Channel 4
- ***Audience:*** 1,382,000 families in KRON-TV's 23 county coverage area.

It all means this: You can count on KRON-TV to give you the best and most complete coverage over the widest area of the Northern California market.

Have you heard of KRON-TV's new idea in late evening mystery programming? Get the interesting details from your Free & Peters office.

San Francisco

KRON TV

AFFILIATED WITH THE S. F. CHRONICLE AND THE NBC-TV NETWORK ON CHANNEL **4**

No. 1 in the series, "What Every Time Buyer Should Know About KRON-TV"

Represented nationally by Free & Peters, Inc.

lem, here is the device I recommend:

Invest your characters with as complete a personality and environment as you can; name the street he lives on, give names and occupations to his parents, his brothers and sisters, delineate his background and schooling, his particular habits and hobbies. In this way you can always point to dissimilarities between your show character and the actual person who believes he is being portrayed. For instance, if you can show that your character's father is alive and is in the appliance business whereas the plaintiff's father is dead and was an insurance salesman, it is convincing evidence that your fictional character is not the same person as the plaintiff.

Naturally, the more complete the depicted personality and environment the better the chances of showing dissimilarities in character; and as these differences increase so do possibilities of successfully defending lawsuits.

The traditional disclaimer about "Any resemblance being purely coincidental" run by nearly all air shows, is practically useless in legal suits of this nature; in only one reported case has it done any good.

BMI

MILESTONES

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

"Milestones" for February:

GROUNDHOG DAY—(Feb. 2)

MUSIC LINCOLN LOVED—Abraham Lincoln's Birthday (Feb. 12)

THE SPIRIT OF FREEDOM—Freedom Week (Feb 12-22)

YORKTOWN — MAGNIFICENT GAMBLE—George Washington's Birthday (Feb 22)

IN BROTHERHOOD WE PROGRESS —National Brotherhood Week (Feb. 21-28)

"Milestones" is available for commercial sponsorship—see your local stations for details

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD

TORONTO • MONTREAL

SELECT SHOW WITH CARE

By Harry R. Olsson Jr.

Rights Attorney, NBC, New York



Complete insulation can be guaranteed to sponsors and agencies against right of privacy claims and defamation suits only by the method available to escape the other ills of this world—departure from it. However, I assume we are interested primarily in less drastic steps even though they offer less complete protection.

First of all, you can obtain liability insurance (from Seaboard or Lloyd's) which provides both legal defense and indemnity against many claims. . . .

In the broadcasting industry, it is customary for the supplier of a show to insure those who use it against suits brought arising out of use of the material. You should be able to secure from anyone who supplies a show to you an indemnification provision in your contract. This provision will not serve as a shield against a privacy or defamation plaintiff: you will remain liable if the bases of liability are present. But if you make sure that your indemnitor is of good honor and willing to live up to his agreement, it will afford some protection. If not, you may be obliged not only to defend the privacy or defamation suit but also to bring suit against the indemnitor.

Use care. Use care in the selection of the type of show which you sponsor or produce. If you produce the show, make sure the script is carefully read before each broadcast by someone who is qualified; in fact, have the authors obtain qualified guidance as they work where the subject matter of the show justifies it. Get sober, responsible performers on the show who are not likely to *ad lib* foolishly.

Lastly, get your lawyer in as a preventor rather than only as a litigator. Have a staff lawyer on hand who can check your operations constantly on the spot rather than using someone who can give only offhand advice until you have something important, i.e. a pending lawsuit. Let him attend to the business of getting you the best insurance available, proper indemnities, a "clean" script while you devote your energies to the business of making your product famous. ★ ★ ★

ESQUIRE ON TV

(*Continued from page 41*)

display. The company would like to use other media like radio because of the circulation they can provide, but under its current estimated budget of $1,750,000, this could only be achieved by weakening the tv campaign: and tv, Knomark has discovered, delivers the most powerful ad jolt of all.

Fortunately for Knomark, alternate-week sponsorship has proved a practical tv arrangement for smaller clients with limited tv budgets. It alternates with Remington Rand, with whom it has a one-minute reciprocal agreement that affords each sponsor a form of week-to-week continuity.

Commercials: Knomark has decided views on the advantages of program sponsorship over participations and spot. (One of its two chief competitors, Griffin, is a participating sponsor on the *Imogene Coca Show*, while the other, Shinola, uses spot.) Program sponsorship allows for show-product identification and for integration of commercial and program, both of which strengthen the impact sought as all important by the company.

Integration is simply achieved with a panel show, particularly one that provides for the frequent introduction of new characters. In one commercial, for example, M.C. Peter Donald introduced the "next masquerader," who turned out to be announcer Rex Marshall dressed up as Mr. Esquire (he's the figure on every can of Esquire Boot Polish). After a little by-play between the two, Marshall was able to go into his sales talk easily and comfortably.

As might be expected, the commercials themselves are demonstration-type, the idea being that nothing is so convincing as seeing the shine itself. The copy is simple, direct and research-tested. Marshall's spiel in the bit mentioned above is typical:

"When you use an ordinary shoe polish, you're just laying a thick coating on the surface of the shoe. But when you lanolize your shoes with Esquire Boot Polish, its exclusive deep

$60.00 INVESTMENT
SOLD $1,500.00 in floor covering
VIA ALL-NEGRO
WSOK
NASHVILLE, TENNESSEE



With cats who know their

DIXIELAND

it's KTRK-TV, 13 to 1

Dixieland takes the beat from the leader: Houston, with its million people . . . long gone and still going.

And the hottest spots in Houston are the few left open on KTRK-TV. Programming's in the key of ABC, with KTRK-TV's local variations. It must be good, because it packs 'em in . . . audience and advertisers.

Get the pitch direct from us or from BLAIR-TV.



KTRK-TV, CHANNEL 13, THE CHRONICLE STATION, P. O. BOX 12, HOUSTON 1, TEXAS

KTRK-TV

Houston Consolidated Television Co.
General Mgr.: Willard E. Walbridge; Commercial Mgr.: Bill Bennett.
National Representatives: BLAIR-TV, 150 E. 43rd St., New York 17, N. Y.
Basic ABC

lanolizing action builds in a reserve shine. Let me show you what I mean. (A film clip then shows the process in animation.) Deep lanolizing action sends Esquire's fine ingredients deep into the leather itself . . . softening . . . preserving . . . and shining so bright you can actually see your face in it . . . just like a looking glass. So if you want your shine to be brighter . . . and to last longer . . . lanolize your shoes with Esquire Boot Polish."

Skeptics may question the effectiveness of the phrase "lanolizing action," but a recent survey showed that 24% of the respondents were able to associate it with Esquire. This was by far the highest correlation between ad slogans and polishes that turned up in the study.

Believability: Although demonstration is central to the Knomark tv sales approach, the truth is that certain parts of the story are not demonstrated. For example: how the boot polish is applied and the shine obtained. The actual shine, explains a Knomark spokesman, is directly dependent on how briskly you rub the leather with your cloth; this releases the oils that provide the gleam.

No matter how you show it, the actual shining of the shoes is work! How do you show a person getting the shine without indicating through visible action that it involves time and effort? At present the solution seems to be to forget about it.

The other demonstration omission is directly connected with the question of believability. Liquid Scuff Kote, the biggest seller in its field, according to Knomark, offers no obvious visual difficulties; reason: a basic part of its sales story is the ease of its application. It is simply daubed on to the shoe with a little bottle-contained brush. Its covering power is easily shown by Rex Marshall through the device of a board marked by a grease line. This cannot be well covered by the "ordinary" polish, but it gives no trouble to Scuf Kote.

However, it has proved impossible to *prove visually* the quality of the shine produced by Scuff Kote, for the simple reason that it takes time for the liquid polish to dry and grow lustrous. The obvious attempt was made to show Marshall applying the polish at the beginning, then returning later on in the program with the same shoe in the glistening state. But an audience questionnaire revealed that viewers suspected the shoes had been switched. Knomark concluded that it might as well stick to showing the application and the end results on two different shoes, asking the audience to believe the claim about the polish and letting it go at that.

Only with Lanol-White does Knomark solve all demonstration difficulties. In this case it is merely necessary to show a hand daubing a polish-laden cloth over the dirty surface of a lady's white pump. The covering ability of the polish, which is said to lead in sales among the whiteners, is made graphically clear. The film commercial on Lanol-White, incidentally, is a model of simplicity, directness and convincing sell. It is shot in closeup, with only hand, shoe, cloth and bottle of polish ever shown. Visually it is complete in itself. If the sound-track failed, little commercial effectiveness would be lost.

Believability is something all advertisers are concerned with, and Knomark is perennially researching consumer reactions to its ad claims. Sometimes this research turns up surprises. A consumer survey found, for example, that people accept the idea of the "miracle ingredient," Oxilan B, which "does it all for you" when you apply Scuff Kote. This, even though the consumer has little idea of what this magic gimmick is. The important thing, however, is that Oxilan B seems to be an effective selling notion.

The dream client: Knomark's unorthodoxy extends to its relations with its agency, Emil Mogul. Account man Charles "Chuck" Rothschild has handled the account since 1939, when he joined Mogul. Rothschild and Emil Mogul are frequent visitors to the company's six-story Brooklyn plant-and-office, where SPONSOR ran into them during a Cook's tour of the belt-operated factory. At Knomark they deal directly with the two owners, Sam and Al Abrams, who are president and executive vice president respectively, and young Mel Birbaum, trained in the Emil Mogul agency for his present duties as sales and ad manager.

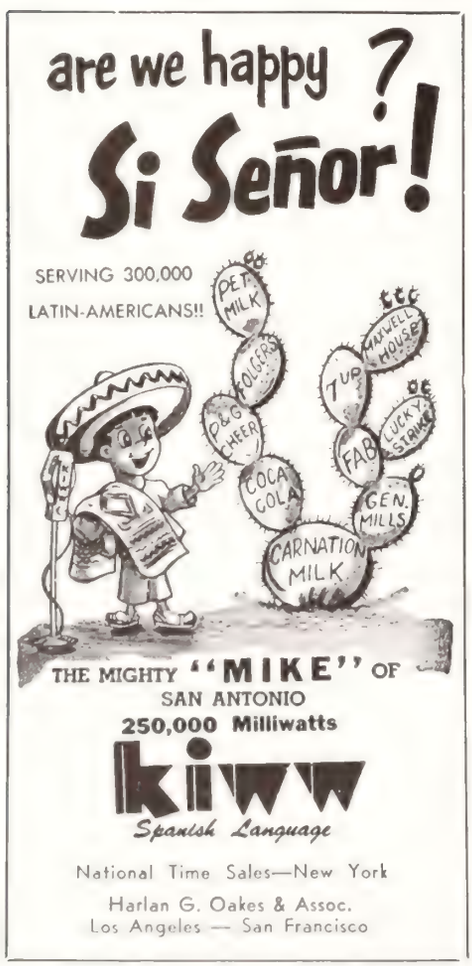
The Abrams brothers and Birnbaum regard themselves as shoe polish manufacturers rather than advertisers or showmen. So far as they are concerned, it is up to the agency to do the basic ad thinking. Many advertisers give lip service to this idea, but the Knomark high command actually practices it.

They refuse to preview a commercial before it is released. They will not look at copy or storyboard, will neither O.K. nor delete anything, will have nothing to do with sets, costumes, talent!

Instead, the first notion they have of the commercial they get when they see it in their living rooms along with family and friends. They try, in other words, to get as close an approximation of a consumer impact as it is possible for a manufacturer to receive from his own advertising.

What if the living room audition fails to please? Says Al Abrams: "Our personal taste does not count. It does not matter whether we like the commercial or not. What counts is its sales power." This may be open to legiti-

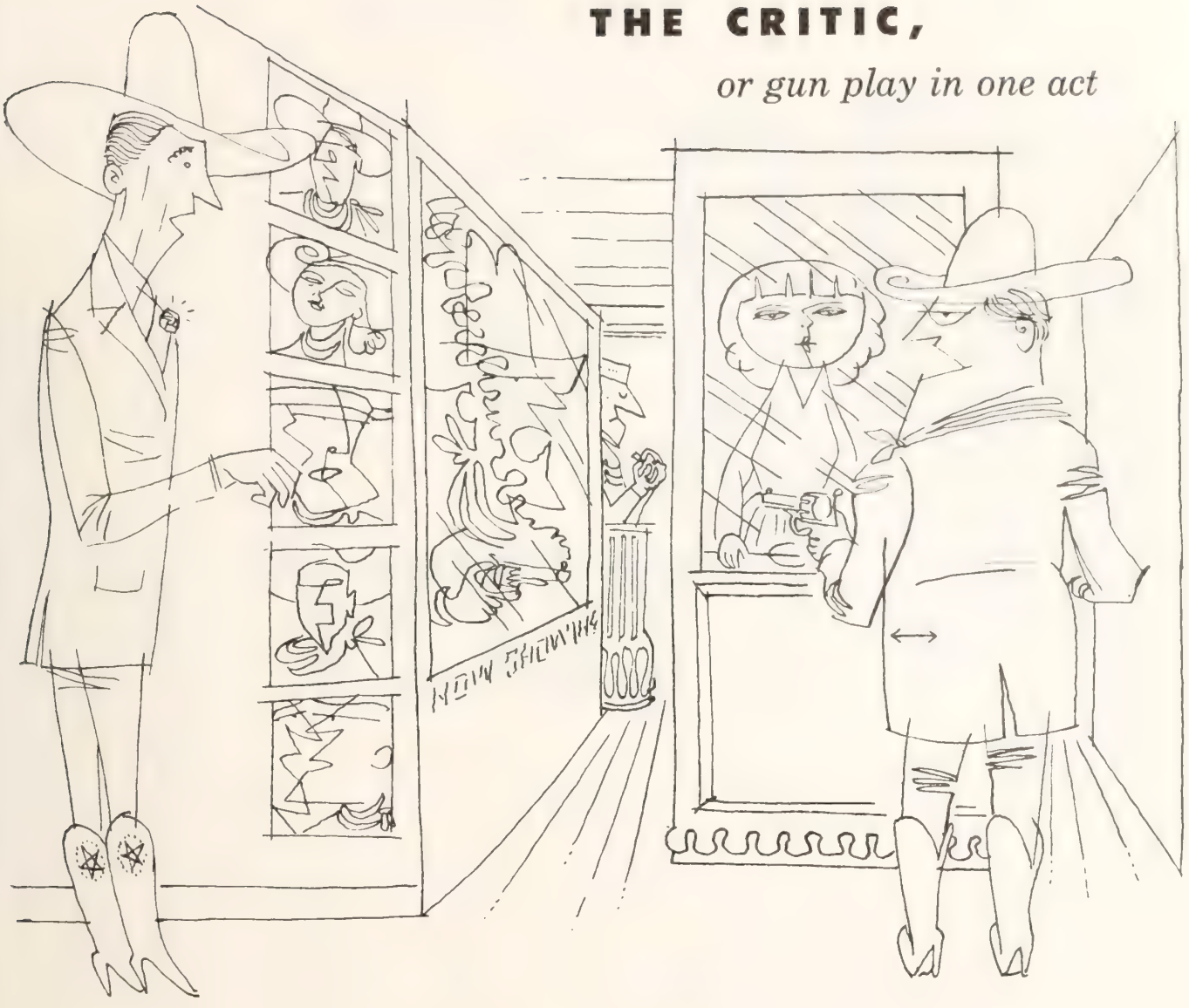
(*Please turn to page* 107)





THE CRITIC,

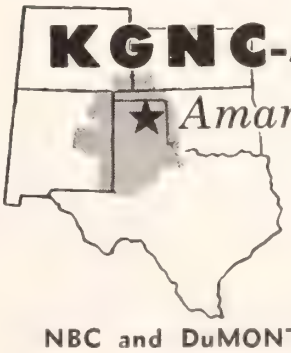
or gun play in one act



A genuine 24-karat Texas cowboy went to a movie. He saw a feature about cowboys—the usual Hollywood version typical of the genre. He returned to the box office, poked his gun through the cashier's window, and demanded his money back.

"In fact," he added, mulling over the atrocity he had just seen, "give me everyone's money back."

You can see what our program director is up against. Our audience is mighty choosy. It can afford to be. The Amarillo area is first in the nation in per family retail sales, even without gunplay.



KGNC-AM & TV

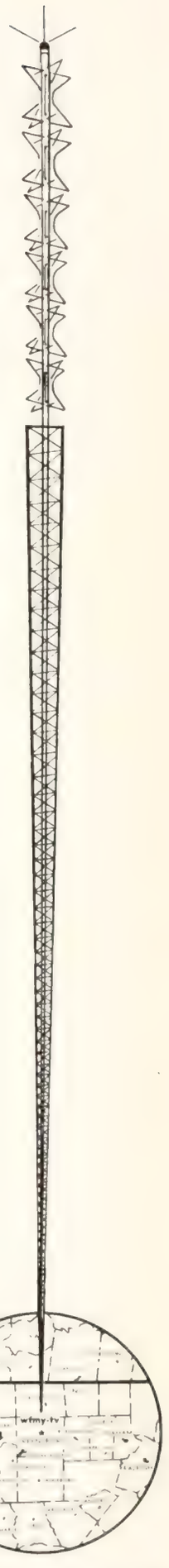
Amarillo

NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4 . Represented nationally by the Katz Agency

WFMY-TV . . . Now On The Air With FULL

100,000 WATTS*



SELLING POWER

Power: now six times greater
Studio Space: now eight times greater
Tower: now 1,549 feet above sea level
Population: now 1,961,500
Families: now 501,100
Market: now $2,305,273,000
Retail Sales: now $1,560,824,000
Set Count: now over 300,000
Experience: now in our sixth year
All this — and color, too!

Call or write your H-R-P man today for the amazing story of this greatly expanded market.

*On maximum power, effective January 2, 1955, as authorized by FCC on Channel 2. Statistics above based on Sales Management Survey of Buying Power — 1954.

wfmy-tv
Channel 2

GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco

CBS
Basic Affiliate

mate question, but if the agency argues strongly in its favor the Abrams will allow it to continue even if it displeases them.

How does such an arrangement work out? Here are the advantages cited by account man Rothschild:

1. Because the creative people do not have to concern themselves with the limiting factors of client taste and imagination, better and more imaginative creative thinking goes into the job —the agency concentrates on trying to produce effective advertising rather than on trying to please the client.

2. Because the client does not have to O.K. every step, desirable or necessary changes can be made at any stage without hitches.

But it is not all sunshine, for agency responsibility becomes greater than is usual—there is no one to blame but yourself is anything goes wrong.

Rothschild sums it up: "Such an agency-client relationship stimulates the agency to function at its creative best and at its most efficient form."

Knomark air history: Even in its basic concept of and experience with advertising the shoe polish firm differs from the customary. Traditionally advertisers have gone from newspapers and magazines into radio and television, following the pattern of historical development of the various media; even today at some agencies policy is largely determined by print-oriented minds. But in the case of the Esquire brand, print is a latecomer and has always played a secondary role.

Advertising means broadcasting to Knomark. The fact is that considerably more than half of this year's ad budget would probably be in tv, were it not for a feeling that it may not be wise to depend completely on any one medium.

This identification of advertising with broadcasting stems from 10 years of rich experience in both radio and tv. The very first advertising campaign launched by Knomark for Esquire was in broadcasting. This was in 1945, on a test campaign that ran three months, consisting of an Ed Herlihy newscast on WEAF (now WRCA).

Today, with shoe polish sold on big network tv shows—in addition to Knomark's *Masquerade Party* there is Griffin's *Imogene Coca Show* (formerly it was a sponsor of *Your Show of Shows*)—the significance of that first radio venture is not readily apparent.

Up to that time, the company says, shoe polish was strictly a 10c business, although Kiwi's 20c polish had been on the market long before Esquire appeared in 1939. Knomark had been manufacturing polish under its company name since the late Twenties, but its real growth began when, at the war's close, it began to push the Esquire line. During the war, a basic distribution had been built in the shoe trade through the Abrams' personal friendships, but in order to really get under way this had to be enlarged by taking in other types of retail outlets; and consumer demand had to be created.

This was the task allotted to broadcasting. The first New York campaign got the shoe-repair trade distribution, created a mild consumer demand and revitalized the sales force. From this success the company went on to a heavy spot program of radio promotion in city after city, and stayed with the medium until tv came along with its visual advantages.

The key element in both radio and tv, so far as Knomark is concerned, the thing that made it possible for the company to put across the 25c quality product in a pedestrian, behind-the-times trade, was and is their merchandising potential.

The whole problem, ad manager Birnbaum points out, revolves about the low esteem in which shoe polish is held. You cannot reasonably expect other people to get excited over shoe polish just because you manufacture it, for in the common view, "It's just shoe polish." Birnbaum ruefully reflects that his "grandmother went to her grave disappointed that her precious grandson had become just a peddler of shoe polish to bootblacks."

Radio provided the first set of answers; it made possible heavy merchandising to the trade. Tv offered similar opportunities plus the excitement of being part of a growing new medium. When Knomark went on tv with its first show, *Blind Date*, in the fall of 1950, an elaborate merchandising piece told the trade the program was "reaching over 15,500,000 people" every week "with the most forceful sales producing impact ever devised to bring business to your industry."

The merchandising pieces have tended to grow more elaborate with the years, announcing such shows as *Hold That Camera* (an early fiasco that

HOW TO TURN A "HOT" PROPERTY INTO COLD CASH:

BUY CESAR ROMERO...
always a big name—now even bigger! (Current top-budget motion pictures, plus high-rated tv appearances prove it)

IN PASSPORT TO DANGER...
a high-tension series of world-wide adventure.

TO SELL YOUR PRODUCT
to his vast ready-made audience! Other top advertisers are selling their products with this show. Why don't you?

CESAR ROMERO, starring in...



PASSPORT TO DANGER

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

ALL DAY SATURDAY . . . ALL DAY SUNDAY
DETROITERS HUM ALONG WITH WWJ AND

MUSIC over the WEEKEND!

"Music Over the Week End" is a WWJ spot saturation plan for advertisers who want quick results in the fabulous Detroit market . . . where factory workers paychecks are averaging $95 weekly! Spot your one-minute sales message in these seven Saturday and Sunday MUSIC shows, featuring Detroit's top radio personalities.

Saturday

★ **Shelby Newhouse**
7:00–8:30 A.M.

★ **Steve Lawrence**
1:00–3:00 P.M.



★ **BOB MAXWELL**
3:00–6:00 P.M.

Sunday

★ **Shelby Newhouse**
7:00–8:45 A.M.

★ **Steve Lawrence**
1:00–3:00 P.M.



★ **ROSS MULHOLLAND**
3:00–5:30 P.M.

★ **SATURDAY NIGHT** *is* **COUNTRY MUSIC NIGHT!**
8:00–9:30 **Art Lazarow** 9:30–10:00 **"Grand Ole Opry"**
10:00–12:00 **"WWJ Square Dance"**

See Your Hollingbery Man for full details of WWJ's "Music Over the Week End" Spot Saturation Plan . . .

WWJ AM FM

AM–950 KILOCYCLES–5000 WATTS
FM–CHANNEL 246–97.1 MEGACYCLES

Associate Television Station WWJ-TV

Basic NBC Affiliate

WORLD'S FIRST RADIO STATION • *Owned and Operated by* THE DETROIT NEWS • *National Representatives:* THE GEORGE P. HOLLINGBERY CO.

taught Knomark it knew more about polish than show business); *Kate Smith* on NBC TV (daytime); 1951-'52; *The Arthur Godfrey Show* on CBS Radio and TV, 1953; and the NBC Radio Operation Tandem in 1952.

With the ad approach has gone a concern with dealer incentives. Knomark has kept the profit margin high to make it worthwhile for the retailer to push the product, and is a strong advocate of fair trade. It is this combination of effort on the dealer level along with its extensive promotion to the public that has brought the company to its present position.

Competition has not stood still. Griffin and Shinola are going strong, having themselves introduced 25c lines in recent years. Unit-wise, Shinola probably outsells the rest because of its popular lower-priced lines. But Knomark is content to regard its 25% share of the industry volume as about all it can handle at the present time. Production is at an all-time high. But Knomark is obviously gearing itself for future expansion, for the present plant's capacity has been exceeded by demand — and a new, larger plant is under construction now. ★ ★ ★

NETWORK RADIO

(*Continued from page* 45)

new programing concepts in mid-March.

Here are the PIB figures for billings of the four radio networks during 11 months of 1953 and 1954:

	1953	1954	Decrease
ABC	$26,971,954	$26,688,385	1.1%
CBS	$56,826,894	$49,971,925	12.1%
MBS	$21,030,808	$18,682,726	11.2%
NBC	$41,520,106	$31,036,583	25.2%
TOTAL	$146,349,762	$126,379,619	

It is unlikely that radical policy changes will go into effect in 1955 despite decreases. Among those new concepts of network radio that have been discussed by men in the industry during the past year are the following: (1) possibility of taped networks; (2) possibility of net radio becoming a program service on the order of the Associated Press; (3) possibility of programing net radio with tv soundtracks and simulcasts.

Here's what top executives at the four major radio networks say about these three possibilities:

Taped programing—Very unlikely, say the network officials. There's little possibility of compensating for current network radio revenue through sale of taped programing to stations only. For one thing, there's a public service need for nationwide radio coverage for such things as a Presidential message. Yet, on a one-shot basis, one hour of national coverage would cost as much as a full day does today.

A top network official explained the economies of the situation this way: The cable cost for all four networks under the present set-up is about $6 million a year. Assuming then that it is $1.5 million per network for the lines and assuming that Network A has 220 affiliates, this would mean a cable cost of some $7,000 per year per station. It would be impossible to provide comparable taped programing for that amount of money.

But, the advertiser would lose something beyond the quality and variety of programing: He'd lose spontaneity. If an advertiser today buys network radio, he does so because he wants simultaneous broadcasting over a vast coverage area. He can change his commercial copy five minutes before going on the air. In the case of taped programing replacing live nets, this would not be true.

Associated Press approach—Not economical, say the networks. Here's how the "AP" system would work: The network would again be a programing service, but it would sell this programing to the stations rather than to advertisers. The programing would be live, transmitted over the telephone cables.

Network officials agree that this system does not hold the solution to network radio's problems. Local stations couldn't pay enough for this service to make up for the loss of advertiser revenue. Therefore, with cost of telephone lines continuing to be high, and cost of production maintaining, the level of programing would decline sharply.

Tv soundtracks or simulcasts — Of course, say the networks. There are a lot of simulcasts even now. Also, there are some musical tv shows which advertisers sponsor on radio without having much added radio production costs. But, you can't rely on tv alone for radio programing. In the first place, not every tv show is adaptable to radio without rewrites and production changes. Take a show like *I Love Lucy* and the number of visual gags it de-

BIG-TIME BREWERS SNAPPED UP THIS SHOW FAST... WHY?

Powerful format—swiftly paced adventures of a daring diplomatic courier in the hot spots of the world.

Great star appeal—CESAR ROMERO delivers a ready-made audience of millions, even before the first telecast.

Terrific promotion "plus"—big opportunity to build an entire promotion around a big-name, big-time, big box-office attraction. Romero's available for commercials, too.

Such brewers as Blatz, Griesedieck and Pearl, just to name a few, have already hitched their sales story to Romero and "Passport to Danger." How about you?

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

"IT'S AS BASIC AS YOUR RATE CARD"

1955 Buyers' Guide to Station Programing

ADVERTISING FORMS CLOSE FEBRUARY 15

pends upon. The soundtrack alone wouldn't provide first-rate radio entertainment.

But beyond that, eliminating the obvious production costs wouldn't necessarily spell out economy for the networks. There'd be the union problem to contend with. Musicians, as an example. You might want to use a large band on tv partly because of the visual effect, but on radio the sound of a large band could be faked at a considerable saving. If use of tv soundtracks became the rule on radio networks, unions would be unlikely to bypass reuse payments.

It seems unlikely then, that drastic policy or structure changes will alter net radio within a year. Top network radio executives forecast realistically that they expect no rise in network radio revenue for the year, despite changes in programing concepts. At the same time, they feel that billings reached a levelling-off point in 1954, and they expect 1955 to be a profitable year for network radio. ★★★

CUT-INS

(*Continued from page* 45)

There's no standardization whatsoever. The only approximation of standard rates is the $55 rate set by NBC's o&o stations. ABC and Du Mont clear cut-ins for a client, but don't set the rates, though 10% of the hourly nighttime rate is fairly standard. CBS doesn't handle this extra service at all, thus eliminating the service charge incurred through extra bookkeeping that would be needed at the network.

Costs notwithstanding, more advertisers than ever used network tv cut-ins in 1954. As an industry, the tobacco companies were the newest and most extensive users of the device. They used cut-ins to introduce the king-size and filter-tip brands that crowded the standard cigarettes on cigar counters in the past year.

New cigarettes, like most new products, are introduced on a market-by-market basis, until they gradually achieve national distribution. In the ultra-competitive post-cancer scare atmosphere tobacco companies were anxious to put a particularly big advertising push behind their new entries. Prime spot tv time is tough to clear. Furthermore, the tobacco companies already sponsor 20 network tv shows every week. Local cut-ins, while expensive, provided the new brands identification with existing network properties. On NBC alone, R. J. Reynolds, American Tobacco and P. Lorillard used network tv cut-ins on their shows to push their new brands.

Eventually, as the new cigarettes achieved more than spotty distribution, the tobacco companies were able to use regional cut-ins, which are generally compartively cheaper than clearing local cut-ins over scattered stations. Regional cut-ins are always arranged through the network, and the rate charged is the cost of the film studio or announcer at the station of origination, plus an extra charge for the additional feed lines.

Another use of local cut-ins in recent times is illustrated by Buick on *The Milton Berle Show* (through Kudner). The cost of the car differs in different localities. Therefore, the agency scheduled 11-second cut-ins with slides showing the local price on more than 100 stations. In the same way, an advertiser can localize the appeal of his particular product in different parts of the country by using cut-ins.

The third reason for using cut-ins is to give local dealer tags. Roto-Broil (through Products Services) did just that with its sponsorship of the Election Night returns over CBS and NBC, though probably on a grander scale than generally attempted by one-shot advertisers. Roto-Broil used local cut-ins of 11 to 20 seconds on some 160 stations.

Here's how it worked:

Dealers had been notified that Roto-Broil was planning to sponsor the Election Night returns. They were informed that they could get a dealer mention provided they placed a specified order. These cut-ins were slides with the names and addresses of the local dealers in a particular market, while the regular network announcer was heard voice-over, urging viewers to go to their local retailer.

In some instances, Roto-Broil got package deals because it used more than one cut-in per station. In Dallas, for example, Roto-Broil had six cut-ins— three on CBS and three on NBC. Some stations gave package rates of approximately 5% of a network hour. Other stations charged virtually their regular spot rate. One particular station charged $600 for the cut-in. Total cost of the cut-ins alone on that evening was between $10,000 and $12,000.

HOW TO GO BIG-TIME IN TV WITHOUT OWNING FORT KNOX

Buy PASSPORT TO DANGER . . . hottest property available to local and regional advertisers! This is a brand-new, bang-up show, the kind only the big networks can usually afford to put on . . . and it's yours at a remarkably low cost, well within the reach of almost all local sponsors. Nothing else you can buy gives you a star like this . . . slick production . . . elaborate foreign settings. And what a promotion you can build around the magic of Romero's name! No wonder Blatz Beer, Welch Grape Juice, and other "savvy" advertisers have already snapped it up. Better check your market . . . contact one of the offices below.

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.

CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

Despite the stiff charge, Roto-Broil was pleased with the results. Initial dealer orders were substantial, and the dealers were delighted with the slide mention. Roto-Broil was able to open up a lot of new accounts as a result of the promotion. Also, sales of the rotisserie were sparked considerably.

Network tv cut-ins are, of course, a carry-over from network radio. Such advertisers as P&G, Bristol-Myers, General Mills, Philco, General Foods—to mention just a few—had long been using network radio cut-ins to advertise different brands in various regions or to insert local messages. In radio, as in tv, some networks are more receptive to cut-ins than others. ABC and MBS have always been generally more willing to make network radio cut-in deals than CBS and NBC. By the same token, ABC and Du Mont were more likely to permit their use in tv some two or three years ago. Today, however, the pressure of major network tv clients requiring local and regional cut-ins is such, that NBC has joined the ranks of networks making cut-ins easier for advertisers. CBS still leaves clearance of cut-ins up to the individual client. ★ ★ ★

ADDED STATIONS

(*Continued from page* 45)

ally because of fringe coverage from other cities. Still others—like Dayton —have only one or two stations on the air because one or more uhf operators have returned their CP's or have suspended service and no new applications have been made.

4. Competition for new channels, particularly vhf, is often fast and furious. As a station relations executive of CBS TV said: "Applicants may call a truce, band together and put a station on the air pending final FCC decision. This has already happened with KSLA, in Shreveport. But in the biggest markets where vhf channels are still in contest, most applicants aren't likely to give an inch and the process may drag on for months."

Here are detailed highlights of the situation according to *SM* market size:

Boston: The Hub City now has two vhf and one uhf channels operating; it's the biggest of the cities where station clearance in tv is still a major headache. Another uhf-er, Channel 44, has been granted. There is one more vhf channel assigned to the area—but five major applicants, from DuMont to the *Boston Post*, are battling for it. Outlook for 1955: No change foreseen before fall in vhf. WJDW, which has had a uhf 44 C.P. for more than a year, may put its tv station on the air in 1955.

Pittsburgh: This city is the biggest two-station market on the U.S. map; it has one vhf (WDTV, now Westinghouse-owned) and one uhf (WENS) actively on the air. One uhf channel, 53, suspended after substantial losses. A vhf channel, 11, is hotly contested by two applicants. CBS TV, however, is currently seeking FCC approval for a deal which may add another vhf-er to the area. CBS's plan: To purchase Steubenville's WSTV, Channel 9 and move the transmitter to Florence, Pa.—just three-and-a-half miles from downtown Pittsburgh. The Columbia tv web may need the outlet, too; WDTV is going to be a basic NBC TV outlet, and some CBS TV shows may lose their prized slots. Outlook for 1955: It's all up to the FCC.

New Orleans: Two stations are on the air in this city; one (WDSU-TV) is a firmly established vhf, the other is a recent uhf. Grants for three more uhf stations have been issued, although one (WTLO, Channel 20) was recently returned. Three local radio stations—WWL, WNOE, and WTPS—are competing for the sole remaining vhf channel, 4, not yet assigned. Outlook for 1955: You probably won't see another vhf outlet in the market this year. One or more uhf-ers, however, may go on.

Providence: Currently, this New England market is a two-station city, with one uhf and one vhf channel active. A union of three applicants,

(*Please turn to page* 116)





"KRIZ Phoenix said to feed him Dr. Ross—that's why he's so friendly."

with WAVE

you don't buy the cane—

YOU BUY THE SUGAR!

There's only one radio station in Kentucky that gives you exactly what you need — *at the right cost!*

KENTUCKY'S SWEETEST MARKET
WAVE's 50% BMB daytime coverage area almost exactly parallels the rich, 27-county Louisville Trading Area, where 42.5% of Kentucky's total effective buying income is concentrated.

TOP PROGRAMMING — TOP AUDIENCE
WAVE is the *only* NBC station in or near Louisville. Plus that, WAVE commands high listenership by investing in top *local* programming — employing 44 people *exclusively* for on-the-air RADIO activities.

You don't have to raise cane. You *get* the sugar when you use WAVE. NBC Spot Sales has the figures.

WAVE • **5000 WATTS**
LOUISVILLE • **NBC AFFILIATE**

NBC SPOT SALES
National Representatives



How necessary is tra

How necessary is advertising

Trade paper advertising for a logical television
radio station is no different than brand-name advertisi
for a can of beans or a pair of sho

The product needs a push. And advertising provides the pus

Many stations have no business using trade paper adverti
ing because they have little or no potential for national busine
But if your station merits consideration by a national or r
gional advertiser then trade paper advertising is necessary indee

For what is a trade paper but an advertising vehic
especially and uniquely designed to carry the messages
industry to their special field

Radio and television stations are fortunate that within their fie
are some trade publications of outstanding quality. The
exceptional merit and service are recognized throughout industr
and trade paper circle

Thus valid advertising vehicles designed to help sell you
station to national and regional buyers are available to you—
just as your station is available to help sell a sewin
machine or a breakfast cereal to a logical audienc

High among the publications available to a tv or radio statio
is SPONSOR, the *only* magazine whose total editoria
concentration is on tv and radio-minded accoun

SPONSOR *the magazine radio and tv adve*

Write for these previously published ads: (1) "Why is a trade paper like a [illegible] station?" (2) "How much should a station invest in trade paper space?" (3) "Size was to spot 1 well-read trade paper" (4) "Why [illegible] the most talked-about ad agencies"

aper advertising ?

ecutives, ad managers, timebuyers and other important cision-makers.

readership, regular readership, and thorough readership. PONSOR leads the field.** Its use-service is the talk of the ld. Its rates are among the lowest in the field.

hat more can any advertiser ask of an advertising vehicle?

oes it pay to advertise your station?

you use trade paper for your tv or radio station, you n't do better than SPONSOR, the magazine radio and tv lvertisers use. For example:

1953 vs. 1954 BROADCAST PAPER AGENCY/ADVERTISER READERSHIP

Publication	"I read regularly" 1953	"I read regularly" 1954	"I read thoroughly" 1953	"I read thoroughly" 1954	"Practical use to me" 1953	"Practical use to me" 1954
SPONSOR	63%	68%	32%	42%	42%	48%
BROADCASTING	68%	58%	39%	31%	31%	25%
TELEVISION	56%	45%	20%	24%	10%	12%
VARIETY	52%	44%	29%	27%	12%	10%
RADIO DAILY	62%	43%	35%	32%	2%	2%
BILLBOARD	31%	22%	8%	16%	3%	3%

% represents first choice mentions only

s by CORE, 1954 survey by Alan C. Russell Marketing Research. agencies and advertisers surveyed; only broadcast publications at least one year at time of survey included. Only Standard Advertising Register and National gister Agency List used as sources. 1108 questionnaires mailed and 245 returned.

use

May Jake Evans, Bernie Platt, Bob Mendelson, Ed Cooper, Homer Griffith or Arnold Alpert tell you more about SPONSOR?

"Specialized Programming"
REACHES, SELLS
Los Angeles BIG 500,000 Mexican-American Market



'CHICO' LIONEL SESMA
The original Mexican - American D.J. (English speaking)

KOWL
10,000 WATTS
Transmitter: Los Angeles, California
Executive Offices: Santa Monica, California
National Representatives:
Forjoe & Co. — New York, Chicago, Dallas, San Francisco
Dora-Clayton — Atlanta, Georgia
GEORGE A. BARON, Gen'l Mgr.

If you use TV film you need BONDED TV film service!

Saves You Money, Worry and Mistakes!

COMPLETE TV FILM SERVICE FOR PROGRAMS OR COMMERCIALS

Shipping • Splicing • Routing, Scheduling, Print Control Records • Examination, Repair, Cleaning, Report on Print Condition • Storage Supplies, Equipment

BONDED
TV FILM SERVICE
LOS ANGELES • NEW YORK
904 N. La Cienega — 630 Ninth Ave.
BR 2-7825 — JU 6-1030
FASTER, SAFER, LESS COSTLY... Because It's More Efficient!

however, will bring a new vhf station, WPRO-TV, Channel 12, on the air "in 90 days," according to the John Blair rep firm. Protest to the FCC had previously blocked the CP.

Miami: Two stations are on the air in this resort city, but four more are in the works. The FCC has already granted CP's for two uhf-ers, Channels 27 and 33 to WMIE-TV and WMFL. Either may go on within six months, according to network sources. Two more channels, vhf 7 and 10, are each being sought by four big applicants. Incidentally, Niles Trammell, ex-NBC chairman, is president of one of the firms seeking Channel 7. Outlook for 1955: Strong possibility of one more uhf-er; some chance for another vhf station.

Tampa: One uhf channel, 38, is currently active in the Tampa-St. Petersburg area. However, CP's have been granted to two applicants for vhf channels 8 and 13. The first of these, WFLA-TV, expects to be on the air early in February, according to its rep, John Blair. The other, WTVT, has set March as its target date, according to Avery-Knodel. Outlook for 1955: Tampa will go from a one-station to a three-station city.

★ ★ ★ ★ ★ ★ ★ ★

"In the atomic and electronic age in which we now live, changes are transpiring at such a rapid rate, that it takes more than our past experience to adjust to them, and to appreciate and fully comprehend them. But after all is said and done, the efforts in which we are engaged are stimulating because they are for the purpose of entertaining and informing and educating people and not for destroying them. They are intended to serve the constructive purposes of advancing civilization, increasing happiness and making life more meaningful."

BRIG. GEN. DAVID SARNOFF
Chairman of the Board
RCA and NBC, New York

★ ★ ★ ★ ★ ★ ★ ★

Toledo: Another market currently in the one-station category, Toledo may also jump to three stations this year. A CP has been granted for uhf channel 79, and the owners hope to get on the air by mid-1955. The remaining channel for the area, vhf channel 11, is being contested by no less than seven applicants. However, the applicants are currently trying to agree on an "interim" deal whereby each firm puts up $100,000 to put a station on the air, with the ultimate winner of the FCC's nod to pay back the others. Outlook for 1955: At least one, and possibly two more stations. ★ ★ ★

TALENT COSTS

(*Continued from page 37*)

rights for writers on the show.

"No matter what you say about the agents wanting to pick the best non-performing talent for a show," said an agency man, "there's no denying that any agent has a natural bias in favor of his clients and when this agent is a power in the business, this natural bias means something."

In some agency circles, there is an inclination to pooh-pooh the idea that an agent with a large list of clients can do any better than an agent with only a few.

"It's the star who counts," said one admen, "not the agent. If a star is worth money to a client, the star will get just what he's worth and it doesn't make any difference who the agent is. If you want to start putting the blame on somebody for high costs, how about blaming the sponsors who are shelling out all this dough?"

2. The fierce battle for supremacy between CBS and NBC is playing directly into the hands of WM and MCA, a number of agency men fear. This gives the agents, these admen say, an opportunity to play one network against another and bid up talent prices. They cite the recent case of CBS' Ed Sullivan, an MCA client, as an example.

As one well-informed programing executive tells the Sullivan story: Sonny Werblin, MCA vice president and its top tv talent negotiator asked NBC if it was interested in Lincoln-Mercury's top salesman, whose CBS contract expires next fall. NBC was, offered Sullivan around $8,000 a week, substantially above what he was getting, and a long-term contract. CBS has first refusal rights for Sullivan, meaning it has to be given the chance to meet any offer.

Sullivan's *Toast of the Town* is the anchor show on CBS' Sunday night lineup. CBS' entire Sunday evening schedule would be in jeopardy were Sullivan to join NBC. Unwilling to live without Sullivan, CBS met the NBC offer (and some say it bettered it a little). In the final settlement, Sullivan got $8,200 a week and a 20-year contract, which includes being paid for just promising to work for no other network.

The Sullivan case was not the only recent example cited. The details are not important. What is important is



This is the Land of... ...Milk and Honey

WISCONSIN'S MOST *Show-Full* STATION

100,000 *Channel 2* GREEN BAY

HAYDN R EVANS, Gen Mgr. — Rep WEED TELEVISION

admen feel that part of the cost of the talent they pay for represents nothing more or less than insurance against inter-network raiding — or agent-induced inter-network raiding — rather than payment for audiences delivered. More on this later.

3. The spectaculars, say the ad agencies, have had a big impact on talent costs. As one agency man put it: "As soon as NBC announced it was going to put on spectaculars, talent prices suddenly jumped." The so-called baby spectaculars on CBS, *Shower of Stars* and *Best of Broadway*, made the situation worse, he said.

While not denying the positive excitement values of the spectaculars, admen point out that, on the other side of the coin, their nature made it necessary for the networks to bring in names of marquee standing — which means money stars. For NBC the stakes were high. The network was not only cast in the role of stimulating interest in color sets for its parent company, RCA, but was determined, by means of the spectaculars, to ride roughshod over CBS competition. Only by accomplishing this latter job, say admen, could the high-priced spectaculars pan out as a worthwhile buy for advertisers. Those who saw NBC's sales presentation for the spectaculars recall that riding roughshod over the competition was just what NBC promised.

The significance of this, admen now say ruefully, was not lost on WM and MCA, the two agents who could deliver more name talent than all the other agents combined. The result was that the networks were asking WM and MCA how much such and such talent would cost rather than telling them that they could afford only such and such an amount of dollars. WM, which represents Max Liebman and books the two Liebman spectaculars, is obviously in a strategic position here.

There was another aspect of the spectaculars that affected the talent market. This was their periodic nature, which meant that a new pool of talent was available, namely, the film stars who were interested in tv — or just plain money — but who feared that every-week programing would destroy them.

So, because of the periodic nature of the spectaculars (as well as the tax laws) the prices asked for talent by WM and MCA tended to be high. But a number of agencies wish that WM and MCA could have shown more restraint.

★ ★ ★ ★ ★ ★ ★ ★

"Countless millions of dollars are being spent for scientific research used in developing new products. That's smart. In comparison, only pennies are being spent for sound advertising and marketing research to help sell these products more economically, and that's not so smart. Industry needs reliable and believable advertising research to help move the steadily mounting output of goods."

EDGAR KOBAK
President
ARF, New York

★ ★ ★ ★ ★ ★ ★ ★

The entrance of additional film stars into tv is not unwelcome by the networks. But some of the program men are riled at having to pay high prices for talent who, they say, consider their Hollywood careers uppermost, look at tv as a stepchild and use it as a secondary souce of income.

4. One of the biggest problems with high tv talent costs, the agencies say, is the way in which they snowball. A big factor here is prestige. If one star gets a certain figure, another one will feel he must get the same (or more) to keep his standing in the entertainment industry.

Here's one agency executive's comment on how NBC and talent have been "educated" by tv's cost trends:

"Once NBC yielded to a price of $50,000, as it did in the case of Ginger Rogers, when she appeared on a spectacular, it can't expect agents to ask for $40,000 when it inquires about a name of similar or bigger magnitude.

"Not long ago one of tv's top comedy stars was asked how much he wanted to do a spectacular. The price he came up with was $250,000. The NBC inquirer expressed himself as aghast and asked the star how he arrived at that figure.

" 'Well,' the star retorted, 'you paid Ginger Rogers $50,000 and I consider myself as certainly worth five times that.' "

The influence of the prestige factor spreads out like ripples from a stone thrown in the water. One adman cited the case of Gloria Swanson, who asked for $75,000 to do "Sunset Boulevard" on *Lux Video Theatre*, a price considered way out of line and, in this case, a price that was not paid. In defense of the talent agents, another adman said that they were the victims as well as the victimizers in this numbers game involving prestige. And, it is said, the Las Vegas talent price level has had a minor but perceptible influence on video.

It is not only the high-priced shows that are affected. The big talent cost numbers trickle all the way down the line and have a varied impact on less expensive shows and talent.

Some agencies are griping about the long-term contracts which pay talent for tying itself exclusively to one network. In the Jackie Gleason deal, for example, the star will get $1.5 million over a period of 15 years, or roughly, $2,000 a week, from CBS whether he works or not.

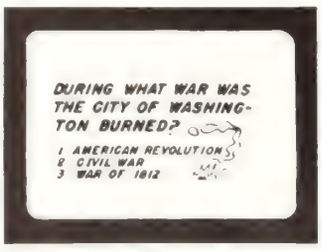
One agency man summed up the problem as follows:

More and more stars (and their agents) will be asking for this kind of deal. The money paid out will pyramid and become, in effect, a cost of doing business, so far as network accounting is concerned. The result is that this cost will, in the long run, be borne by all network advertisers, and not only the sponsors who buy the particular star.

5. Some of those close to the talent situation say that the income tax laws have had more of an effect on tv costs than most admen realize. It is pointed out that tax brackets rise to 91% and that after a star's taxable income reaches $200,000, nine out of every 10 dollars he earns goes to Uncle Sam. For a star who already has a substantial income, additional appearances on tv inevitably call for a lot of cash to make his after-tax income a tangible return.

The big trend is toward setting up

JUST RELEASED!

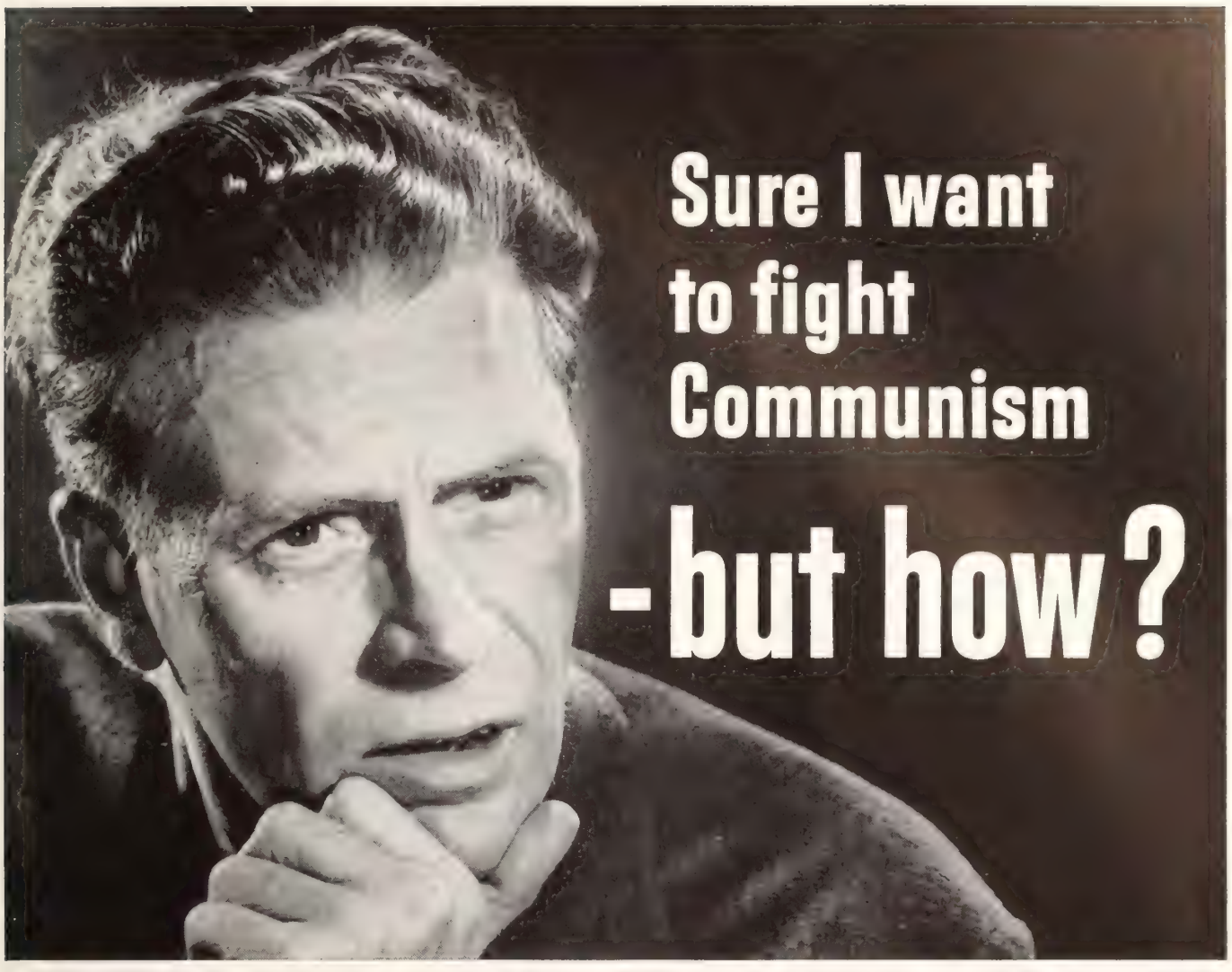


11,000 TV or Radio illustrated quiz questions . . . Historical, Geographical, Sports, Humorous, etc on 16 mm strip film. Answers keyed on film. This wealth of material is a quick-show-builder, and is a must in everyone's library!

$15.00 for hundred questions (your own property exclusive in your area). Special price for complete package of 11,000.

Write, phone or wire

K-G PRODUCTIONS
3337 Lindell Blvd.,
FRanklin 1-3620 **ST. LOUIS 8, MO.**



With "TRUTH DOLLARS"—*that's how!*

Your "Truth Dollars" fight Communism in it's own back yard—*behind* the Iron Curtain. Give "Truth Dollars" and get in the fight!

"Truth Dollars" send words of truth and hope to the 70 million freedom loving people behind the Iron Curtain.

These words broadcast over Radio Free Europe's 29 transmitters reach Poles, Czechoslovakians, Hungarians, Romanians and Bulgarians. RFE is supported by the voluntary, cooperative action of millions of Americans engaged in this fight of good against evil.

How do "Truth Dollars" fight Communism? By exposing Red lies . . . revealing news suppressed by Moscow and by unmasking Communist collaborators. The broadcasts are by exiles in the native tongues of the people to whom they are beamed.

Radio Free Europe is hurting Communism in its own back yard. We know by Red efforts to "jam" our programs (so far without success). To successfully continue these broadcasts, even more transmitters are needed.

Every dollar buys 100 words of truth. That's how hard "Truth Dollars" work. Your dollars will help 70 million people resist the Kremlin. Keep the truth turned on. Send as many "Truth Dollars" as you can (if possible, a dollar for each member of your family). The need is now.

PUBLIC SERVICE ADVERTISING COUNCIL

FIGHT COMMUNISM



with "TRUTH DOLLARS"

Support Radio Free Europe

Send your "Truth Dollars" to CRUSADE FOR FREEDOM c/o your Postmaster

stars in business. While the tax situation is a complicated one, what it comes down to is that once a star incorporates his personality in some form he has additional opportunities to turn his skill into money. He can, for example, put himself on film and get additional revenue from reruns. He can set up capital gains situations and be taxed at the lower capital gains rate. Star after star has set up or been set up in a film producing outfit for his tv show.

One result of all this has been the influx of additional advisors to the star's retinue. Business, or personal, managers are much more numerous than before television. There are also lawyers and accountants to add their advice.

Since the star is no expert in the abstruse tax field, there is a tendency for him to lean more on his advisors. Both WM and MCA (and their lawyer executives, Nat Lefkowitz and Maurice Schreier, respectively) are past masters in the field of advising clients on tax matters and fashioning contracts to extract as much net income as possible out of a star's gross. This enhances their already obvious elements of power.

One sidelight touched on by an agency man involved with talent negotiations is what he called the tendency for a star's asking price to be pushed up because of contending advisors. He said, "The agent, the business manager, the lawyer and the accountant all want to show they have the star's best interests at heart and prove it by insisting he is worth more than the other advisors say. If the business manager says his boy is worth $50,000, the agent may answer that the price will be hard to get but he'd better go out and try."

A talent man told SPONSOR that the increasing number of stars who are producing films for tv under the aegis of their own corporations has produced an ironical turn of events so far as the networks are concerned. The networks, he said, were afraid to go into film production themselves because of the possibility of conflicts between the live and film unions. Hence, they were instrumental in setting up talent as tv film producers.

"What started off as a favorable tax position for the talent and a workable convenience for the networks suddenly turned into a loss of control for the latter. The star who had been put into the film business can now say: 'I own this show and if you want a new deal, you'll have to talk to my agent.' And this is either WM or MCA."

Another bit of irony about this situation involves not only the networks but the network sponsors. The increasing amount of film shown on networks has meant a corresponding decrease in use of live facilities. An agency radio-tv chief expressed some fears about this development:

"I assume that the networks are still amortizing their equipment. Well, if they are, that means each live show is bearing more of a production cost burden. That may explain why our production costs have gone up 70% over last year. And now I see CBS has joined NBC in saddling us with that $500 film origination charge. That's outrageous! Gas stations give free air, hotels give free water. Why should networks charge us for running a film?"

With some of the long-term effects of the economics of the talent market already beginning to appear, the question naturally arises whether anything can or should be done about the tv cost situation. This question will be discussed in the next issue, along with a further look into the operations of WM and MCA, an analysis of the cost-per-1,000 figures for name shows and rebuttal from those who feel talent agents have not acted unreasonably in raising costs. ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"The confusion about ratings arises more than anything else from simple misunderstandings of the functions of television surveys and misinterpretations of their findings. Audience measurement is a vastly complicated subject and cannot be fully grasped without long and careful study."

HUGH M. BEVILLE, JR.
Director Research & Planning
NBC, New York

★ ★ ★ ★ ★ ★ ★ ★

ROUND-UP

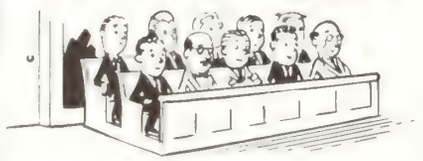
(*Continued from page 76*)

In 1929 Richard H. Mason went to work at WPTF, Raleigh, N. C., as a part-time announcer and singer. This month he celebrated his 25th anniversary with the station—of which he now is president. To mark the event, S. B. Coley, chairman of the board of WPTF Radio Co., gave Mason a silver bowl and 25-year certificate. In recalling Mason's career at WPTF, Coley said the present station president, after part-time announcing-singing chores for two years, was made program manager. Three years later he was promoted to general manager and in 1944 was elected to the board of directors. He was made a vice president in 1951 and in December of 1953 was elected president. Under Mason's management and direction the outlet has grown from a one kw part-time station to 50 kw full-time NBC affiliate.

* * *

The Maryland-D.C. Broadcasters Association has formed a Freedom of Information committee, reports H. Leslie Peard Jr., president. Function of the committee is to operate as a "watch dog" to protect access to news and information. Members of the committee are Tom White, WBAL-AM-TV, chairman; Theodore (Ted) Koop, CBS, Washington; Charles Truitt, WBOC,

TRIED by a "10 MAN" JURY



Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors *for 3 or more* years. Several for 4½ years on this 5-year-old show.

The verdict of this 10-man jury is justified! From morning to night WVET *gets results* in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.

5000 WATTS
1280 KC

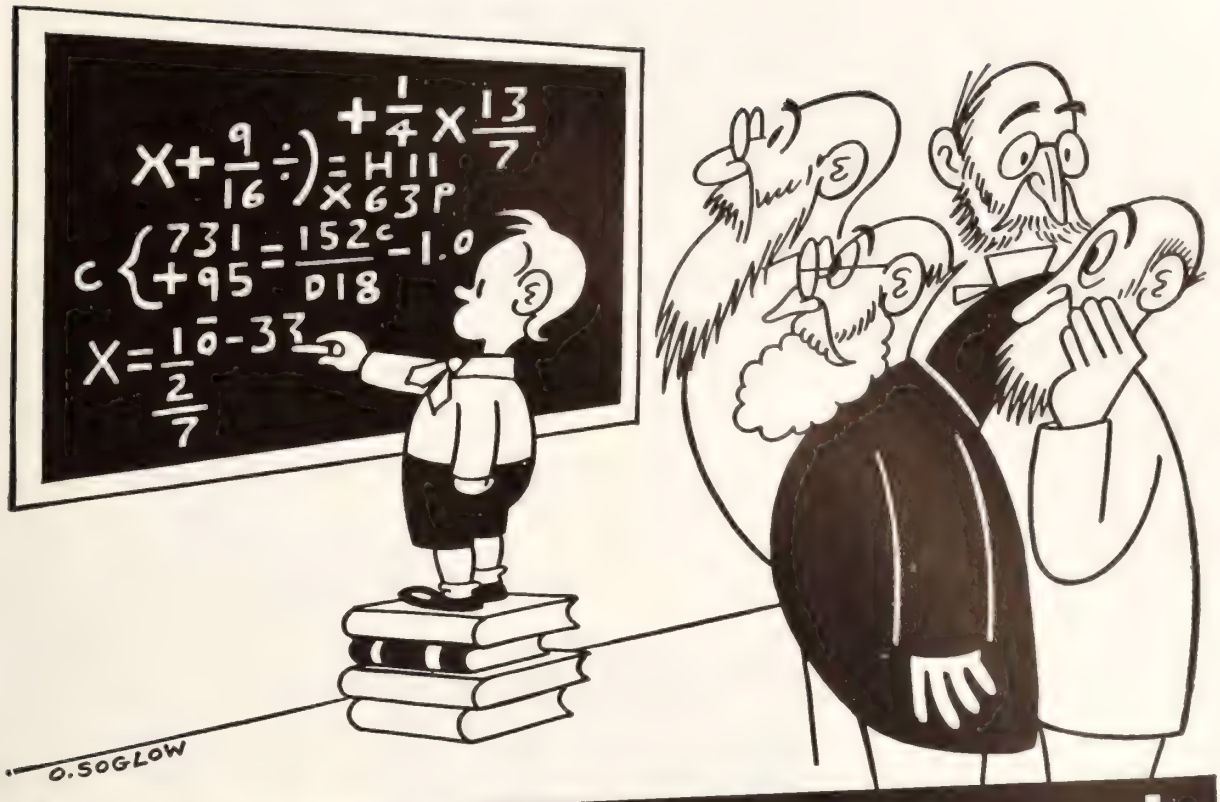


WVET
ABC

BOB TREBOR

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY



You'll be surprised at these figures!

Thanks to the thrift of employed Americans and the cooperation of 45,000 companies which have enrolled more than 8,000,000 men and women in the Payroll Savings Plan—

• Sales of E and H Bonds (H Bond is the current-income companion piece of the E Bond, sold only to individuals and purchased in larger denominations by executives) in 1954 totaled $4.9 billion, a new peacetime record.

• Sales in 1954 exceeded *all redemptions* in that year of matured E Bonds and unmatured E and H Bonds by more than $400 million—the highest net amount since 1949.

• Cash value of E and H Bonds outstanding reached a new record high of $38.2 billion, a gain of $1.5 billion in 1954.

• This $38.2 billion cash holding by individuals represents 14% of the national debt. Never before has the national debt of our country been so widely held.

These figures, far more effectively than mere words, tell the story of The Payroll Savings Plan—why it is good for America, why it is good for business. If you do not have the Plan, or if you have the Plan and your employee percentage is less than 50%, phone, wire or write to Savings Bond Division, U. S. Treasury Department, Washington, D. C.

The United States Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the Advertising Council and

SPONSOR PUBLICATIONS, INC.

Salisbury, and Alan Long, WFMD, Frederick.

* * *

Al Jarvis, who is m.c. of *Make Believe Ballroom* on KFWB, Hollywood, has met an average of 3,000 people each Saturday—at his personal appearances at Los Angeles super markets. Mort Sidley, station manager, says that the KFWB merchandising program has brought so many new people into the markets that the station has a waiting list of more than 30 stores which wish to participate in the plan. Only payoff required from the market is product display space for KFWB food advertisers. One market wrote the station that "the Saturday Jarvis made his appearance was the largest single day both in dollar volume and customer count in the history of our market."

* * *

Faced with competition from three vhf stations and its inability to obtain network affiliation, WFMZ-TV, Allentown, Pa., a uhf station, has adopted a policy of live local programing. In less than two weeks of operation it (1) brought the volunteer fire department of a neighboring town, with its two firetrucks, into WFMZ-TV's large studio to demonstrate fire-fighting techniques; (2) brought a prize winning bull into the studio, along with the farmer who raised it and the meat packer who bought it, and interviewed all three principals; (3) again taking advantage of the large studio, brought in an entire high school basketball team to demonstrate various plays.

* * *

"Buy-it-at-your-drugstore" will be the theme of next month's tv commercials telecast by Pharmaceuticals Inc. (Serutan, Geritol). On its *Douglas Edwards & the News, Juvenile Jury, Life Begins at Eighty* and *Meet Millie* network tv programs, Pharmaceuticals' commercials will stress that the druggist, together with the physician, helps protect the family's health. "Your druggist is ready to help you in every need or emergency," the commercials will say. "Help him to help you by patronizing him." Radio, newspaper and magazine advertising also will be used in the month-long campaign.

* * *

Claude Frazier (left), manager of WAGA, Atlanta, is shown in the picture handing over the keys to a 1955 Plymouth Belvedere sports auto to Lew Reynolds of the WAGA sales staff.



Reynolds won the car in a sales contest conducted among WAGA salesmen. He brought in the greatest increase in accounts and dollar volume, both in numbers and percentage-wise, to win the car.

* * *

The next million-watt uhf tv station may be KPTV, Portland. The outlet reports that it has received its transmitting equipment and lacks only a filterplexer and two racks. It aims for a 1 March power-boost date.

* * *

Polly Haddad, publicity manager of WORL, Boston, says: "What better medium than radio to get all churches to keep their doors open at all times, and to get all people to take advantage of these open doors whenever they feel the need for meditation, solace and comfort?" Answering her own question, Miss Haddad says her station, cooperating with the Open Church Association of Gloucester, is airing a daily 15-minute program plus announcements throughout the day urging listeners to visit a church and to leave their troubles there. "The trend already shows more and more churches leaving their doors open after Sunday services are over," she adds.

* * *

A colorful 36-page book showing the historical development of Grand Rapids with old drawings and pictures has been prepared by WOOD-AM-TV. Pictures in the book contrast early Grand Rapids with the city as it stands today and covers industry, business, schools, churches, transportation and other elements of the community. In addition the book gives a bird's-eye-view of the day-by-day operation of WOOD-AM-TV.

* * *

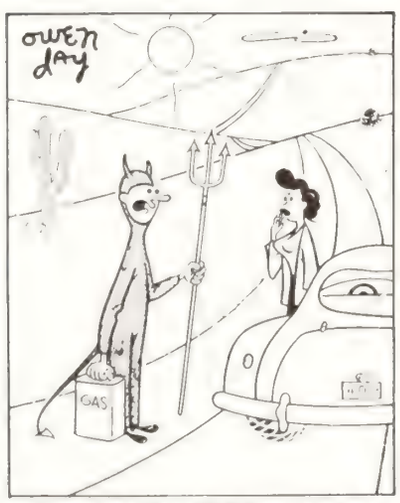
The continuity writers at WTIC, Hartford, are getting some unexpected competition. Recently one of the studio engineers submitted a script for a special program—and it was accepted. William Marks, the night supervisor of engineers, didn't stop with just writing the program, however. He went ahead to direct the show and had it taped in advance of its broadcast time.

* * *

An enormous cardboard mailing piece arrived on agencymen's desks recently from KNX, Los Angeles. A big folder, the promotion piece had a string tied around it and on the front cover showed an elephant wrapped in paper, with the headline, "How to wrap an elephant." Inside, the folder said that Los Angeles is like an elephant and has spread in all directions. Today, says the folder, less than 10% of all retail sales are made in the downtown business area. To cover the whole retail sales area—50 miles or more in diameter—you need KNX, the station asserts.

* * *

Never underestimate the power of a musical commercial. The Mode O'Day Corp., Los Angeles, in a recent series of promotions for its chain of women's stores, used singing jingles produced by Song Ads Co. of Hollywood. "We've received literally dozens of comments from our store operators regarding the effectiveness of our jingles in actually bringing customers into our stores," H. H. Lindstrom of the women's wear chain reported. "Dozens of sales were traced directly to the commercial." Most amazing story he heard about, Lindstrom said, concerned a woman in Seattle who was sick in bed. But she wrote in to say that the jingle made



"Next time I'll let KRIZ Phoenix tell me where to go to get gasoline"



The budget is set • the client has okayed the general plan • now the pressure is on to draw up space schedules; compare stations • the hour is late, but the agency men work on • work with Standard Rate • and if you have a Service-Ad near your listing...

you are there

For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of any edition of SRDS; or call a Standard Rate Service-Salesman.

N. Y. C.—Murray Hill 9-6620 • CHI.—Hollycourt 5-2400 • L. A.—Dunkirk 2-8576

Note: Six years of continuous research among buyers and users of space and time has revealed that one of the most welcome uses of Service-Ads comes at those times account executives or media men are working nights or weekends, planning new campaigns or adjusting current ones.

"Specialized Programming"
REACHES, SELLS
Los Angeles BIG 350,000 Negro Market



Joe Adams
Nation's Top Negro D.J. (also Negro spirituals).

KOWL
10,000 WATTS
Transmitter: Los Angeles, California
Executive Offices: Santa Monica, California
National Representatives:
Forjoe & Co. New York, Chicago, Dallas, San Francisco
Dora-Clayton Atlanta, Georgia
GEORGE A. BARON, Gen'l Mgr.

FOR HOTEL ACCOMMODATIONS IN NEW YORK CITY
CALL YOUR LOCAL TRAVEL REPRESENTATIVE OR TELETYPE—N Y 1-3601

GRAND CENTRAL AREA
Hotel Shelton
LEXINGTON AVENUE AT 49TH STREET
1200 Modern Rooms Television equipped. Reasonable Rates, Swimming Pool (complimentary to guests). Coffee Shop, Restaurant, Cocktail Lounge.

RADIO CITY AREA
Abbey Hotel
51st STREET, JUST EAST OF 7th AVENUE
A 23 Story Modern Hotel. Accommodates 1,000 Guests. Sensibly Priced. Breakfast Room, Stockholm Restaurant. AAA Recommended.

TIMES SQUARE AREA
King Edward Hotel
44th STREET, EAST OF BROADWAY
Comfortable Accommodations for 800 Guests at Moderate Rates. Coffee Shop and Cocktail Lounge.

her feel so good that she disobeyed her doctor, got up, went to a Mode O'Day store and bought herself a dress.

* * *

"Tele-Sell Merchandising" is the name WCCO-TV, Minneapolis, gives to its food merchandising plan. The station will offer food advertisers the choice of three plans (based upon weekly expenditures for WCCO-TV advertising). All three plans offer from 30 to 75 mass displays in about 110 cooperating super markets; guaranteed shelf exposure; shelf talkers and other merchandising aids. Don Gillies, WCCO-TV merchandising director, supervises the "Tele-Sell" plans.

* * *

The advertising industry is getting all set to publicize itself during National Advertising Week, 13-19 February. Major promotion of the week is being handled by the Advertising Federation of America. J. L. Van Volkenburg, president of CBS Television, is Advertising Week chairman. Other members of the committee include Roger Pryor, v.p., Foote, Cone & Belding; Elon G. Borton, president of the AFA; Tom Ragland Jr., WMBQ, Memphis; Richard Geismer, Du Mont Television; John Yeck, Yeck & Yeck (Dayton agency); Dick Messner, Marbridge Printing Co.; Howard Abrahams, National Retail Dry Goods Association, and Jim Proud, assistant to the president, AFA.

* * *

When the 100,000th baby was born in the Columbia Hospital for Women, Washington, D. C., WTOP broadcast the blessed event. To make sure they'd be on hand when the 100,000 child arrived, WTOP staffers Elinor Lee, Patti Searight (program director) and James Sillman (WTOP Radio Director) were on "standby" for three days. The station forgot to mention, in its press release, whether the baby turned out to be a boy or girl.

* * *

WAAM (tv), Baltimore, has a new trademark. It's a sculptured figure, designed for the station by Jack Lambert. The figure is a powerful kneeling archer in the act of releasing his arrow. WAAM says this represents the station's "top power" and its aim at the heart of its community. The figure is being used in station identification, promotion announcements and other on-the-air announcements.

Mal Hansen, farm service director for WOW-AM-TV, Omaha, has been awarded a Certificate of Commendation by the Nebraska County Agents Association. The certificate read in part: ". . . Presented to Mal Hansen for meritorious public service in the field of agricultural education. His efforts made it possible for thousands of people to understand better the objectives of the agricultural extension service. His work has aided county agents in carrying their education program to people throughout Nebraska . . ."

* * *

It was ladies' day all day one recent Wednesday at KLAS, Las Vegas, Nev. The station's operation for the day was turned over to the Las Vegas Business & Professional Women's Club. Tom Ivory, KLAS manager, said this was the third year that the gals have taken over the station during National Business & Professional Women's Week. He says it creates high listening interest.

* * *

Five radio and television executives recently were honored by the Joint Defense Appeal "for their contributions to the cause of human rights." Network presidents Sylvester L. (Pat) Weaver Jr. of NBC TV, Jack L. Van Volkenburg of CBS TV, Robert E. Kintner of ABC, Thomas F. O'Neil of MBS and Ted Bergmann, managing director of Du Mont, were honored by JDA.

* * *

To herald the 1,100-foot tower of WSAZ-TV, Huntington, W. Va., the *Huntington Advertiser* ran a front-page picture of the structure. The photo was one column wide and ran from the top to the bottom of the page. Cost of the tall tower, according to the paper, was $500,000. The station began telecasting in November 1949 from a 340-foot tower.

* * *

Nearly every English-speaking country in the world will soon be able to hear *Conversation*. The program, aired over NBC Saturday nights, features Clifton Fadiman in discussions with famous men. Louis G. Cowan, who conceived and now produces the show, said the program is being aired in Canada, England, South Africa and Australia. ★ ★ ★

49TH & MADISON

(*Continued from page* 18)

NO DOUBT ABOUT RADIO

First, let me say the December 13th issue of SPONSOR is really "loaded" with fine reading. It is one of the best.

We would also appreciate four copies of the September 6th issue containing the article "Spot Radio's Creative Salesman."

By the way, for those who have their doubts about radio—we are enjoying the best December in 25 years

PAT O'HALLORAN
Sales Manager, KPQ
Wenatchee, Wash.

YEAR-END REPORT

For years I have avoided subscribing to your magazine because "I don't have time to read any more" but I find after reading your year-end report in the December 27th issue I can no longer ignore you.

Enclosed is my check for $8.00 for a one-year subscription.

WILLIAM D. VAN DYKE
Regional Adv. Supv.
Seaboard Finance Company
Jacksonville, Fla.

CORRECT LISTING

I note that your "New Stations On Air" listing gives ERP in kilowatts for new stations. Since ours is one of the few directional patterns, our RMS power around the circle differs from our peak power along the coast line.

. . . we are rated at 112 kilowatts. This is the peak power which we radiate up and down the coast, where the population is located. Toward the ocean our power is much reduced in order not to waste power on the fish. When we filed our application for 112 kilowatts, they requested that we integrate the power over 360°. This calculation came out to 63 kilowatts RMS, which is the value you will find in FCC releases.

I would appreciate your listing us with the 112 kilowatt value.

J. R. MEACHEM
General Mgr., WEAT-TV
West Palm Beach, Fla.

MEDIA STUDY

Many thanks indeed for the two copies of your All-Media Evaluation Study which were safely received.

It occurs to both of us there is much very useful material indeed in this book. May we proceed as follows:

1. I should like you to send and bill us for 51 copies of the book.

2. Could you please send us 250 copies of the reprint entitled "Highlights of the All-Media Study." We propose to send this to all members together with our recommendation that they get the book ordering it through us in order to simplify matters for you and make volume mailings possible. I sincerely trust these arrangements will be acceptable to you and our congratulations on an extremely useful and comprehensive study.

T. J. ALLARD
Executive vice president
CARTB, Ottawa, Canada

Could you please send me a copy of the May 3rd issue of SPONSOR? If this is not possible, I would appreciate it if you could send me a tear page of the article "Psychology of Media."

WATTS WACKER
D. P. Brother & Co.
Detroit

● This is treated in SPONSOR's All-Media Evaluation Study now in book form. Cost per copy is $1.

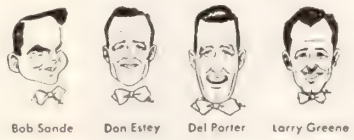
GOOD NEWS FOR TV AND RADIO ADVERTISERS!
SONG ADS COMPANY ANNOUNCES A NEW

SIGHT N' SOUND PACKAGE $150

Never before has such an outstanding TV-Radio Package been offered at such a low, low price. Here's your opportunity to see and hear television and radio ideas prepared for you by America's foremost creators of singing commercials — The Song Ads Company. This is what you get for just $150

1 ART DRAWN TELEVISION STORY BOARD.
This depicts each scene as it will be filmed in the finished commercial. Drawn by outstanding Song Ads artists, the story board consists of eight or more pictures with copy below each. Important action is highlighted; complete camera and sound instructions are indicated. The story board is made up from the jingle you select from those submitted by The Song Ads Company, and described below.

2 3 VOICE-PIANO AUDITION COMMERCIALS
Each of the audition jingles will be created by a different composer-lyricist — in order to get a variety of viewpoints and techniques. Each audition jingle will be carefully conceived and tailor-made to fit the current copy theme of your product or service. And Song Ads know-how, developed through the creation of hundreds of successful singing commercials, will assure you of fresh, original, memorable musical trademarks. Mail the coupon now!


Bob Sande Don Estey Del Porter Larry Greene

YOU CAN BE SURE IF IT'S A Song-ads PRODUCTION

6000 SUNSET BLVD., HOLLYOOD 28, CALIFORIA . . . HOllywood 5-6181

FREE!
SONG ADS COMPANY
6000 SUNSET BLVD., Hollywood 28, Calif
Please send me full information about:
☐ TELEVISION — Sight n' Sound Package: $150 Sight n' Sound audition record and story board as described above
☐ RADIO — Guaranteed Satisfaction Plan: Your new absolute guarantee plan for singing commercials.
☐ SINGLE JINGLE PLAN — Radio-Audition Jingle: Your $75 plan that entitles me to one voice-piano jingle on audition record.
NAME
FIRM TITLE
ADDRESS
CITY STATE



AN

open door

to the Nation's Test Market!

WLBC-TV

Muncie . . . sometimes called Middletown, U.S.A. . . . has been the nation's recognized test market for years. Reach this rich Muncie area market via WLBC-TV.

- ★ 70,000 UHF sets (May 1954)
- ★ 65% tuned to Channel 49
- ★ $225 Base Rate
- ★ All 4 networks
- ★ Proven Test Market



MUNCIE, INDIANA

Newsmakers in advertising



Donald S. Frost *is the newly-elected vice president in charge of advertising for the Bristol-Myers Products Division of the Bristol-Myers Co. As such, he'll oversee the advertising programs of a long list of products ranging from Ipana and Bufferin to Mum and Sal Hepatica—14 in all, plus a new product, Ban (deodorant), due out next month. Bristol-Myers participates in the* Arthur Godfrey Time *simulcast; on radio sponsors* Nora Drake *and* Godfrey Digest; *on tv,* Garry Moore Show, Favorite Playhouse, Four Star Playhouse. *Also spot radio, tv.*



Edward Plaut, *president of Lehn & Fink Products Corp. (Dorothy Gray and Tussy cosmetics, other cosmetics and proprietary products), made news when he bought re-runs of* I Love Lucy *for coast-to-coast telecasting over CBS TV (usually re-runs are bought on a spot basis). The show, to debut 17 April, will be aired Sunday nights at 6:00—just a day before the first run* Lucy *telecasts. Lehn & Fink also sponsors the* Ray Bolger Show *(ABC TV, 79 stations, Fridays 8:30-9:00 p.m.) and has a heavy spot schedule.*



William E. Kelley, *formerly national sales manager of KGBS-TV, San Antonio, when it was owned by Storer Broadcasting Co., has been appointed sales executive for Storer in its New York office. Before joining KGBS-TV (now KENS-TV), Kelley was associated with KTSA, San Antonio. Storer owns WSPD-AM-TV, Toledo; WAGA-AM-TV, Atlanta; WBRC-AM-TV, Birmingham; WJW and WXEL-TV, Cleveland; WJBK-AM-TV, Detroit; WGBS-AM-TV, Miami, KPTV (tv), Portland, Ore., and WWVA, Wheeling, W. Va.*



J. Joseph Taylor Jr., *marketing director of the Jacob Ruppert Brewery (Knickerbocker beer), has been elected v.p. and director of advertising. He's been with Ruppert since 1936, was appointed ad manager in 1948, marketing director in 1952. Ruppert is unique in that it sponsors few sports shows. Current air activity includes 15 minutes nightly of Steve Allen on WRCA-TV, New York, various shows and announcements on tv stations throughout Ruppert's territory, and foreign language radio in the New York area.*

THOUSANDS ARE ACCLAIMING AND USING SPONSOR's 155 PAGE "ALL MEDIA EVALUATION STUDY"

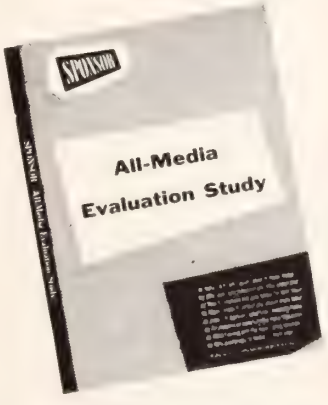
"This series has been a great contribution to the industry."

H. C. Pick,
Russel M. Seeds Co.

". . . this will prove to be one of the most valuable things yet done in this business."

F. Stubbs,
KLMS

"I would again like to compliment you on this series."
H. D. Everett Jr.,
Ford Motor Co.



". . . seems everyone in our agency has found a use for it."
J. A. Boyle,
The Mautner Agency

"Please order for BBDO 25 copies."

F. Barrett,
BBDO

"SPONSOR's media studies are the big bargain in research."

J. Katz,
The Jos. Katz Co.

SEND FOR YOUR COPY TODAY!

Between the covers of this idea-filled book you'll find. . . .

★ *the advantages and limitations of all major media*

★ *tips on when to use each medium*

★ *yardsticks for choosing the best medium for each product*

★ *pitfalls to watch for when making media selections*

★ *how top advertisers and agencies test media*

PLUS *hundreds of other plans, suggestions, formulas that you can put to profitable use immediately. Containing all 26 chapters of SPONSOR's history-making "All-Media" series, this permanent-bound book is yours to use and profit from, time and time again for just* $4.

—Don't Be Disappointed-Mail This Form Now—

SPONSOR SERVICES INC.
40 East 49 St. New York 17, N. Y.

Send me ..... copies of the 155 page "All Media Evaluation Study" at $4 each.

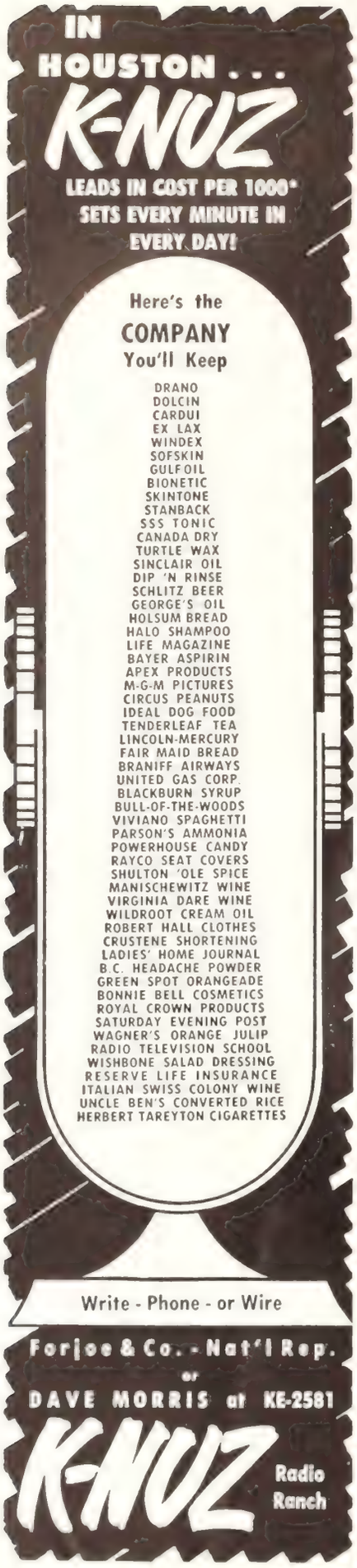
☐ **Payment enclosed** ☐ **Bill me** ☐ **Bill company**

Name _____

Company _____

Address _____

City _____ **Zone** **State**



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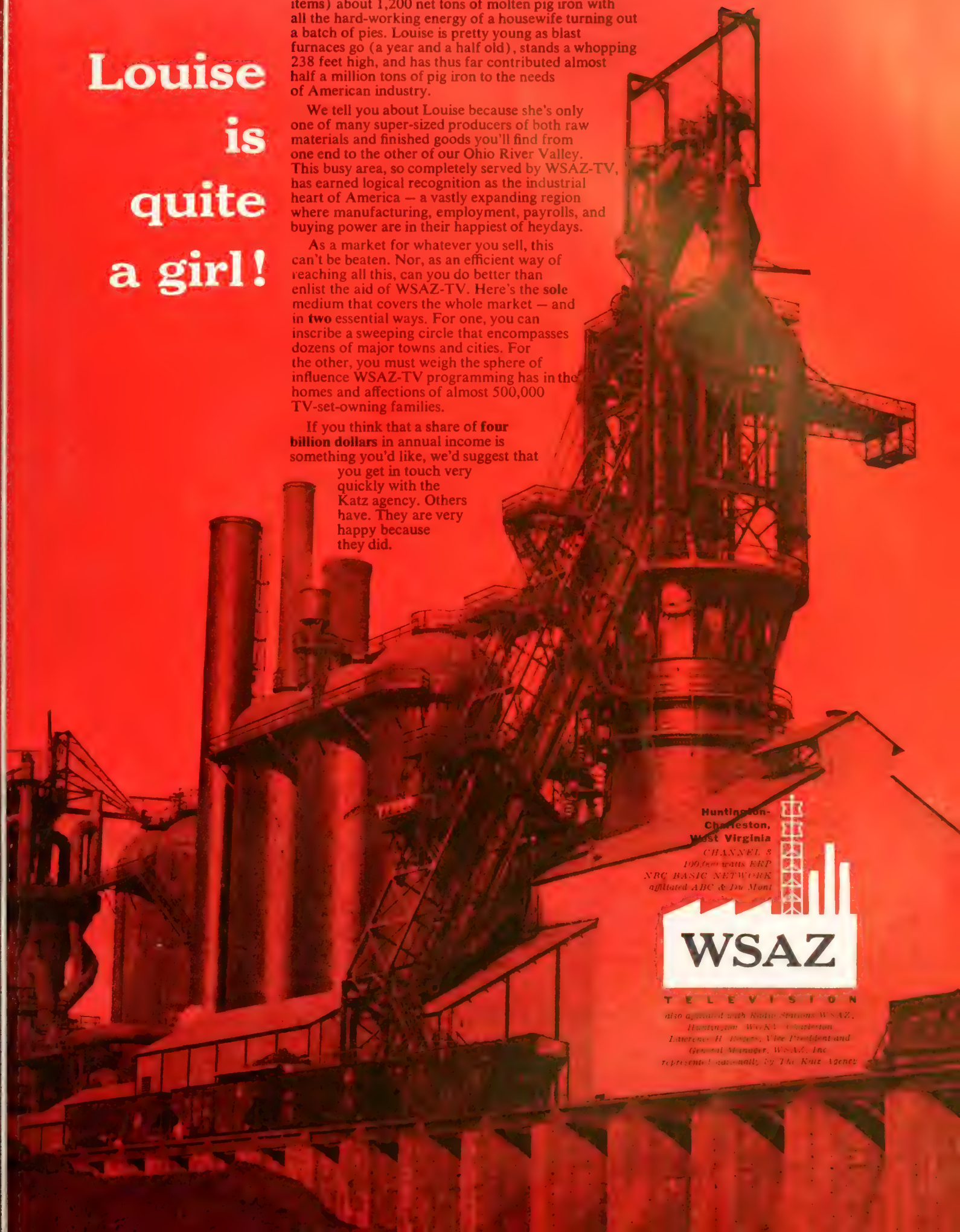
Louise is quite a girl!

She's not exactly what you'd call dainty, but she sure gets a lot done. Louise is a blast furnace at the Portsmouth, Ohio, plant of the Detroit Steel Corporation. On an average day she's likely to produce (among other items) about 1,200 net tons of molten pig iron with all the hard-working energy of a housewife turning out a batch of pies. Louise is pretty young as blast furnaces go (a year and a half old), stands a whopping 238 feet high, and has thus far contributed almost half a million tons of pig iron to the needs of American industry.

We tell you about Louise because she's only one of many super-sized producers of both raw materials and finished goods you'll find from one end to the other of our Ohio River Valley. This busy area, so completely served by WSAZ-TV, has earned logical recognition as the industrial heart of America — a vastly expanding region where manufacturing, employment, payrolls, and buying power are in their happiest of heydays.

As a market for whatever you sell, this can't be beaten. Nor, as an efficient way of reaching all this, can you do better than enlist the aid of WSAZ-TV. Here's the **sole** medium that covers the whole market — and in **two** essential ways. For one, you can inscribe a sweeping circle that encompasses dozens of major towns and cities. For the other, you must weigh the sphere of influence WSAZ-TV programming has in the homes and affections of almost 500,000 TV-set-owning families.

If you think that a share of **four billion dollars** in annual income is something you'd like, we'd suggest that you get in touch very quickly with the Katz agency. Others have. They are very happy because they did.



Huntington-Charleston, West Virginia
CHANNEL 3
100,000 watts ERP
NBC BASIC NETWORK
affiliated ABC & Du Mont

WSAZ

TELEVISION

also affiliated with Radio Stations WSAZ, Huntington; WCHS, Charleston
Laurence H. Rogers, Vice President and General Manager, WSAZ, Inc.
represented nationally by The Katz Agency



Tv and talent agents

The article starting on page 35 this issue is must reading for the man who pays the bill for television programing. It tells the story of the power that two agents have acquired over the supply of tv name talent and, to an extent, the costs of network tv as a result of the fierce competition for big names.

We know no magic solution for the problem. Nor anyone to blame. The agents surely can't be marked black for riding the boom as hard as they know how. But in the last analysis the opportunity to remedy the situation rests with the advertiser. If you don't want to pay fabulous prices for talent tomorrow, risk the use of new talent today in order to increase the supply of names; or consider the values of the show built on an idea rather than a millionaire-star; or explore low-cost programing in daytime.

No one has to encourage talent salaries that in the long run may squeeze the advertiser out of television.

* * *

Closeup on a tv test

There's an air of excitement at SPONSOR's offices as we await the start this month of a television test in a Midwest market. The product is B&M beans and the basis of the test is that only television advertising will be used. The objective is simply to evaluate sales growth before and after tv.

We can't help but get excited. This is a baby we were in on from the start and a project we've been dreaming of ever since we started publishing. B&M beans has agreed through its distributor to furnish figures on progress of its sales week-by-week during the course of the six-month campaign. You'll find them reported regularly in SPONSOR, with the kickoff next issue.

* * *

Big year for spot radio

More than one big radio station manager was, during the last half of 1954, bemoaning the sharp dip in his national spot billings. Unmindful of the handsome revenue that national spot brought during a succession of years, many managers were proclaiming aloud that spot radio was on its way out along with radio networks.

SPONSOR's opinion on this subject was positive, deep-rooted and frequently voiced, individually and in print. Its opinion: that national spot radio as a medium has not yet achieved its full growth. That national spot's flexibility, universality, economy (linked to radio's persuasive salesmanship) added up to an outstanding advertising medium that was just on its way to being discovered by many advertisers.

Now comes 1955, and with it a healthy influx of spot business. Stations and reps are reporting not only a flock of saturation campaigns, but some 52-week contracts as well. Some of the clients who dropped spot radio a year or two ago have now come back.

The signs are encouraging. And the Radio Advertising Bureau is adding to them by announcing that it will devote far more attention to pinpointed sale of spot in 1955 than heretofore.

But the warning sign is out, too. And this is it.

National spot, with its emphasis on flexibility, permits wide choice of stations by the men who foot the bills. Many indies that in years-gone-by were the also-rans in the race for spot business are now assuming the lead by strong radio station programing, sales and promotion. By and large, the powerhouses still hold all the trump cards, but they can't win by inaction, negative attitude, or complete top-management interest in the more profitable tv entity. The challenge to the big radio station is clear — and 1955 will be a decisive year for national spot radio business, in determining how big it's to be and where it will go.

Applause

The 4 A's steps in

The American Association of Advertising Agencies this week took a step which can't help but have a beneficial effect on the buyer and seller of radio and tv time. The 4 A's went on record with clear, albeit carefully worded recommendations against some of the worst of the practices which have plagued both air media: rate deals; excesses in merchandising done for clients.

The result won't be an overnight change among agencies which seek and stations which give deals. But one very strong influence has been added on the side of good business procedure.

An atmosphere in which deals flourish hurts the buyer and seller. The seller demeans his product by hawking it without a firm, published rate. The buyer puts himself in the position of never knowing whether or not he has bought at the lowest prevailing price. For the agency as middleman, this is a particularly uncomfortable spot to be in.

It's to be hoped that the 4 A's recommendations will serve to stiffen resistance to deal-making both within agencies and among broadcasters. The buyer who is asked to seek a deal now has a "bible" to refer to. Similarly the station can oppose agency efforts to get special treatment by referring to the 4 A's statements.

Requests for merchandising beyond what the broadcaster regards as proper as well as other attempts to pressure the broadcaster for preference are opposed in the 4 A's recommendations. Here again the 4 A's is adding clarification on the proper relationship between buyer and seller.

However the recommendations work out in practice, the 4 A's committee on broadcast media and its staff deserve the commendation of the industry for the job they've done (see pages 42-43 for complete text of recommendations).

Here are the facts . . .

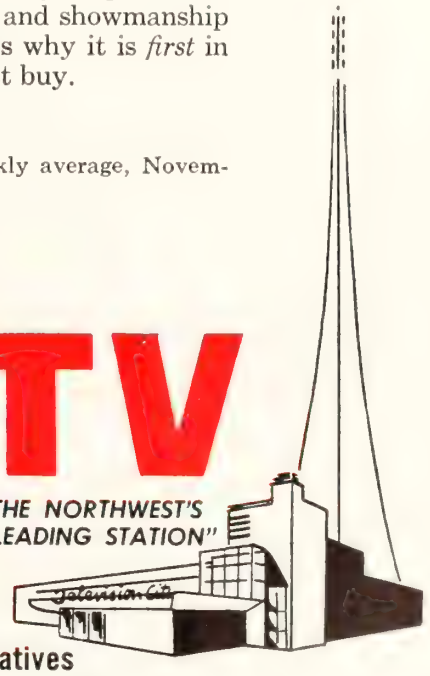
KSTP-TV leads *all* Minneapolis-St. Paul TV stations in average weekday program ratings* from 7:00 AM to 10:15 PM week-in, week-out.

KSTP-TV is the Northwest's *first* television station, *first* with maximum power, *first* with color TV and first in audience.

KSTP-TV gives you greater coverage of the nation's 7th largest retail trading area than any other station . . . a market which commands FOUR BILLION DOLLARS in spendable income.

KSTP-TV has earned a listener-loyalty through superior entertainment, top talent, service and showmanship that means sales for you. That's why it is *first* in ratings. That's why it's *your* best buy.

*Combination Telepulse, ARB, weekly average, November, 1954.



KSTP-TV

100,000 WATTS

CHANNEL 5

MINNEAPOLIS • ST. PAUL "THE NORTHWEST'S LEADING STATION"

Basic NBC Affiliate

Edward Petry & Co., Inc., National Representatives

1st in the Heart of America!



KMBC of Kansas City serves 83 co in western Missouri and eastern Ka Four counties (Jackson and Cl Missouri, Johnson and Wyandot Kansas) comprise the greater K City metropolitan trading area, *15th nationally in retail sales!*

KFRM for the State of Kansas, is a to KMBC, puts your selling messag the high-income homes of Kansas richest agricultural state.

PROGRAMS THE HEART OF AMERICA LISTENS FOR:

RHYMALINE TIME
with David Andrews and the KMBC Tune Chasers.

THE HAPPY HOME
with Bea Johnson and Guests.

FARM SERVICE PROGRAMS
three times daily, Monday through Sat Livestock, grain, produce markets, music, weather and farm features originating the KMBC Service Farms.

DINNER BELL ROUNDUP
news, music, comedy, market reports a — with the Texas Rangers and Jed St

WESTERN ECHOES
with the KMBC Texas Rangers.

SPORTS QUIZ
with the Experts, Sam Molen and gues

BRUSH CREEK FOLLIES
famed variety show Country and W

RHYTHM AND BLUES
Saturday night dancing party disc jo by B. B. Dilson.

LOCAL News, Weather, Sports, Public S Interviews and Discussion Programs.

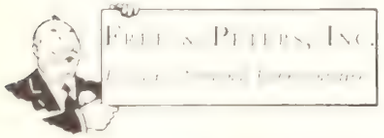
PLUS

BASIC CBS Radio NETWORK FEATUR

the KMBC-KFRM radio TEAM

A BLUE RIBBON RADIO BUY — You go first class when you go into the great Heart of America market with KMBC-KFRM, the Midwest's leading radio combination. One of the nation's foremost broadcasting institutions, the Team is famous for programming that draws listeners and *holds* them throughout each day's 18½-hour schedule. Local-flavor news, entertainment and information (part of the Team's vigorous "live" programming) balance CBS network programs to appeal directly to every interest level!

IN A BLUE CHIP MARKET — Populous and prosperous, the Heart of America derives its vast economic strength from many sources. Agriculture, manufacturing, mining, retail and wholesale selling, transportation, oil, insurance and a multitude of other sound enterprises make the Heart of America one of the country's richest, most stable markets. KMBC-KFRM advertising reaches the people who hold the purse strings in the area's high-average-income families. So when you ante up your radio budget, make sure you're backing a sure bet. See your Free & Peters Colonel for the Team's choicest availabilities.



DON DAVIS, *Vice President*
JOHN SCHILLING, *Vice President and General Manager*
GEORGE HIGGINS, *Vice President and Sales Manager*

PERSONALITIES THE HEART OF AMERICA LISTENS

Claude Dorsey, News Director, and the Newsbureau Staff: Bill Griffith, Rev M Lionel Schwan, Neal Johnson, John Thorn Jim Burke.

Phil Evans, Director of KMBC Service F and area-famous farm experts Bob Rile Jim Leathers.

Sam Molen, Sports Director.

Merle Harmon, Assistant Sports Director.

Bea Johnson, Women's Editor, winn McCall Magazine's GOLDEN MIKE awar other broadcasting honors.

Plus these long-famous musical group Texas Rangers, The Brush Creek Gan Tune Chasers.

PLUS

CBS features: Amos 'n Andy, Gene Jack Benny, Edgar Bergen, Perry Bing Crosby, Xavier Cugat, Galen Doug Edwards, Tennessee Ernie, Gang Arthur Godfrey, Guiding Light, Gun Robert Q. Lewis, Larry LeSeur, Perry Ma Perkins, Ed Murrow, Mr. & Mrs Mr. Keen, Our Miss Brooks, New Yo harmonic, Lowell Thomas, Bob Trout host of other high-rated radio favorite

Basic CBS Radio

the KMBC-KFRM radio TEAM

1st in the Heart of America!

. . . and for Television, it's KMB

Kansas City's Most Power TV Station

the magazine radio and tv advertisers use

SPONSOR

7 FEBRUARY 1955

50¢ per copy • $8 per year

RECEIVED

INSIDE STORY OF A TV TEST
page 31

Esso: 19 years of spot radio news sponsorship
page 34

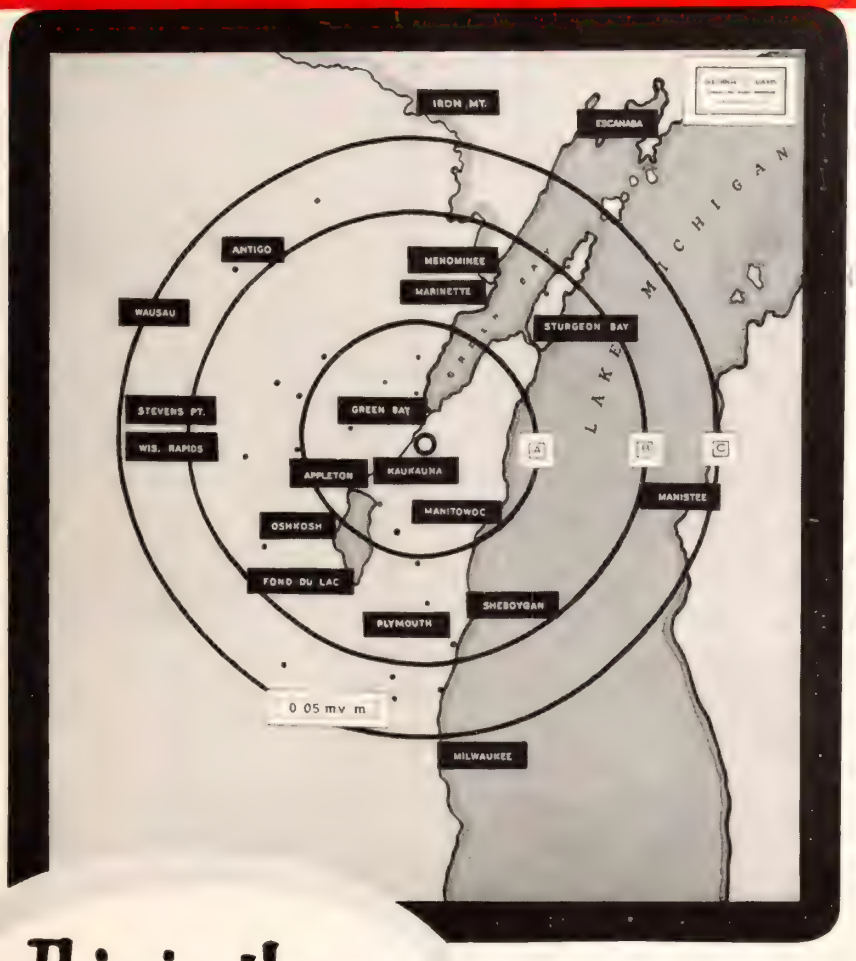
Talent agents: how can you keep from paying their price?
page 36

Spot radio: off to a fast '55 start
page 38

Industry reactions to 4 A's radio-tv "bible"
page 40

Are tv commercials getting picture-lazy?
page 42

1955 REPORT ON TV FILM
page 47



This is the Land of.. ..Milk and Honey

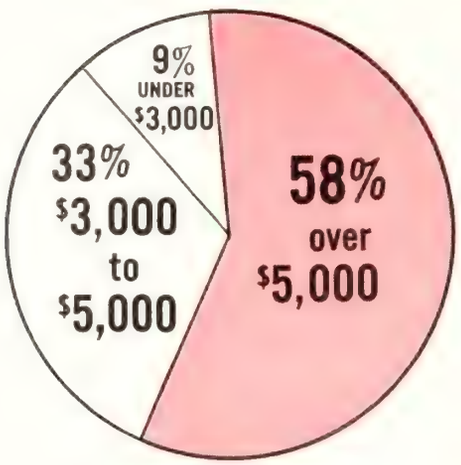
isconsin's most show-full station

100,000 Channel 2 GREEN BAY

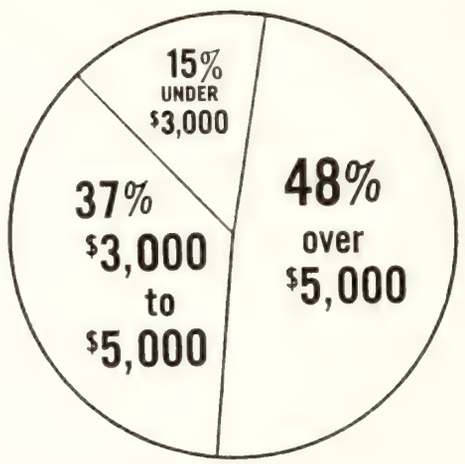
HAYDN R EVANS, Gen Mgr. — Rep WEED TELEVISION

PRESTIGE?

58% of W-I-T-H's audience have incomes of $5,000 or more!



W-I-T-H's audience
by income groups



Audience of Network Station A
by income groups

Just about everybody in the business knows that WITH has the biggest listening audience in Baltimore City and Baltimore County. They know, too, that WITH provides the lowest cost-per-thousand listeners of any station in town.

But there's a lot of talk about the quality of this audience. The A. C. Nielsen Company has recently made a survey which shows the composition of the listening audience for WITH and one other Baltimore station. The other station is a powerful network outlet.

The upper group—families with incomes of $5,000 a year or more—make up 58% of the total WITH audience. Only 48% of the network's audience is in this group. In the middle group—incomes from 3 to 5 thousand dollars a year—WITH has 33%, the network 37%. In the lower group—under $3,000 a year—WITH has 9%, the network 15%.

So don't worry about "prestige" when you're buying radio time in Baltimore. WITH gives you all the "prestige" you need. Ask your Forjoe man!

—in Baltimore

WITH

TOM TINSLEY, *President*

REPRESENTED BY FORJOE & CO.

REPORT TO SPONSORS
7 FEBRUARY 1955

SAG demands 15% increase

Advertisers may pay as much as 15% more for film commercials, if SAG gets its way in upcoming contract sessions. Negotiations began in Los Angeles 1 February. John Wheeler is attorney representing Film Producers Association of New York. Dave Miller (Y&R) and Jack Devine (JWT) attend as observers for 4 A's. New SAG demands represent 15% daily pay increase for actors, 15% increase of existing reuse payments. Union also wants to end unrestricted reuse rights advertisers now have if they pay maximum—$650 per actor for network commercial.

--SR--

New spot data due in April

Problem of finding out what your competitor is doing in spot radio moves closer to solution. Target date for publication first "Spot Radio Register" by Jim Boerst and N. C. "Duke" Rorabaugh has been set for 25 April, covering activity first quarter this year. Report will be based on data from 200 stations in top 43 markets. Questionnaires to stations hit mails 15 February. Service hopes to cover 500 stations eventually. (See "Spot radio spending: out in the open in '55," 10 January.)

--SR--

Evening net radio higher than day

According to latest Nielsen nationwide net radio ratings, "evening once-a-month" programs still outpull daytime shows—despite tv inroads. Nighttime shows which rank as far down as 5th and 6th place on rating scale deliver as many radio homes as show which ranks first in daytime and there are more people per radio home at night. (NBC Radio has unveiled Starch study of evening radio—subtitled "Last night 56,250,000 listened to evening radio . . ." It documents size and characteristics of night audience. Details on study appeared in SPONSOR 24 January, page 64.)

-SR-

K&E, McCann-E. spot teamwork

Can one agency buy time for another's accounts? K&E and McCann-Erickson say "yes." When McCann-Erickson got Mennen shave products and Afta-Shave on 1 January, it conferred with K&E, one of Mennen agencies. Following arrangement resulted: K&E buys radio for all Mennen products. McCann-Erickson buys tv for all Mennen products. Each agency cross-bills other for cost of time of other agency's products. Each agency collects commissions on its accounts only. Client likes it because timebuyers can get better time for total budget and longer-range campaigns than when products are split.

-SR-

Barbasol returns to spot radio

Barbasol began 20-week spot radio campaign in January (through Erwin, Wasey) after 3 years out of medium. Campaign includes 30 announcements weekly in New York, 20 weekly in Chicago, with 5 cities to be added in February. Barbasol is one of many advertisers buying longer-range, higher-frequency campaigns than in last few years. (For other 1955 spot radio trends, see story page 38.)

SPONSOR, Volume 9, No. 3, 7 February 1955. Published biweekly by SPONSOR Publications Inc. Executive, Editorial, Advertising, Circulation Offices 40 E. 49th St., New York 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of 3 Mar. 1879

REPORT TO SPONSORS for 7 February 1955

Debate starts on ARF report

Look for more debate on ARF ratings report now that industry has had chance to digest voluminous charts and analysis. Daniel Denenholz, Katz Agency research-promotion director, started public discussion in talk before recent RTES buying and selling seminar. Denenholz felt ARF recommended too small a sample size for accuracy in measuring radio and took issue with set tuning as measure of exposure and household as unit of measurement. Vigorous rebuttal came from G. Maxwell Ule, research v.p. of K.&E. and chairman of ARF report working committee.

–SR–

WDEL-TV sold; Meredith gets CBS

Big station sales and major changes in affiliation continue to make news. On station-sale front, WDEL-TV, Wilmington (which with proposed power increase will blanket Philadelphia), was sold by John and Hale Steinman to Paul Harron—owner of WIBG-AM-FM, Philadelphia—for $3,712,500. Meanwhile, just after losing CBS TV affiliation contract for KPHO-TV, Phoenix, Meredith Publishing Co. won CBS TV affiliation for its 5 other stations: WOW-AM-TV, Omaha, KCMO-AM-TV, Kansas City, WHEN (am), Syracuse (WHEN-TV already is CBS TV affiliate). In Minneapolis Harry M. Bitner and his son bought share-time Ch. 11 stations WTCN-TV and WMIN-TV for $3.1 million (price includes WTCN radio).

–SR–

Probe season for radio-tv

Nation's lawmakers and courts are becoming more involved in radio and tv. Current legislative-judicial activity includes: (1) Senate Commerce Committee probe of networks. (2) Senate Judiciary Committee investigation of "monopoly" in radio and tv. (3) On local level, Brooklyn Grand Jury investigation of "bait-and-switch" air advertising. Admen queried feel Senate may slow down network expansion of option hours which has increased problem of clearing good spot film time.

–SR–

Channels 2-6 in no danger

Authoritative newsletter, Television Digest scotches trade reports that Navy is demanding television spectrum covering Channels 2-6 for its own use. Digest quotes government officials to effect such move is afoot. (Twentieth edition of semi-annual Television Factbook was published by Television Digest late last month, including directories of stations and networks with rates, personnel, facilities and lists of all new-station c.p. permits outstanding, applications pending.)

–SR–

RTES workshop on Negro radio

Fact that good Negro radio programing consists of something more than rhythm-&-blues music one of major points made by Negro radio panel at RTES workshop meeting late last month. Other point: Stations too often lack full facts on their audience and their markets. (See SPONSOR "Negro Radio Section," 20 September 1954, page 47.)

–SR–

NARTB boards O.K. am-tv research

Sponsors stand to gain from action by NARTB at radio and tv board meetings late last month. Boards each voted for more air media facts. Radio group suggested primer on radio as ad medium which will tie together all radio research. Tv board voted to further means of getting 3 important tv facts: How many homes have tv, what stations are tuned to in these homes and what public thinks about tv advertising.

GUILD SCORES AGAIN WITH FILM SYNDICATION'S

FIRST DAYTIME SERIES

FOR ACROSS-THE-BOARD PROGRAMMING!

IT'S FUN TO REDUCE

5 quarter-hours per week





PRICED LOW... to Fit Every Budget

TV'S BIGGEST VALUE

YOUR LOWEST COST-PER-THOUSAND BUY!

Daytime ratings are climbing throughout the country— yet time-costs are lower and time-clearance easier. Now is the time to stake out your claim in the sales-productive daytime . . . and IT'S FUN TO REDUCE is the *one* show that's designed to bring you more viewers, more sales . . . at LOWER cost! More than just an entertainment vehicle, IT'S FUN TO REDUCE is actually a keen-edged sales and merchandising tool that has proved its ability to bring fast results. Contact GUILD today and get full details!

A PROVED WINNER!

IT'S FUN TO REDUCE has been tested and proved as a "live" show in Pittsburgh by one of the nation's largest retail chain operations!

Successful? Beyond the sponsor's wildest dreams—as a matter of fact, more than 350,000 women visited the sponsor's stores *specifically* to ask for a "FUN TO REDUCE" exercise chart . . . and the show *has consistantly outrated every other local daytime show in the Pittsburgh area!*

LOADED WITH SALES-PRODUCING MERCHANDISING GIMMICKS:

- **Exercise Chart Giveaways**
- **Premium Phonograph Records**
- **Dramatic Point-Of-Purchase Displays**



GUILD FILMS

460 PARK AVENUE, NEW YORK 22, N. Y. • MUrray Hill 8-5365

advertisers use

SPONSOR

Volume 9 Number 3
7 February 1955

ARTICLES

B&M beans: blow-by-blow story of a tv test

Using only tv, B&M beans has just started an advertising test campaign in a Midwestern market. Sales results will be attributable to tv because no other medium is used. SPONSOR will report on results as they happen — **31**

Esso: 19 years of radio news sponsorship

Spot radio continues to spearhead advertising of this gas and oil company in 18 states from Maine to Louisiana. Five-minute newscasts on 52 radio, 18 tv stations are basic format; 400 independent dealers buy time locally — **34**

Talent agents: alternatives to paying their price

To keep down tv talent costs, admen advise: keep away from name stars, use low-cost panel shows, dramatic presentations with less well-known players, put more emphasis on good writing. — **36**

Spot radio: off to fast '55 start

Leading reps and ad agencies report a growing resurgence in spot radio interest among advertisers, with the first few weeks of 1955 showing activity above comparable period last year — **38**

Industry reacts to 4 A's recommendations

Opinion among broadcasters, industry groups and agency spokesmen generally endorses the recent 4 A's recommendations; some feel they need implementation, ask the 4 A's to put teeth in their recommendations — **40**

Are tv commercials getting picture-lazy?

Look-alike tv plugs weaken sales messages, says Art Bellaire. Copymen have become picture "copycats," must seek new visual ideas — **42**

1955 REPORT ON TV FILM — **47**

$80 million film tv business: sales and headaches

Here are solid facts and figures on the $80 million film syndication business, its present status and future direction. Data covers sales trends, competition in field, new shows, color tv, explains why a half-hour film show costs $5,000 in one market and another such show costs $10 in another market. Study includes charts which throw light on whether or not film reruns lose audience (Nielsen), also analyze audience composition of leading film show types (ARB) — **48**

COMING

Coca-Cola goes modern

Traditional tone has disappeared from Coke's advertising, and here's how its substantal air campaigns will be affected — **21 Feb.**

Are tv commercials getting talent-lazy?

More observations by Art Bellaire on tv commercial triteness. Next he scores the over-use of personality salesmen, encourages originality in talent selection — **21 Feb.**

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Editorial Assistant: Florence Ettenberg
Art Director: Donald H. Duffy
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Accounting Department: Eva M. Sanford, Laura Fazio
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DON'T "PICK BLIND" IN SHREVEPORT!



LOOK AT KWKH's HOOPERS!

Latest Hooper figures are eye-openers. Look how we're liked by the hometown folks in Metropolitan Shreveport—and they represent just 15% of the listeners in our total coverage!

JAN.-FEB., 1954 — SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

LOOK AT KWKH's SAMS AREA!

S.A.M.S. shows KWKH with 22.3% more daytime listeners than all the other Shreveport stations combined. But cost-per-thousand-homes is 46.4% *less* than the second Shreveport station!



KWKH

A Shreveport Times Station

TEXAS
SHREVEPORT, LOUISIANA
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co. Representatives

Henry Clay General Manager

Fred Watkins Commercial Manager

SO



NEW YORK, 233 W. 49th ST., N.Y. C., CI 5-5044 **DETROIT,** 16603 E. WARREN RD., TU 5-5811 **DALLAS,** 4745 N. CENTRAL EXPRESSWAY, JU 3150 **SALT LAKE CIT**

CK

THE BIG PLAYBACK...

TV's most exciting all-sports show!

Available first run—in many markets.

Sponsored by The Ethyl Corporation (through B.B.D.&O.) in 55 cities for the past two years, this quarter-hour TV film series is immediately available in all markets at a price that can't be beat. This is the show that cost this important advertiser less than 90¢ per thousand viewers.

It's the highest rated quarter-hour sports show in more than twenty major cities...racking up a 38 in Tulsa, 24 in Indianapolis, another 24 in Omaha, and real sock ratings all across the country.

- Each show features celebrities such as Joe Louis, The Four Horsemen of Notre Dame, Eddie Arcaro, Jackie Robinson, Sammy Snead, Doc Blanchard, Florence Chadwick—and hundreds of others.

- Jimmy Powers, famed sports writer, and Bill Stern, noted sports commentator, give you 52 *all-request* programs...the greatest moments in sports. Write, wire or telephone us at once for the status of THE BIG PLAYBACK in your area.



SCREEN GEMS Inc.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORPORATION, 233 WEST 49th STREET, NEW YORK 19, N.Y. • CIRCLE 5-5044

The only company providing advertisers with Hollywood and New York custom produced national shows, syndicated programming, and commercials—all on film.

BLDG., PHONE 3-3903 **SAN FRANCISCO**, 995 MARKET ST., DO 2-1060 **ATLANTA**, 3130 MAPLE DRIVE, N. E., EX 6100 **CHICAGO**, 230 N. MICHIGAN, FR 2-3696

A Captive Market

WENATCHEE
A 286 million dollar market in the heart of Washington State . . . . surrounded by seven to nine thousand foot mountains—natural physical barriers to other station penetration.

THE RANCH & FARM RADIO STATION
KPQ Wenatchee is ABC-NBC radio for the NEW IRRIGATION FRONTIER, the great Columbia River Basin.

CAPTIVE, BUT ACTIVE!
KPQ's Wenatchee market is isolated, BUT CAPTIVE, AND ACTIVE. Market records verify that Wenatchee is the Apple Capital of the World.

PER CAPITA INCOME
16% above national average

SALES PERFORMANCE
160% above national average

STARTING OUR 26th YEAR

KPQ
5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES.
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES.
Forjoe and Co. Incorporated

AGENCY AD LIBS



by Bob Foreman

Identification is key to tv success

As any student of the drama or tyro playwright can tell you, a play, if it's to succeed, must offer ready identification with its audience. You (as a viewer) have to *root for* someone in the performance—and, as you sit there, you actually become that person. This is, of course, just as elementary to television drama as it is to that seen on Broadway. But since television reaches masses of people cutting through all strata of income, education, background and ages, identification is the leading cause for the sameness in tv programing.

In tv especially, it takes an artist, indeed, to be able to win an audience over when the characters he fashions and the stories into which he places them are off-beat: period pieces, foreign locales, farce, fantasy, etc. Here it requires even greater ingenuity to create the "quicksilver" that must flow betwixt players and viewers. Minus it, there is an impassable moat dividing tv tube from living room chair, footlights from theater. Even fantasy must build upon credulity and farce upon believability if it is not to be considered absurd by the egocentrics who make up an audience. For example, it takes as vibrant a personality as Mary Martin an entire act of Peter Pan to "make you believe"—and then there's a lump in your throat over the impending death of an invisible sprite known as Tinker Bell.

What has all this to do with tv fare? Everything. It's the reason for the plethora of husband and wife shows—for so many troublesome (but lovable, of course!) kids—for so many cynical next door neighbors. The audience itself is made up of millions of husbands and wives and just such kids. And neighbors are always a bit odd.

It's this Identification Quotient that gives the basic appeal to *Lassie*—identification for every member of the family (hence its phenomenally high viewers-per-set). It's this same I.Q. that gives *Mama* its tremendous tug (despite the fact that the series is a period piece replete with foreign accent). It's the reason Ann Sothern is so popular: as Susie MacNamara she represents, in addition to the Secretariat of the World, all working girls as well.

Perhaps it points out the problems in *Life With Father*, one of the literary gems and theatrical successes of our generation. Translated for tv, however, sensitively and faithfully (in my opinion), it still may not give sufficient identification

(*Please turn to page* 92)

We're getting more people in growing San Diego!

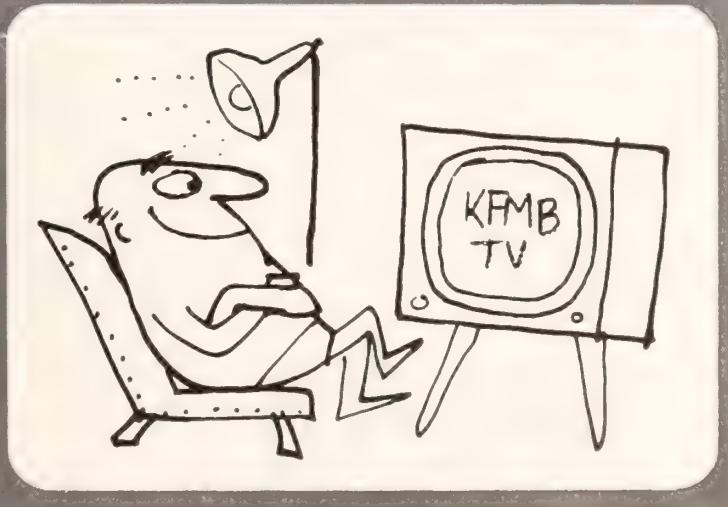












38.1% more than in 1950!
For a County total of 769,200! *(Calif. Taxpayers Assoc. estimate, Jan. 1, 1955.)*

Even in Jan. 1954, the city of San Diego alone had more people than Newark, Atlanta or Indianapolis! *(Sls. Mgt. '54)*

More people, making more, spending more and watching Channel 8 more than ever before!

KFMB 8 TV

WRATHER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CALIF.
REPRESENTED BY PETRY

America's more market

to cover the
NEW YORK
Metropolitan area...



. . . use one of
America's **2**
GREAT *independents!*

WINS
1010

50,000 watts . . .
. . . 24 hours a day

SAN FRANCISCO SALES:
Chuck Christianson
DOuglas 2-2536

CHICAGO SALES:
George Clark
RAndolph 6-0712

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

MULTI-MARKET FILM

I would like you to know how much I enjoyed reading the article entitled "How to use multi-market film shows" in the December 27th issue of SPONSOR.

As is usually the case with your articles, this one is definitely informative, and therefore worthwhile. However, my reason for writing, and what impressed me, is the completely fair manner in which you presented your facts.

R. R. KAUFMAN
President, Guild Films Co., Inc.
New York

WRONG LETTER

Among the highlight trends in radio spot sales for 1955, your comprehensive "Year-End Report on Radio-Tv" December 27 predicted "more selling based on specialized audiences," such as the music-and-news audience ". . . stations like WQXR, New York, WFLN, Philadelphia, and KLAC, Los Angeles, are landing national business based on their 'good music' research."

Having just completed the biggest business year in its history with a 24-hour schedule devoted entirely to "good music" and news, KFAC, Los Angeles, heartily agrees with you in every detail except one small but important call letter. KFAC's enthusiastic sponsors know very well which station has meant "good music" to Southern California listeners for more than 10 years, but wouldn't all timebuyers like to know that you meant KFAC?

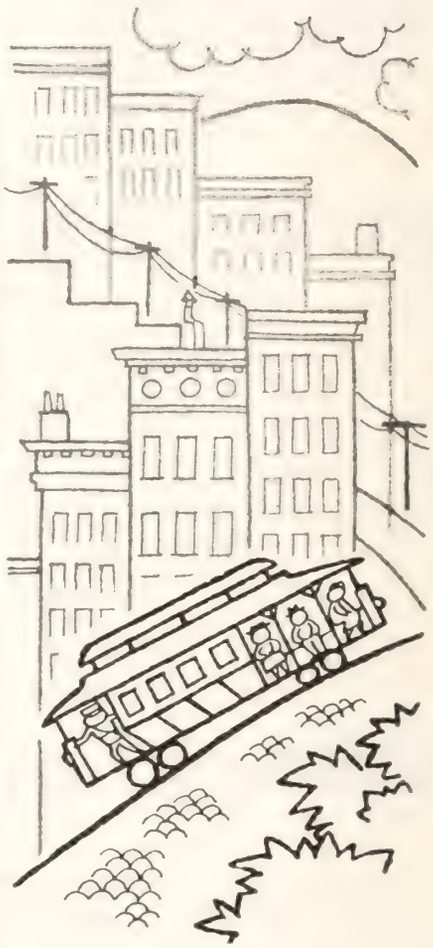
CALVIN J. SMITH
General Manager
KFAC, "The Music Station"
Los Angeles

RADIO VITAL

SPONSOR's readers can get some perspective on changes in radio through an incident at CFCF. A man who was heard over CFCF 33 years ago, said recently on our *Good Neighbor Club,*

(*Please turn to page* 14)

to cover the
SAN FRANCISCO
Bay area...



. . . use one of
America's **2**
GREAT *independents!*

KYA

The Personality Station
. . . 1260 k. c.

NEW YORK SALES:
John Barry
BRyant 9-6000

CHICAGO SALES:
George Clark
RAndolph 6-0712

MEMO

TO ADVERTISING EXECUTIVES

SUBJECT: TV SPOTS

Eleven of America's most successful agencies are using Caravel to produce quality TV spot commercials. Reasons for their choice, they tell us, are: follow-through service; on-time deliveries; and personal responsibility of the specialists in Caravel's TV Department.

The roster of products for which Caravel has recently produced TV commercials includes:

- Borden
- Bufferin
- Buick
- Dunhill
- Fab
- Geritol
- Gillette
- Goodrich
- Ivory
- Jell-O
- Johnson & Johnson
- Kelvinator
- Mistol-Mist
- Nabisco
- Nash
- Packard
- Socony-Vacuum
- U.S. Treasury Bonds

With our clients' permission, we are glad to show our TV work to executives of interested agencies.

Write or telephone today for our new bulletin on TV spots, "For Advertising Agency Executives."



CARAVEL FILMS, INC.
730 Fifth Ave., New York 19, N. Y.
Telephone: Circle 7-6110





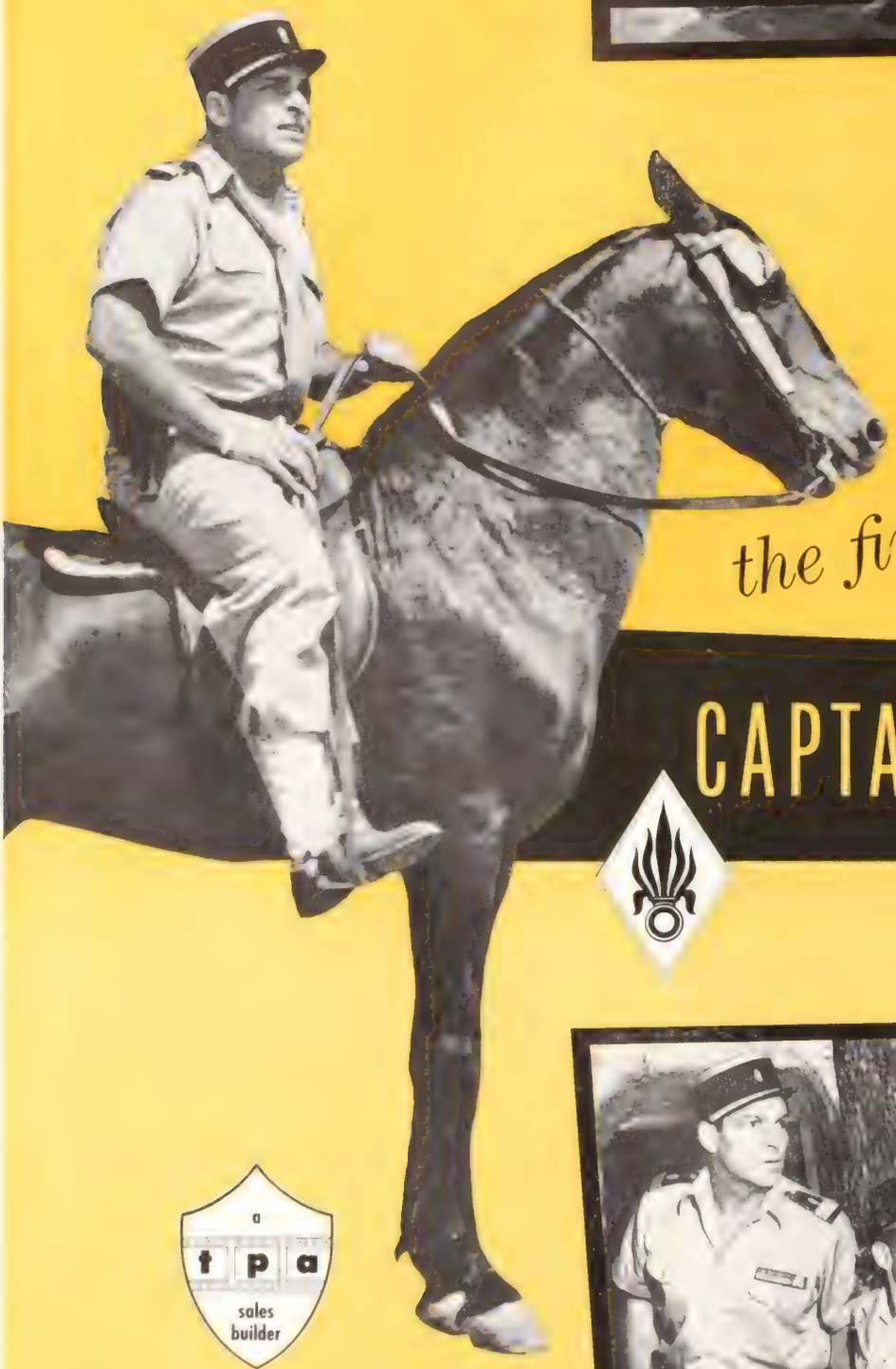


the first show of

the first sales plan of

CAPTAIN GALLANT of

starring Buster Crabb



a tpa sales builder





FLASH!
SOLD IN 60 MARKETS
TO H. J. HEINZ VIA MAXON

CHOICE MARKETS STILL AVAILABLE

nd in all television

ind in all advertising

OREIGN LEGION

Cullen "Cuffy" Crabbe

By Allah! This program has everything!

The French Foreign Legion! The intriguing and mysterious desert. Native peoples and animals and customs. Unprecedented government cooperation for highest authenticity.

Add a name star like Buster Crabbe . . . and his son "Cuffy", in a role children of all ages will envy . . . and scripts that weave them all into top TV viewing—and you get a glimmer of the tremendous appeal of this program.

Included in the package is a built-in merchandising program featuring 36,000 *free premiums* for every market ordered: trading cards . . . autographed photos of Buster and Cuffy . . . comic books . . . membership cards and certificates. Plus free posters and special commercials, also free.

It's all absolutely free—and trouble free, when you buy the show.

"Captain Gallant" is a show whose performance in the living room and at the cash register will delight every sponsor. For full details and availabilities, call, write or wire—fast!

Television Programs of America, Inc.

477 MADISON AVENUE, N. Y. C. • PLAZA 5-2101



49TH & MADISON

(*Continued from page* 10)

that radio today moves in the daily lives of people like the sun and fresh air.

Sixty-five-year-old Isidore Goldberg of 5485 Terrebonne Avenue made this remark in referring to the tremendous strides that radio has taken since the days when he appeared before a microphone.

Mr. Goldberg was heard in 1922 over CFCF, producing and singing in minstrel, musical and comedy shows. At that time, there were no other radio stations in the Montreal area and a mere handful in all of North America. He says that station identification was given after every number in those days, and not as now, at each quarter hour. This was to insure that people who were hearing him on a crystal set with earphones know what station they were listening to, as reception was very poor.

Mr. Goldberg, who in his radio days was known as "The Singing Bachelor," today feels that radio is a vital part of people's lives, not as it was 33 years ago. Goldberg says he is very much aware of the fact that as a person can open the window to receive fresh air, they can flick a switch to hear up-to-the-minute news and complete entertainment.

ARTHUR WEINTHAL
Promotion Manager
CFCF, Montreal

ALL MEDIA OBJECTIVITY

I finally found the time to finish reading your "All-Media Evaluation Study" and I should like to congratulate you for a top-notch job on a subject which is anything but easy to cover. I particularly enjoyed reading the comments about *Life's* 4-Media study that was done by Politz.

I was certainly impressed by the objectivity of your study—something that is becoming rare in this day and age for some "vertical" publications. Again, congratulations on a splendid piece of reporting.

GEORGE ANTHONY
Media Director
Stromberger, LaVene, McKenzie
Los Angeles

• SPONSOR's All-Media Study is available in book form at $4.00 per copy. Address orders to SPONSOR Services Inc. at 40 E. 49th St.

FIRST IN SPRINGFIELD

Springfield, Massachusetts, November 1954 Hooper

SHARE OF AUDIENCE

MONDAY THROUGH SATURDAY	WTXL	"A"	"B"	"C"	"D"	"E"	"F"	"G"	"H"	Other AM & FM
7:00 A.M.-12 NOON	28.1	20.6	19.8	13.4	7.9	4.6	2.7	1.6	0.7	0.5
12:00 NOON-6:00 P.M.	33.1	16.0	12.1	14.7	7.6	7.3	4.2*	3.1*	2.0	1.7
6:00 P.M.-8:00 P.M.	34.0	20.7	17.5	8.4	7.4	10.5			0.4	1.1

*The above measurements are adjusted to compensate for the fact that Radio Stations "F" and "G" sign off at 4:30 in November.

WTXL

WTXL is first in 19 out of 26 rated half hours. Saturation spots on WTXL get high rated periods all day.

WTXL is the only full-time independent station in the Springfield market.

AIMS MEMBER STATION

For avails and other information, call Larry Reilly, Gen. Mgr., WTXL, Springfield, Mass., RE-9-4768 or any office of the Walker Representation Co., Inc.

WTXL SPRINGFIELD, MASS.

Only 4 STATIONS

are powerful enough

and popular enough

to register audiences

in radio survey ratings

of both Los Angeles and

San Diego.

Of these top four, KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



H. A. Barkum. *Malcolm-Howard Advertising, Chicago, is very tv conscious "because we have been so active in this field since the very beginning of commercial tv." He rarely bases buying decisions on tv ratings. "We insist on knowing just who our audience is," says he, "and whether it's the audience the client wants to reach. Then, into that time segment, we put announcement copy or a program cued directly to that audience. We have had the greatest success with saturation programing. In other words, we don't try to be all things to all men. We pick a particular audience and we concentrate on that audience with heavy bombardment, rather than attempting to buy coverage or scattered shot tv advertising. This type of concentration has worked very well for a considerable number of our clients."*



Anne Small. *Scheideler, Beck & Werner, New York, looks at spot radio 1955 in a new light. "It's an advertising medium in its own right," says she. "Not just the father of tv, or something to be used to supplement tv coverage. There's a separate and distinct radio audience, and this radio audience exists both in radio-only and in tv areas. Advertisers are finding spot radio an attractive buy again, partly because most of the rates have been adjusted to the times, partly because they find that they're missing part of their potential market if they ignore this medium. Also they're using a different spot radio strategy. Where five announcements weekly might have been 'saturation a la 1945,' it takes 20 or more weekly to qualify for the term one decade later."*



Henry W. Cleeff. *Marschalk & Pratt Division, McCann-Erickson, New York, buys all media for his accounts. "We converted to the integrated creative media, or 'all-media' operation about one year ago," he told* SPONSOR. *"I feel that this system does make it possible to buy media more creatively, because it gives the buyer greater perspective over the strategy and problems of his accounts. And it doesn't mean neglecting one medium for the others, by any means. I see as many of the reps of all media as I need to, and still have time to buy media for five accounts. I'm able to get a feel of each account and its problems as a whole. As all-media buyers, we're expected to make budget recommendations that include a media breakdown. To do this, we have to be close to the account's marketing problems."*



Even before their eyes are open, folks around Dallas tune in to WFAA's **Early Birds,** the oldest breakfast-type comedy-variety show in the nation. For 25 years, the **Early Birds** have given eye-opening performances with music . . . patter . . . audience participation.

The selling power of the **Early Bird** program is outstanding over the Southwest. One national food company has been a sponsor for 6 years; a drug firm for 7. **Many** others have found the **Early Birds** to be top-notch salesmen for a variety of products.

Latch on to the high-flying **Early Birds** of WFAA. Then watch **your** sales go soaring!

See the Petry man for details.

A Clear Channel Service of the Dallas Morning News

WFAA *Dallas* 50,000 WATTS · NBC

Alex Keese, *Manager*
Geo. Utley, *Commercial Manager*
Edward Petry & Co., Inc., *Representative*

It's the same difference...





The difference that sets WCBS-TV apart from all other stations in New York is its policy to devote the same effort, ingenuity and production skill to each of its programs, whether in the field of entertainment or in the area of education and information.

It is this "difference" that last year won for WCBS-TV the largest average audiences in New York, day and night.

It is this same "difference" that in 1954 earned for WCBS-TV high praise from the critics and the community for the largest schedule of public interest programs of any station in New York—plus a George Foster Peabody medal.

Finally, it's this same "difference" that last year persuaded advertisers to invest more of their dollars with WCBS-TV than with any other New York television station.

This distinction can make a big difference in sales to any advertiser who wants to get the most out of television in 1955.

WCBS-TV New York, Channel 2

CBS OWNED. Represented by CBS Television Spot Sales.

SALES GO OVER the TOP

when your sales message goes to . . .



WKZO-TV (Channel 3) has 100,000 watts of power — has a new 1000-foot tower — *offers you 514,000 families within its grade B coverage area!*

So more than ever, WKZO-TV can help you go *over the top in Western Michigan!*

100,000 WATTS VIDEO • CHANNEL 3 • 1000′ TOWER



The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Motors (Nash), Det	Geyer Adv, Det	NBC full net	Fibber-McGee & Molly; Sun-Th 10-10:15 pm; Feb 16 & 17 only
Bristol Myers (Vitalis), NY	DCSS, NY	KNX-CPRN 23	Frank Goss News; alt M, W, F & T, Th, Sat 5:45-5:55 pm; PST; Jan 24; 49 wks
Bristol Myers (Vitalis), NY	DCSS, NY	KNX-CPRN 23	Sunday Night News; 7:55-8 pm PST; Jan 30; 48 wks
Burton Dixie Corp, Chi	Robert B. Wesley & Assoc, Chi	MBS 250	Les Paul & Mary Ford; W, F 7:45-7:55 pm; Feb 16; 55 season
General Prods	Dean Simmons	CPRN 23	Story Master; Sat 7:45-7:55 am; 9:05-9:15 am, PST; Jan 22; 52 wks
General Prods	Dean Simmons	CPRN 23	Story-Teller; Sat 10:30-10:45 am PST; Jan 22; 52 wks
Mary Ellen James & Jellies, Berkeley, Cal	Ralph Jewell, Oakland, Cal	CPRN 22	Harry Babbitt Show; alt days 7:45-8 am PST; Jan 24; 55 wks
O'Keefe & Merritt (gas ranges), LA	Atchison, Donahue & Hayden, LA	CPRN 12	Memory Lane; Sat 10-10:25 am PST; Jan 22; 52 wks
Pearson Pharmacal, NY		MBS 570	Multi-Message; M-F 8-8:30 pm; Jan 24; 13 wks
Pharmacco, Kenilworth, NJ	DCSS, NY	CPRN 23	Wendy Warren & The News; M, W, F, 9:05-9:15 am PST; Jan 17; 13 wks
Philco (phonographs & radios), Phila	Hutchins Adv, Phila	MBS 565	Phonorama; Sat 11:30-11:55 am; Feb 19; 52 wks
Reducing Inst, LA	N. B. Scott, LA	CPRN 23	Don Otis Show; Sat 11:30-11:45 am PST; Jan 15; 13 wks
Rexall Drug, LA	BDDO, LA	CBS 206	Amos & Andy Music Hall; Th 9:30-9:55 (6 minute sponsorship); Feb 16 & Feb 17 only
Studebaker-Packard (Packard), South Bend, Ind	Maxon, Det	ABC 350	Your Packard Reporter; M, W, Th, F 8:25, 9:25, 10:25 pm; T 8:25, 10:25 pm; Feb 7; 2 wks
Union Oil of Cal, LA	Y&R, Hollywood	CPRN 23	Frank Goss News; M-F 7:30-7:45 am PST; Feb 7; 52 wks
Vitamin Corp of Amer, Newark, NJ	BBDO, NY	CBS 206	Amos & Andy Music Hall; M, Th 9:30-9:55 pm (six minute sponsorship); Jan 31 & Feb 24 only


Bill Harris (3)


Hub Hood (3)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bristol-Myers, NY	DCSS, NY	CBS 206	Arthur Godfrey Digest; F 8:30-8:45 pm; Jan 14; 52 wks
CBS-Columbia	Ted Bates, NY	CBS 206	Amos & Andy; Sun 7:30-8 pm; Jan 30; 7 wks
Colgate-Palmolive, NY	Wm Esty, NY	NBC full net	Lorenzo Jones; M-F 5:15-5:30 pm; Jan 3; 1955 season
Miles California	Geoffrey Wade Adv, LA	Don Lee 45	Newspaper of the Air; Sun-F Feb 1; 52 wks
Miles California	Geoffrey Wade Adv, LA	Don Lee 45	Here's the Answer; M-F Feb 1; 52 wks
Quaker Oats, Chi	Sherman & Marquette, Chi	NBC full net	Hotel For Pets, M, W, F 5:30-5:45 pm; Jan 3; 1955 season


Mike Shapiro (3)

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harry Abbott	KTVQ-TV, Oklahoma City, mgr	KCEN-TV, Temple, Texas, mgr
Roger Allen	WOTW, Nashua, NH, announcer	Same, prog dir
William Andrews	KPTV, Portland, sls stf	Ziv Tv, northwest rep
George W. Armstrong	WHB, Kansas, mgr	Same, vp & gen mgr
Leon Arons	William Weintraub, NY, vp & dir of res	TV bureau of Adv, NY, dir of res
Lee Atwell	WHBC, Canton, Ohio, s's dept	Same, prog dir
Ezra Baker	International Motion Picture Studios, NY, dir of sls	Screen Gems, NY, comml sls stf
Kenneth H. Baker	Standard Audit & Measurement Svcs, pres	Market Research, vp in chg media studies
Lionel Baxter	WSFA, WSFA-TV, Montgomery, Ala, vp & gen mgr	WBRC, Birmingham, Ala, sls mgr in chg of local & natl sls
Noel C. Berault	WEAN, Providence, sls mgr	WPAW, Pawtucket, stf
Robert C. Berry	WOTW, Nashua, NH, prog dir	Same, stn mgr
H. M. Bitner Jr	Grandwood Bdcstg, Gd Rapids	Same, pres
Stanely A. Bogan	The American Weekly, NY, acct exec	CBS Radio Network Sls, acct exec
Dave Booher	WMBR, Jacksonville, sls mgr	Same, vp
John M. Borghese	Amer Korean Found, NY, r-tv dir	Magna Theatre Corp, r-tv dir
Richard W. Brahm	WMCA, NY, acct exec	Media-Mdsg, NY, pres
William B. Buschgen	NBC Spot Sls, NY, radio acct exec	NBC Spot Sls, Det, radio mgr
Leonard Bridge	Grandwood Bdcstg, Gd Rapids, controller	Same, also dir
Roger G. Brown	CBS-Col. of Texas, southern sls mgr	Same, gen mgr
Howard Cann	MBS, NY, acct exec	CBS Radio Network Sls, acct exec
Richard L. Cass	WBBM, Chi, radio sls stf	Edward Petry, Chi, TV sls stf
By Colvig	KNXT, Hollywood, asst sls prom dir	WXIX, Milwaukee, prom-publ dir
Bill Cornish	Edward Petry, Chi	Official Films, Chi, sls exec stf
Dan Curtis	NBC Film, Chi, actg supvr	Same, sls mgr of Central sls force
John F. Day	Star-Ledger, Newark, asst mg ed	CBS, dir of news
William Dempsey	KPIX, SF, educ dir	Same, prog mgr
Paul S. Dixon	KSL, Salt Lake City, natl spot sls mgr	Same, exec asst in chg of corporate affairs
Robert M. Dooley	Blair-TV, NY, gen sls mgr	CBS Radio Spot sls, sls development dept
Leon Drew	KNXT, Hollywood, prod mgr	WXIX, Milwaukee, prog dir
John Eichhorn	KING radio, Seattle, mgr	Same, asst to vp & gen mgr
Paul Frank	WTVN, Columbus, newscaster	Same, asst to gen mgr
John Garfield	WGAR, Cleve, sls mgr	WXEL, Cleve, sls stf
Norman Gittleson	WJAR, Prov, gen mgr	WMUR-AM-TV, Manchester, NH, exec vp, gen mgr
Wm. Thomas Hamilton	CBS, sls exec	WNDU-TV, Notre Dame, sls mgr
Bill Harms Jr	Edward Petry, Chi, tv rep	Avery-Knodel, Chi, tv acct exec
Bob Hart	KFEL-TV, Denver, comml mgr	KLZ-TV, Denver, local sls mgr
Robert L. Harris	WIBC, Indianapolis, mc, dj	WTVN, Columbus, radio sls stf, acct exec


H. Weller Keever (3)


Charlie Stone (3)


Herbert W. Hobler (3)

● *In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)*

New and renew


Louis Hausman (3)


Leon Arons (3)


Dan E. Ries (3)


Stanley Wilson (3)


Shaun Murphy (3)


Don H. McGannon (3)

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Louis Hausman	CBS-Col, NY, vp	CBS, NY, corporate stf vp
Herb Heilbrun	WKRC, Cin, sls stf	Same, sls mgr
Ralph Hess Jr	WDVA, Danville, Va, prom dir	Same, acct exec
Herbert W. Hobler	TelePrompter Natl Sales, NY, gen sls mgr	Same, also vp
Fred Von Hofen	KING-TV Seattle, acct exec	KING, Seattle, mgr
Hub Hood	WKRC, Cin, sls mgr	Same, gen mgr
Isabell Hoyt	KPOJ, Portland Or, mdsg mgr	KVAN, Vancouver, Wash, mdsg mgr
Walter C. Johnson	Travelers Bdcstg Service, Hartford, sec, asst gen mgr & sls mgr of WTIC	Same, also member of bd
Robert S Jones	Sidney Garfield & Assoc, SF, radio-tv dir & acct exec	CBS R Net Sls, SF, acct exec
Martin Katz	WCAU-TV, Phila, sls stf	Blair-TV, NY, dir of special sls
H Weller Keever	NBC Film, Chi, Central sls supvr	Same, natl sls mgr
George Kenyon	US Army	WJBK, Det, Tv film dir
Jaon Carol King	WRC, WRC-TV, Wash, DC, asst to adv prom mgr	Same, adv & prom mgr
Joseph A. Kjar	KSL, Salt Lake City, prog dir	Same, sls mgr
John F. Klatt	McCann-Erickson, Chi, media mgr	Standard Rate & Data Service, Chi, rate-service medi rel dir
James L. Knipe	C. E. Hooper, NY, exec vp & gen mgr	Same, pres & chmn of the bd
Cornelius Knox	NBC, NY, sls dept	CBS Radio Net Sls, NY, acct exec
David N. Laux	Ruthrauff & Ryan, NY, acct exec	Studio Films, NY, vp
Harry LeBrun	WLW-T, Cin, asst stn mgr	WLW-A, Atlanta, gen mgr
Terry Lee	WFAA-TV, Dallas, asst mgr	KOVR-TV, Stockton, vp & gen mgr
Leon Levine	CBS, NY, dir of edu & public affairs progs	Columbia University, dir of radio & tv activities
Thomas O Loeb	NBC Business Unit, NY, prodr & mgr	Same, Tv Net Prog Div, mgr
Roy Maner	WSOC, Charlotte	WIST, Charlotte, acct exec
Dave Maxwell	KBIG, Catalina, pub serv dir	KBIF, Fresno, gen mgr
W. Barrett Mayer	Mechanical Products, Jackson, Mich, regl mgr	WOND, Atlantic City, natl sls rep
Donald H. McCollum	Sindlinger Research, dir of client rel	Same, also vp
Paul Mensing	NBC Spot Sls, Det, mgr	NBC Spot Sls, Chi, r mgr
Don H. McGannon	DuMont Tv Stations, gen mgr, also Labs, asst dir of bdcstg	Wsetinghouse Bdcstg, NY, vp & gen exec
Shaun F. Murphy	WFIE-TV, Evansville, Ind, sls mgr	WTVP, Decatur, Ill, stn mgr
Al Nagler	WJBK, Det, sports dir	Same, news & Sports dir
Charles Newton	Darlington County asst Farm Agent	WBTW-TV, Florence, farm ed
Wilson H Oelkers	Philco, Phila, gen purch agent	Same, vp in chg of purch
Clifford Ogden	NBC Film, Hollywood, supvr	Same, sls mgr of Western sls force
Milt Olin	United Artists TV, NY	Telefilm Enterprises, NY, sls stf
Edward C. Page	George P. Holmberry, NY, tv acct exec	Edward Petry, NY, sls stf
John B. Poor	General Teleradio, NY, vp	Same, also MBS, exec vp
C. Wesley Quinn	WTRI-TV, Albany, sls rep	WTRY, Troy, sls prom mgr
Earl Reilly	KING Radio, Seattle, prog dir	KING-TV, Seattle, acct exec
Dan E Ries	WKRC, Cin, asst prom dir	WTVN, radio, Columbus, dir of prom & publ
Harry Ripps	Du Mont, NY, sls mgr	Same, gen sls mgr
William P. Robinson	WLW-A, (Crosley) Atlanta, pres	Crosley Bdcstg, Cin, hd sls plans unit
Frank B. Rogers	Reeves Soundcraft Corp, NY, vp	Same, exec vp
Lee Savin	United Tv Programs, exec vp	Gross-Krause, exec vp & gen mgr
Robert G. Scott	Du Mont, Cathode-ray Tube Div, Clifton, NJ, asst sls mgr	Same, gen sls mgr
William F. Schnaudt	WHK, Cleve, acct exec	Telefilm Enterprises, NY, sls stf
Willard Schroeder	Grandwood Bdcstg, Gd Rapids, gen mgr	Same, also vp
Mike Shapiro	Avery Knodel, Chi, tv rep	WFAA-TV, Dallas, comml mgr
Theodore F. Shaker	CBS Tv Spots Sls, NY, acct exec	WKIX, Milwaukee, gen sls mgr
Virgil Sharpe	KOWH, Omaha, mgr	Same, vp & gen mgr
Austin B. Sholes	Presto Recording, NY, asst sls mgr	Muzak, Recorded Tape Div, NY, dir of sls
Joseph M Sitrick	Internatl Press Service, US Information Agcy, asst chf	NARTB, Wash, pub & informational svcs mgr
Charlie Stone	WMBR, Jacksonville, vp in chg sls	WMBR-TV, Jacksonville, vp
Robert H. Storz	Mid-Continent Bdcastg, pres	Same, bd chmn
Todd Storz	Mid-Continent Bdcastg, vp & gen mgr	Same, pres
H. L. Sturtz	Omaha World Herald, adv dept	WOW-TV, Omaha, local sls stf
Bill Swanson	KTVX (rGTV), Tulsa, sls mgr	Same, only TV sls
R. L. Swats Jr	NBC Radio Net, Chi, acct exec	Same, Det, mgr
David A. Traylor	MBS, acct exec	A. C. Nielsen, sls services exec
Donald E. Tomkins	Grant Advertising, NY, radio-tv dir	own radio-tv consultant service
John L. Vriemeister	CBS Tv, NY, asst to budget dir	WXIX, Milwaukee, bus mgr
Leonard C. Warager	NBC Film NY, sup	Same, sls mgr of Eastern sls force
R. W Wassenberg	KPIX, SF, prog mgr	KTVU, Stockton, stn mgr
Jay Watson	KPOA, Honolulu, asst mgr	KOVR, Stockton, asst mgr
James P Walker	Tulsa Bdcstg, asst gen mgr	KTUL, Tulsa; KFPW, Ft Smith, Ark; in chg
Robert Wechsler	Benton & Bowles, NY, acct exec	Screen Gems, NY, sls prom mgr
Franklin J. Weiner	WCBS-TV, NY, stf prom writer	WCBS-TV, NY, asst adv & sls prom mgr
James A. Wethington	William G. Rambeau, NY, exec vp	KONA (TV), Honolulu, sls mgr
George Y. Wheeler II	NBC, Wash, stf	Radio Corp of Amer, stf vp
Wayne J. Wilcox	Good Housekeeping Mag, Det sls rep	CBS Radio Net Sls, Det, acct exec
Stanley Wilson	KFDA (r-tv), Amarillo, Tex, vp & gen mgr	Texas State Net, Ft. Worth, asst gen mgr
Nadine Wright	WDVA, Danville, Va, continuity writer	Same, prom dir
George E. Yonan	MBS, sls mgr of co-op div for Midwest	Bolling Co, Chi, acct exec

4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Alsol Wax, Newark	Wax	Hal Tunis Assoc, NY
Amino Products Div, Internatl Minerals & Chemical Corp, Chi	Ac'cent (protein derivative)	Grant Adv, NY
Arizona Brewing, Phoenix	A-1 Pilsner Beer	Erwin, Wasey, LA
Burton Foods, S. Hakensack, NJ	Macaroni	Albert Frank-Guenther Law, NY
Cheramy, NY	April Showers toiletries	Emil Mogul, NY
Chiquot Club Co, Millis, Mass	Ginger ale, club soda	Harold Cabot, Boston
Eberhard Faber Pencil Co, Bklyn	Pencils, erasers, rubber bands	Anderson & Cairns, NY
Walt Framer	Tv Productions	Ashley-Steiner, NY, LA
Frank Fehr Brewing, Louisville, Ky	Beer	Dooley, Adv, Louisville, Ky
KDKD, Clinton, Miss	Radio Station	Devney, NY
KLEE, Ottumwa, Iowa	Radio Station	Devney, NY
National Brewing, Balt	Beer	W. B. Doner, Det
Northern Cal Chevrolet Dealers Assoc	Chevrolet cars	Roy S. Durstine, SF
Proctor Electric, Phila	Appliances	Weiss & Geller, NY
Quality Radio Group, NY	Radio Stations	Dine & Kalmus, NY
Revlon Products, NY	Hair-Net Spray, Aquamarine Shampoo	BBDO, NY
Schneider Brewing, Trinidad, Col	Beer	Jimmy Fritz & Assoc, Hollywood
Sweet-Orr, NY	Work Clothing	Peck Adv, NY
Storer Bdcstg Co, WJW, Cleve	Radio Station	The Katz Agency, NY
WGVM, Greenville, Miss	Radio Station	Devney, NY
W T Young Foods, Lex, KY	Big Top Peanut Butter	Rutledge & Lilienfeld, St. Louis

5. New Firms, New Offices, Changes of Address

Lansburgh & Oldham, new adv agency, 123 El Paseo, Santa Barbara, Cal, Mark Lansburgh & Joyce Oldham Lansburgh heads

Miller & Wallace Mackay Seattle, merge to form Miller Mackay Horack & Hartung, 510 Virginia St, Seattle

National Closed Circuit System, 595 Madison Ave, NY, formed; sls rep of DuMont's Closed Circuit Dept

Rogers & Cowan, public relations, new offices at 17 E 48th St, NY



Let Scott Do It is the top-rated 9:00 to 10:00 A.M. show in Philadelphia . . . according to both Pulse and ARB . . . the greatest kitchen show in America. And Alan Scott's the consistent winner in popularity polls.

SALESMAN FOR BLUE-CHIP SPONSORS! National Advertisers who've experienced Alan Scott's terrific selling power include: General Foods, Lipton's, Hoover Appliances, Morrell Meats, Pillsbury, St. Joseph's Aspirin, Sunshine Biscuits, Seabrook Frozen Foods, and many others.

LOWEST COST! Alan Scott's *Let Scott Do It* has the lowest-cost-per-thousand rating of any daytime women's show in America's major markets, according to a study by *Television Age*

Over 100,000 TV homes at a cost of only $1.45 per thousand. And now, *Let Scott Do It* comes under WPTZ's "45-12" discount plan. 45% off one time rates when you buy 12 or more announcements under the "45-12" plan.

TOP COVERAGE! WPTZ is peak-powered at the low end of the band, to deliver a clearer, stronger signal to more people over a wider area than any other TV station in Pennsylvania!

WHAT A BUY! Let Scott show you! And be sure to ask about the "45-12" plan. Write or wire your nearest Free & Peters "Colonel"—or phone Alexander W. Dannenbaum, Jr., WPTZ Sales Manager, LOcust 4-5500; or Eldon Campbell, WBC National Sales Manager, PLaza 1-2700, New York.

WPTZ CHANNEL 3

First in Television in Philadelphia

WESTINGHOUSE BROADCASTING COMPANY, INC.

WPTZ•KYW, *Philadelphia;* **WBZ+WBZA•WBZ-TV**, *Boston;* **KDKA•KDKA-TV**, *Pittsburgh;* **WOWO**, *Fort Wayne;* **KEX**, *Portland;* **KPIX**, *San Francisco*

KPIX represented by THE KATZ AGENCY, INC.
All other WBC stations represented by FREE & PETERS, INC.



"NBC's programming of spectaculars and general razzle dazzle," writes John Crosby in the New York Herald Tribune, *"has given television an importance and a sense of excitement that it cannot afford to lose."*

The NBC Color Spectaculars have broken the rigid radio-mold of unvarying strips of half-hour shows. They have forced wider horizons, new programming concepts . . . they draw into television great stars, writers, directors from all over the world. In addition they have given Color Television tremendous impetus by providing regular and impressive color programming.

The special ingredient that has given *all* television its great expansion and excitement has been the NBC Color Spectaculars. And the audience response has been unmistakable.



Since the new season began in September, Nielsen ratings* show:

More than 11 million families watching the average Spectacular — almost double the audience of the average evening network program.

Seven Spectaculars with Top Ten-sized audiences during the six rating periods.

More homes tuned to NBC — an average of 649,000 more homes than the second network, with its average nighttime program.

In every rating period, more Top Ten shows from NBC than any other network.

NBC's program leadership has made it a most exciting year for the television audience. And a most profitable year for advertisers.

exciting things are happening on

NBC

TELEVISION

a service of RCA

*Nielsen second September Report–first December Report 1954. All data verified by A. C. Nielsen Co.

In Milwaukee
Coffeehead Larsen
Spins the Platter
And the
Pulse Goes Up
WEMP
Milwaukee's Second
Station



Of seven Milwaukee radio stations, WEMP now scores No. 2.

Milwaukee's best radio buy, WEMP offers more audience per dollar than any other station.

WEMP audiences are growing *bigger* year by year. Latest Pulse ratings show a 20 per cent increase for Coffeehead Larsen at 6:00 to 10:00 A.M. *All other WEMP segments show a proportionate increase.*

Get the facts on Milwaukee's only 24-hour Music, News, Sports station—Milwaukee's best radio buy.

CALL HEADLEY-REED

WEMP WEMP-FM
MILWAUKEE
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.
24 HOURS OF MUSIC, NEWS, SPORTS



JERRY PICKMAN (R.) CHATS WITH BING CROSBY ON STUDIO SET

Mr. Sponsor

Jerome Pickman

V.p., Dir. nat'l adv., pub. & exploitation
Paramount Pictures Corp., New York

Jerry Pickman directs Paramount advertising from a dark-paneled office in a tall building overlooking Times Square—that is, when he isn't at the studio in Hollywood, at a San Francisco preview or at a New York opening.

Paramount got into tv back in 1950, when most film studios still considered the medium a sort of plague that might go away if they only ignored it. Pickman likes tv. He feels it's an advertising medium made to order for selling movies.

"I'm an instinctive showman," he told SPONSOR, drawing his knees to his chest for comfort. He's a youngish 38: dark hair, dark horn-rimmed glasses, shirtsleeves, tie-less, with a rapid-fire delivery of movie jargon.

"Our product can't be sold through fancy packaging," said he. "If we're gonna sell a movie, we've gotta have a name. That's why the studio consults us about story, production and cast. If they wanna sell me my sister, I'd say, 'No. She won't sell.' I've gotta mother and grandmother who act. But I can't sell 'em. Kelly, I can sell. . . ." (He is currently working on *Country Girl*, in which Grace Kelly stars.)

Radio and tv movie advertising, Pickman explained, generally come into play for about three to 10 days when the new film opens.

"We call it 'merchandising a motion picture'," he said. "What we're doing is conditioning people—building the want-to-see. Where there's a definite plus, we localize an ad. Like, say Bryce Canyon appears in a Western—so, we tell 'em in Utah to go look for shots of their own scenery. Each movie's handled differently. Sometimes we don't work for a week, then we don't see daylight for 72 hours in a row because there's a rush job."

The rapid pace comes naturally to Pickman, who was once described by the employees of the Brooklyn *Eagle* as the "youngest newspaperman on six continents"—a title he earned by starting to work as a copyboy at age nine.

Pickman has also learned to relax upon rare occasions. A picture in his desk drawer shows him sound asleep in a terrace hammock at "Dottie's home in Balboa" . . . that's Dorothy Lamour, of course. ★ ★ ★



MEREDITH
Radio and Television
STATIONS

KANSAS CITY: KCMO Radio & KCMO-TV The Katz Agency
SYRACUSE: WHEN Radio & WHEN-TV The Katz Agency
PHOENIX: KPHO Radio & KPHO-TV The Katz Agency
OMAHA: WOW Radio & WOW-TV John Blair & Co. and Blair-TV

Affiliated With Better Homes and Gardens and Successful Farming Magazines

Cal Sales Sez . . .





DON'T KID YOURSELF

YOU can't cover California unless you use KSBW-TV, Channel 8, Salinas-Monterey, California.

The rich central coast of California is covered exclusively by KSBW-TV, 422,709 TV sets, of which over 90,000 are unduplicated.

Consumer Income in KSBW-TV's Basic Market (which does not include all the unduplicated coverage) is equal to Phoenix, Ariz., PLUS Camden, N. J.

Ask Hollingberry.

KSBW
RADIO 1380 KC
TELEVISION Channel 8
SALINAS - MONTEREY
CALIFORNIA

CBS, NBC, ABC, DuMONT

SPONSOR BACKSTAGE



by Joe Csida

Film: television's "new business" dept.

At the beginning of the fall season we dimmed the lights in the seance room at our headquarters, gazed deep and long into our tv film crystal ball and did a *Backstage* of comment, observation and prediction concerning programing. On and off for the past several weeks we have again been locked up with the eerie blue and green lights and the spirit voices, but this time we used our special tv film business crystal globule.

Appeared therein, of course, the faces of friends who are practitioners on the producing, selling and merchandising side of the business, like Don Kearney of ABC Film Syndication Sales, Phil Williams of Ziv, Walter Schwimmer and numerous others. And their voices were the spirit voices. According to the *Backstage* ball, this is how the business side of the tv film industry shapes up:

Competition has reached its keenest, most dog-eat-dog point. Never since the first vidfilm was tossed on the market has there been as much product offered for lease by as many people via as multitudinous a number of deals as is the case today. And this competition is likely to reach even greater degrees of canine devouring brother canine.

'Way up at the top of the heap a struggle of recently developed titans is taking place. Strangely enough (or perhaps not too strangely) the powerful networks (NBC, CBS, ABC) are not among the titans in this area of industry operations. For while all three of the tv webs (and particularly the first two named) have solid tv film operations with good product and capable sales and mrechandising forces, the gargantua are, of course, Ziv TV and MCA TV. MCA's purchase of United Television Productions gave it the largest and most imposing collection of product in the field. And Ziv's accelerated and big-time production as represented by its Eddie Cantor series makes it either the reigning champ or the number one challenger.

Parenthetically, in the gradual evolution brought to show business and the advertising business by television generally, and tv films specifically, another noteworthy development might be mentioned here. In the booking field MCA's major competitor, of course, is the William Morris Agency. And while MCA has chosen to enter the tv film production and distribution business in a vast and superlatively aggressive manner, the Morris agency has steered clear of tv film production and distribution for the most part. The Morris

(Please turn to page 94)

Also see film section this issue page 47



selling by the stars··on WRCA

When you're navigating your product through competitive waters in America's No. 1 market, you'd do well to let WRCA's program-personalities help set your course.

TEX & JINX for instance. The glamor of their personalities, the interest and excitement of their two daily radio programs, and the warmth and sincerity with which they describe their sponsors' products—all combine to make them star-salesmen for a wide range of contented advertisers. The selling power of TEX & JINX keeps winning them enthusiastic testimonials like these:

Coffee – "How we feel about Tex & Jinx for Savarin is best told by the fact that we are their oldest sponsor. We are now on their program five nights a week in the 8th year of a very happy association."

S. A Schonbrunn
President
S. A. Schonbrunn & Co., Inc.
Makers of Savarin Coffee

Beauty Aids – "Tex & Jinx introduced our new home hair stylist school with so much enthusiasm that we are signing up new students daily. We are especially pleased to have reached such a large audience of career girls. We certainly look forward to continuing."

Victor Vito
President
Victor Vito, Inc.

Movies – "Tex & Jinx are without question two of the finest radio boosters of motion pictures in the New York area. Their approach is sincere and direct; and their loyal audience has learned that a Tex-and-Jinx endorsement of a film puts that film on their 'must see' list..."

Charles Einfeld
Vice-President
20th Century-Fox

Beverages-"Tex&Jinx were extremely helpful in making No-Cal New York City's top-selling dietetic beverage. Their convincing delivery and believable commercials did much to help attain this goal. We have just increased our frequency schedule with Tex & Jinx for 1955."

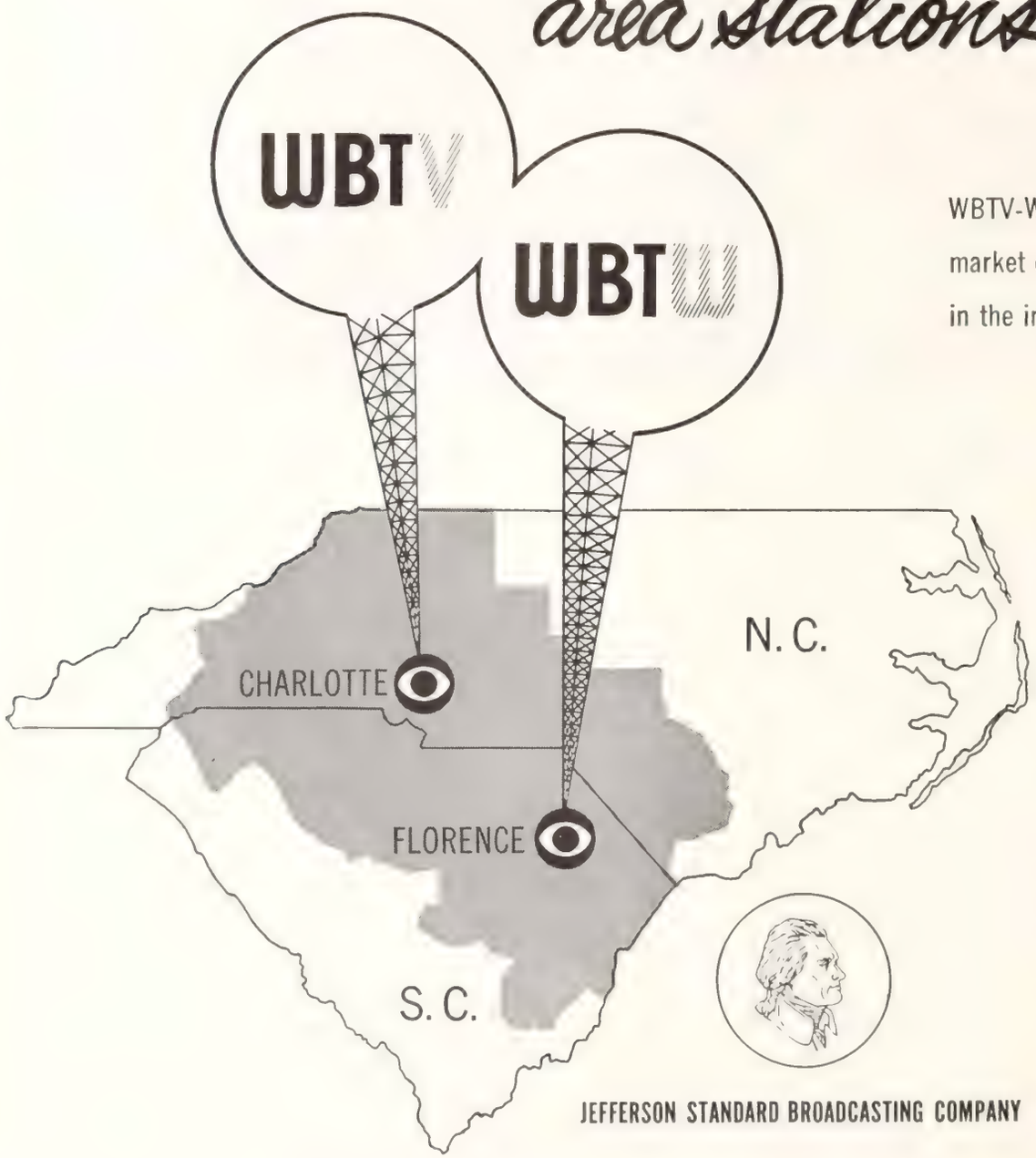
Morris Kirsch
President
No-Cal Beverage Corp.

If your aim is to sell *more* of your product, *faster*, in the New York market—try selling by the stars on WRCA. Stars like Tex & Jinx. Stars with documented records of sales successes. Come aboard!

Call George Stevens, CIrcle 7-8300 in New York. Or your nearest NBC Spot Sales office.

WRCA·660
NBC Radio in New York
a service of RCA
REPRESENTED BY NBC SPOT SALES

dominance DOUBLED in the carolinas with 2 great area stations



WBTV-WBTW combination creates market comparable to nation's 8th largest in the industry-mushrooming Carolinas

Advertisers have a rich stake in what's happening in the Carolinas.

The Carolinas are on the march economically, and two top-power stations—WBTV and WBTW—now service this upsurging selling market.

WBTV and newcomer WBTW can, as a combination, deliver 50% of the people in North and South Carolina.

Together, WBTV and WBTW create a market of 3,375,000 people, over $3½ billion in buying power and $2½ billion in retail sales—a TV market comparable to the *eighth largest in the nation.*

For complete details on how WBTV and WBTW truly measure up to "Dominance doubled in the Carolinas," call CBS Television Spot Sales.

JEFFERSON STANDARD BROADCASTING COMPANY



Test in a nut-shell

PRODUCTS: B&M beans and brown bread

MARKET: 100-mile zone around Green Bay, Wisc.

MEDIA USED: only television

PAST ADVERTISING: almost none in area

SUCCESS YARDSTICK: sales, increased distribution

BUDGET: $12,500

DURATION: six months

SCHEDULE: six minute announcements weekly

Blow-by-blow story of a tv test

SPONSOR will report sales results of B&M campaign as they come in during six-month effort to see if sales can be upped using tv only

by Miles David

A dream became reality for SPONSOR late last month.

For the first time in television and tradepaper history a test campaign began which SPONSOR will report to readers as the results happen.

Traditionally test campaigns are top secret, seldom revealed even years after the fact. But ever since SPONSOR started publishing eight years ago it has sought a chance to bring its readers the blow-by-blow story while a campaign was in progress.

The opportunity came when the Burnham & Morrill Co. of Portland, Maine, agreed to give SPONSOR exclusive semi-monthly reports on sales during a six-month tv test. (Agency is BBDO, Boston.)

The campaign began 24 January in a single Midwestern market. The products are B&M oven-baked beans and B&M brown bread. The objective: to see what television can do to pep up a relatively low-volume market.

B&M beans has high distribution in the area but sales volume is small relative to New England, home of the oven-baked bean. B&M brown bread has low distribution, only a trickle of sales. (Total wholesale sales in area: $54,000.)

Prior to the campaign both products had virtually no advertising in the test

SALES WILL BE THE SUCCESS YARDSTICK

Figures at right show monthly wholesale sales of B&M beans and brown bread in first half 1954. SPONSOR will carry 1955 sales as they come in over six-month period. (Test began 24 January.) Figures for '55 will be carried side-by-side with '54 to give reader the box score at a glance. Note how poorly brown bread did in '54 and how sales are stronger in Area 1, closer to the major city in the region, Green Bay



First six months 1954 sales of two sizes of B&M beans and one size of brown bread (by dozens of cans)

	January*			1st half Feb.			2nd ha
	18 oz.	27 oz.	Bread	18 oz.	27 oz.	Bread	18 oz.
AREA A (50-mile radius around Green Bay)							
1. MANITOWOC, WIS	60	30		50	25		20
2. OSHKOSH, WIS.	50	25		50	10		
3. APPLETON, WIS.	100	40	50	100	65	70	
4. GILLETT, WIS.				100	70		100
5. GREEN BAY, WIS.	310	70		160	60	20	230
6. MENOMINEE, MICH.	50		20	50			
AREA A SIX-MO							
AREA B (50-100-mile radius around Green Bay)							
7. FOND DU LAC, WIS.	30	25					30
8. STEVENS POINT, WIS.	60	10		70	40		
9. WAUSAU, WIS.	40	5		50			
10. NORWAY, MICH.	70	75				20	
11. SHEBOYGAN, WIS.	40	30		20	25		40
12. WISCONSIN RAPIDS, WIS.	30	10		30	10		
AREA B SIX-MO							



PART ONE
OF A SERIES

market, with the exception of sporadic mentions within multi-product newspaper ads by local stores.

The whole burden of the test is carried by television. Any rise in sales will be attributable to tv, since no other new form of advertising will be used for the duration of the test and no other new factors have been introduced.

As admen pointed out while SPONSOR was researching the All-Media Study, it's usually impossible for the national advertiser to correlate sales with advertising in any one medium. But for B&M and the readers of SPONSOR the rare opportunity is at hand.

Years of planning: The B&M test campaign will last six months. But it took over two and a half years to work out all the details of the test-in-a-goldfish-bowl.

Back in the spring of 1952 just after the NARTB convention, SPONSOR Editor-Publisher Norman R. Glenn and Haydn Evans, general manager of WBAY-TV, Green Bay, Wis., met at the del Coronado Hotel in San Diego for breakfast. Over their second cup of coffee, Glenn confided SPONSOR's long-held ambition to cover a campaign as it happened.

Haydn Evans listened enthusiastically. And, within a few months he was on the long-distance telephone reporting that he had an advertiser primed to cooperate in a SPONSOR-reported campaign. In the final planning, however, the advertiser in question decided to remain anonymous and to carefully shield his sales figures. A series of blow-by-blow articles became impossible. Nonetheless a test campaign was undertaken, designed to measure a television station's zone of influence. (See "How far out does a tv station sell" SPONSOR 3 May 1954, page 39. Results of this test are covered later in this report.)

It was not until Haydn Evans sold W. G. Northgraves, advertising manager of Burnham & Morrill, on a completely open tv test that the present series of articles could be undertaken.

B&M agreed to furnish SPONSOR with its sales figures for Green Bay and the area within a 100-mile radius—on an exclusive basis. The month-by-month figures for the first six months of 1954 appear in the chart above. Figures for 1955 will be published in succeeding issues of SPONSOR as they are tabulated by B&M's broker in the territory, the Otto L. Kuehn Co. of Milwaukee.

Figures for the comparable period during 1954 will always be carried side by side with 1955 sales to show the reader tv results at a glance.

While no sales figures had been tabulated at presstime, Walter L. Kuehn, president of the Kuehn brokerage firm, told SPONSOR sales for January 1955 appeared to be up. Among the reasons in his opinion: anticipation of the tv campaign by the grocery trade.

Sales figures will be reported to SPONSOR from two zones: Area A, con-

(*Please turn to page* 109)

March		2nd half March			1st half April			2nd half April			1st half May			2nd half May			1st half June			2nd half June		
oz.	Bread	18 oz.	27 oz.	Bread	18 oz.	27 oz.	Bread	18 oz.	27 oz.	Bread	18 oz.	27 oz.	Bread	18 oz.	27 oz.	Bread	18 oz.	27 oz.	Bread	18 oz.	27 oz.	Bread
					20	15		100				15		20	15			25				
5	10										140	45								30		
5		120	70	70				50	25		100	135		70	35		30	35	60	30		
									50	10										10	150	105
0	20	250	145					230	150		120	65		20	85		90	235	20	280	485	
		70			50		20															

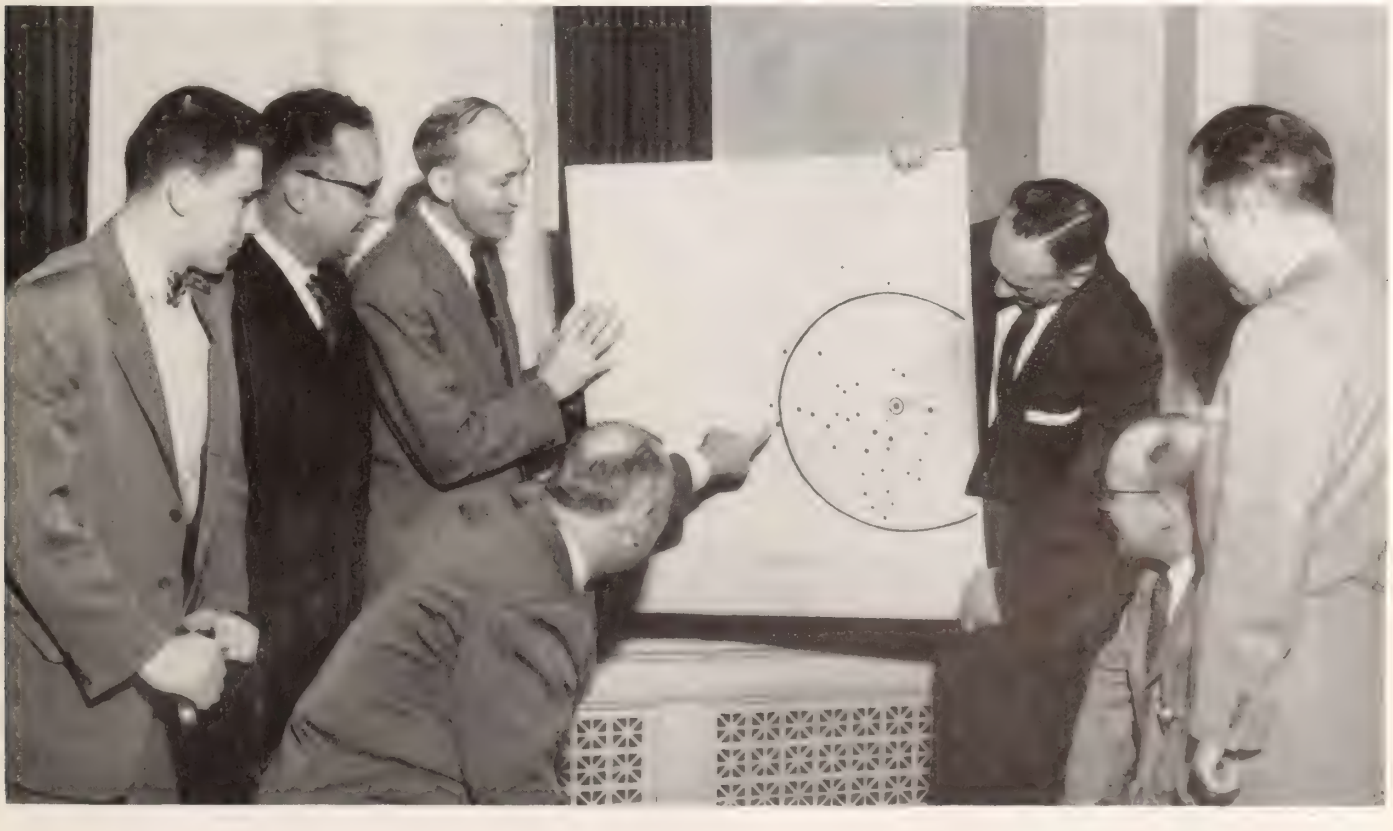
LS Beans, both sizes: 6,521 dozen. Brown bread: 380 dozen

5								50							25					50		
25		30	30	10				50	30		70	35					90	60		70	90	
0					50			30	35				20	70						100	30	
0					50	75					70	100							20	70		
5	20				40	30		50	20				20	40	30		75	55	20	20	10	
		30	10								30	10								30	10	

ALS Beans, both sizes, 3,001 dozen. Brown bread: 130 dozen



WBAY-TV WHIPPED UP INTEREST IN TV TEST WITH MEETING FOR GROCERY TRADE. POINTING TO TEST AREA IS HAYDN EVANS





Esso: 19 years of radio news

Despite entry into tv, Esso has increased spot radio news budget. It's now spending about $1 million for newscasts over 52 stations

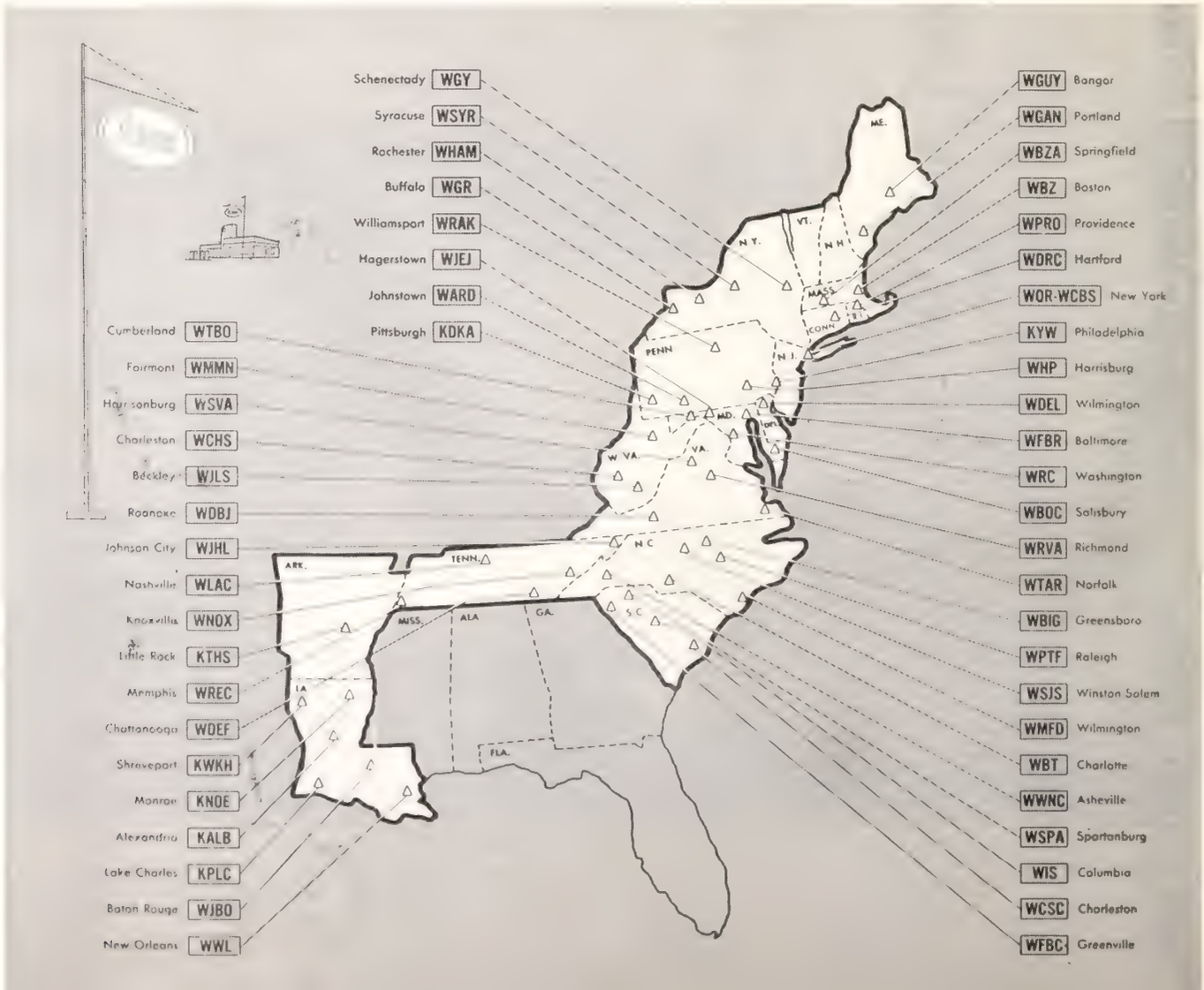
Nearly two decades ago Esso Standard Oil Co. began a spot radio campaign consisting of five-minute newscasts. The campaign is still going. And it's still growing.

In an era which has found many spot radio users diverting some of their radio budgets into television or other media, Esso continues to add radio markets to its news schedule. From an original list of 13 stations in 1935, Esso has expanded *Your Esso Reporter* newscasts to 52 stations, each of which airs the *Reporter* an average of three times a day. SPONSOR estimates that Esso currently spends more than $1 million annually on the *Esso Reporter* for radio. And this doesn't include extra spot radio campaigns—like one now being carried on nearly 300 stations plus the 52 *Reporter* outlets.

Esso experimented with news on tv 15 years ago, now sponsors a tv version of the *Esso Reporter* on 16 stations and weather reports on two others. SPONSOR estimates the annual spot tv budget at about $1.25 million. Bulk of tv money is new money—not diverted from radio. (In a future issue SPONSOR will tell the story of Esso's spot tv news approach and the lessons it has learned in translating its traditional radio fare into the visual medium.)

Esso actively encourages its dealers in smaller markets to use radio. It sends special kits to radio stations of less than 1 kw. tells the radio outlets how to get business from service station operators. Esso doesn't pay a nickel toward the time these independent service station operators purchase on local radio outlets, yet about 400 Esso gasoline dealers currently have schedules on more than 300 radio sta-

MAP SHOWS ESSO'S 18-STATE MARKETING AREA, LISTS 52 RADIO STATIONS AIRING AVERAGE OF THREE SHOWS DAILY



tions throughout 18 states.

For nearly 20 years Esso has had only one regular radio formula: news. *Your Esso Reporter* is the name given Esso-sponsored newscasts on all 52 radio and 18 tv stations. But the programs are locally produced. All Esso does is supply its stations with standard openings and closing and new commercials. It maintains close touch with over-all operation, however. A liaison man from Esso's radio-tv agency, Marschalk & Pratt Division of McCann-Erickson, New York, visits stations regularly. But neither Esso executives nor the liaison man attempt to tell the stations how the news should be selected or edited.

The *Esso Reporter* delivers substantial audiences. Nielsen ratings indicate the radio version is heard in 34.2% of all radio homes in Esso's 18-state marketing area an average of 5.8

case history

times per month. That's a monthly average of 6,323,000 homes hearing the *Reporter* for a total of about 37 million times. (Details later on how Esso is able to use national Nielsen ratings to determine its total local audience.)

Over the years Esso and Marschalk & Pratt have perfected their use of spot radio until today, the way they practice it, it's in about the same class as fine art. Not only does Esso get full horsepower from the news broadcasts themselves, but also the company gets more mileage through promotion given to Esso and the *Reporter* by stations.

Why spot? Esso's primary reason for using spot radio is its distribution area. Esso—a wholly-owned marketing subsidiary of Standard Oil Co. (New

(*Please turn to page* 104)

How stations promote 'Reporter'

When new Esso station opened in Portland, Me., WCAN 'Esso Reporter' covered event

WRCA, New York, gives show plug on its big Times Square spectacular moving sign

WNOX, Knoxville, broadcasts 'Reporter' from booth at Tennessee Valley A&I Fair

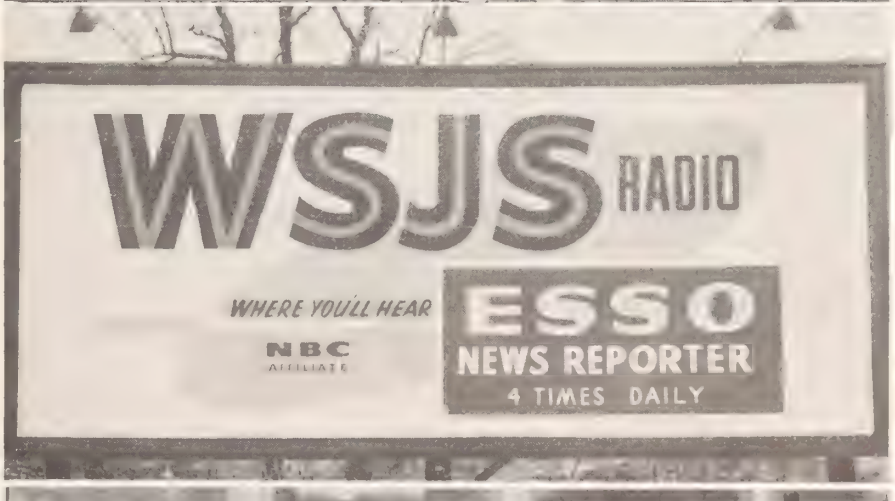
24-sheet posters are used by some stations (like WSJS, Winston-Salem) in promotion

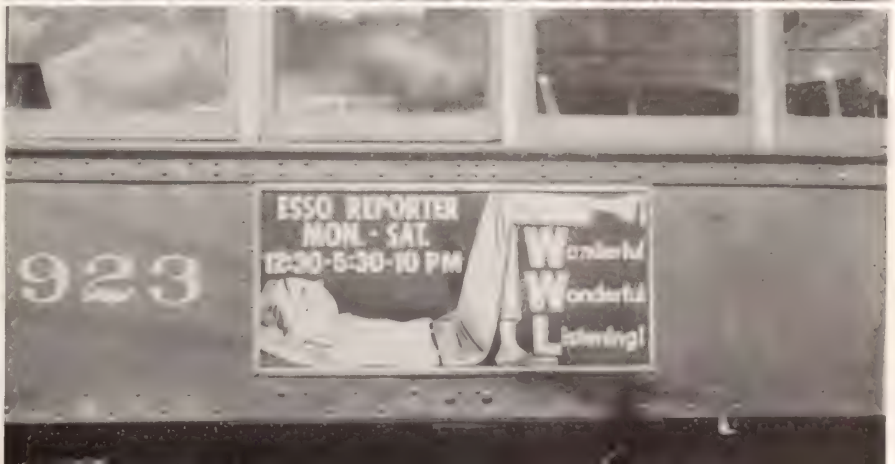
WWL, New Orleans, uses posters on outside of street cars to plug time show is on











PART TWO
OF A TWO-PART SERIES

TALENT AGENTS: what

Keep away from star names, concentrate on ideas

by Ben Bodec and Alfred J. Jaffe

With a few advertisers already getting out their shovels to pay network tv stars next season, admen are casting about desperately for answers to the dual problem of rising tv talent costs and meagre prospects for substantial audience increases.

There is, admittedly, no easy solution. But there is a strong feeling that *something* must be done about talent agents calling the tune while advertisers pay the piper. (See "Talent agents: have they won control over tv costs?" in the previous issue.) A number of agency men told SPONSOR that they welcomed its efforts to focus on a workable solution.

The ad agencies are particularly frustrated while they contemplate, over the long term, the gradual slippage of program control from their fingers as the magazine format comes to dominate the network tv picture. Though there is a definite fear that the monopoly of star talent by the William Morris Agency and Music Corporation of America is helping to drive star prices out of line, there is also strong resentment directed at the networks.

The resentment is twofold. On the one hand, say admen, networks are bidding up talent costs and concentrating on battling the competition rather than paying attention to soothing the advertiser's headaches. On the other hand, the control over time slots and programing by the networks is limiting the advertiser's ability to control program costs.

Nevertheless, admen feel it is possible to moderate the obvious excesses of the rat race which always seems to accompany the star system.

1. The most common piece of advice offered was: keep away from stars if you possibly can. Said one agency radio-tv department chief:

"Many advertisers would be better off if they concentrated on shows built on ideas rather than names. On a show with ideas names are expendable and very often not necessary. You may not get the biggest audiences in the world but are 20 rating points worth $5 million? I don't think so. You don't even need people on your show. What about dogs? I'm not kidding. I understand one of the two dog shows has been coming in at little over $2-per-1,000 homes per commercial minute. And that compares with the best."

Are tv costs out of line?

Despite high prices paid for "marquee names" their cost-per-1,000 is low because of big audiences. Average cost of general variety shows in October was $2.93-per-1,000 homes per commercial minute, according to Nielsen data. This was lowest of all program types on net video. General drama averages $3.68

A number of agency men specifically urged the use of more drama shows. Said one:

"One of the greatest accomplishments of tv has been its drama shows, especially the hour-long ones. It's no accident that most of them have been running a long time. And they do very well without stars."

Another agency man, speaking of dramatic shows, said:

"One thing I like about dramatic shows is that they're flexible. You're not stuck with a comedy star whose material may not be panning out or who's gradually being devoured by frequency. Each dramatic show gives you a fresh opportunity to attract a loyal audience. Of course, you have to keep up quality. But you're not stuck with one theme or one person. You can do comedy, satire, romance, mystery, practically anything."

The non-star shows commonly cited as examples of the direction in which advertisers can move are NBC's *Kraft Tv Theatre;* the two Edward R. Murrow shows on CBS, *Person to Person* and *See It Now;* CBS' *What's My Line;* NBC's *Mr. Peepers.* While it was acknowledged that well-known names are connected with some of these shows, it was pointed out that they are not high-priced names.

2. Advertisers, ad agencies and networks were urged to keep a sharper eye out for promising new talent and be willing to invest in a long-term development of such talent. A lot of ad-

Imagination is best alternative to buying high-priced stars, say admen, who cite Ed Murrow's "Person to Person," "See It Now" as examples

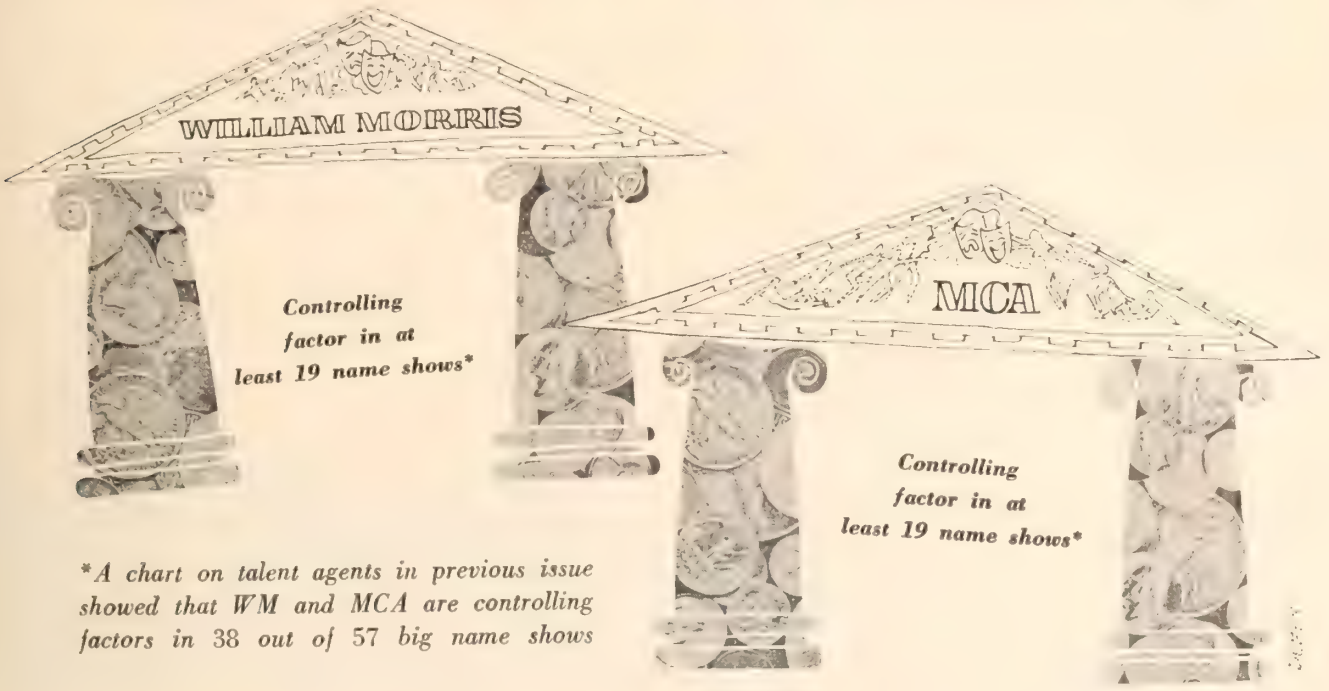


More intensive scouting of night clubs (where Danny Tho developed), other sources is urged to avoid reliance on a few big n



e alternative to paying their price?

ng, admen advise. But there's a catch: "If one pays, everybody pays"



**A chart on talent agents in previous issue showed that WM and MCA are controlling factors in 38 out of 57 big name shows*

men feel that there is a shortage of top names on tv and that this shortage tends to raise the level of all talent prices asked by agents.

Most opinions laid the burden of scouting and signing new talent on the shoulders of the networks. This attitude, common among the ad agencies, exists with the realization that it will do nothing to regain for the agencies the kind of programing control they had in radio. However, a typical comment explaining the seeming contradiction was: "The networks have helped create this upward cost spiral; let them do something to push it down again in the future."

The emphasis on new talent also carried over into new program ideas. Interest was expressed in the methods used by NBC's Pacific division in building new shows. What caught the eye of admen particularly was the opinion expressed by Frank Cleaver, the division's program director, that the common procedure of picking a star and then building a program around him should be ended in tv.

The Cleaver method, taken from the movies, where he once worked, is essentially a system of developing shows by stages. It avoids the alternatives of turning down an idea cold or laying out $30,000 or more for a pilot film. It starts out with a writer getting paid for an idea, additional pay for a first draft of the program and further payment for revisions, if necessary. Only when this point is reached are auditions held for talent.

Because of the economy of this method, the division now has more than 40 "programs" in various stages of development. If every idea accepted under the either-or method was made into a pilot only 10 to 15 new program ideas could be undertaken, according

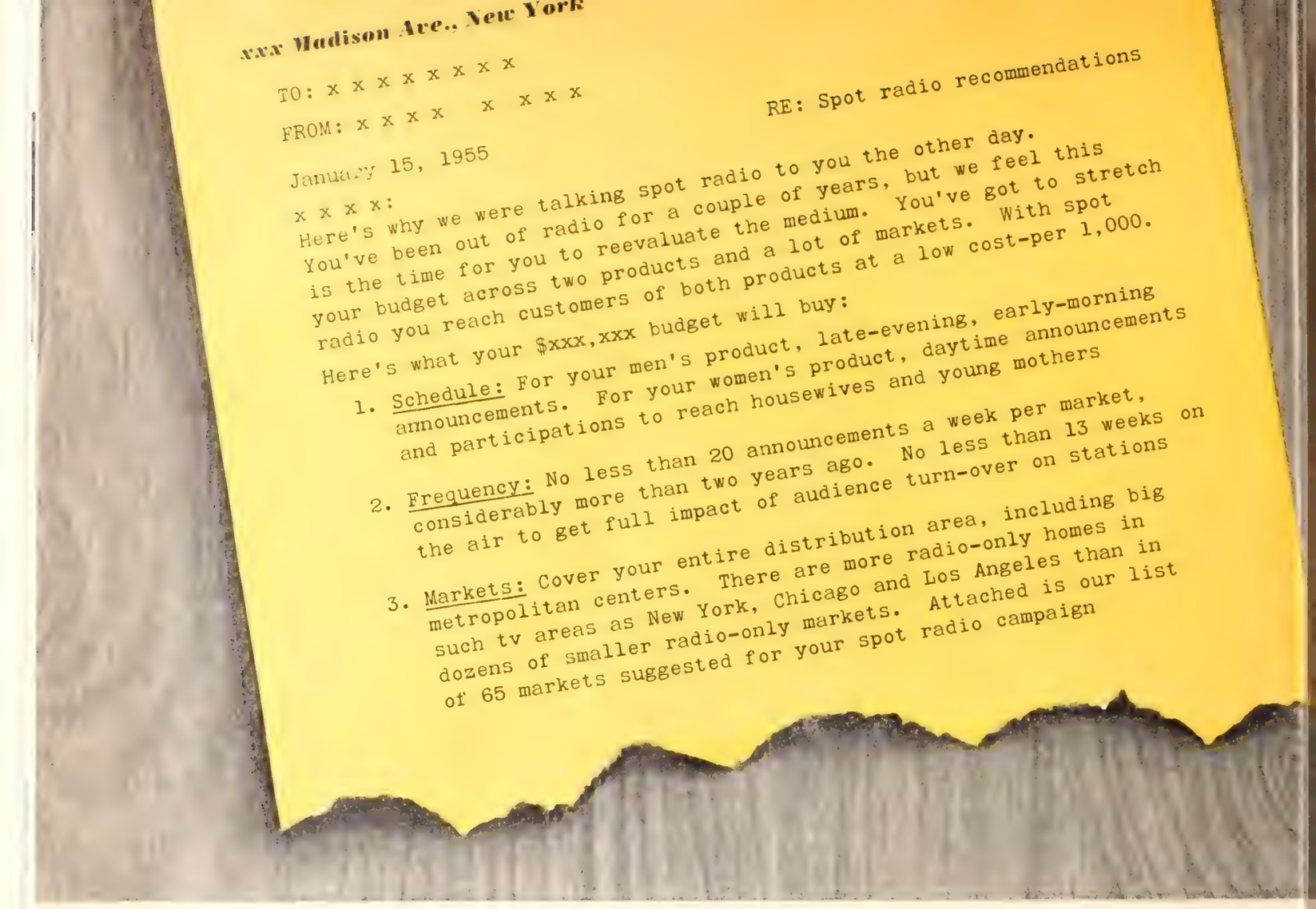
(Please turn to page 107)

ine in agency-produced shows (SSCB's "City Hospi- as casualty) is limiting power to control costs, agency men say



Panel shows, such as "What's My Line," prove to admen that a popular show doesn't have to cost a lot of money. Show is one of cheapest on air





xxx Madison Ave., New York

TO: x x x x x x x x

FROM: x x x x x x x x

RE: Spot radio recommendations

January 15, 1955

x x x x:

Here's why we were talking spot radio to you the other day. You've been out of radio for a couple of years, but we feel this is the time for you to reevaluate the medium. You've got to stretch your budget across two products and a lot of markets. With spot radio you reach customers of both products at a low cost-per 1,000.

Here's what your $xxx,xxx budget will buy:

1. Schedule: For your men's product, late-evening, early-morning announcements. For your women's product, daytime announcements and participations to reach housewives and young mothers

2. Frequency: No less than 20 announcements a week per market, considerably more than two years ago. No less than 13 weeks on the air to get full impact of audience turn-over on stations

3. Markets: Cover your entire distribution area, including big metropolitan centers. There are more radio-only homes in such tv areas as New York, Chicago and Los Angeles than in dozens of smaller radio-only markets. Attached is our list of 65 markets suggested for your spot radio campaign

ABOVE MEMO, FROM ONE OF TOP 20 RADIO-TV AGENCIES, IS NOW BEFORE CLIENT; RADIO RECOMMENDATION SHOWS TREND

Spot radio: off to fast '55 start

A SPONSOR survey of reps, 25 radio-tv agencies reveals upsurge in spot radio buying, reevaluations of buying strategy

The memo above may be a sign of the times in spot radio. It's a faithful though carefully shielded version of a recommendation one of the top 20 air agencies made to a client. The agency urges the advertiser to come back to spot radio heavily—after a two-year hiatus.

A SPONSOR survey indicates dozens of similar recommendations are circulating today. It all adds up to a resurgence in spot radio interest with more account activity during the first few weeks of 1955 than in the comparable period around the start of '54.

The memo above is in tune with thinking today for other reasons. It proposes:

- A schedule spread over both day *and* night.
- A higher frequency than the account ever used in past spot radio campaigns.
- A campaign of at least 13 weeks' duration.
- Use of major tv markets which the account had tended to exclude in some past spot radio campaigning.

It's apparent as you talk to the buyers and sellers of spot radio today that this is the pattern which has begun to develop for dozens of accounts. SPONSOR spoke to buyers in 25 agencies and most of the leading reps in this latest survey of the spot radio scene. (See report last issue, 24 January, on selling methods in use this year: "Big 1955 push for spot radio," page 38.)

Not all the 25 agencies surveyed evinced increased interest in spot radio. Nor did all the reps queried feel that valid forecasts could yet be made

for a big 1955.

"Still too early to draw conclusions," said one rep, "we've still got a tough fight."

"You can't count December. It's not a typical month," said Y&R's Frank Coulter, but he added, "I think spot radio will have a big 1955. Tv costs have gotten to the point where an advertiser must either sacrifice frequency or reevaluate radio."

A sufficient number of clients have gone on the air during the past few weeks with new and different spot radio campaigns to indicate that spot radio is being reevaluated. Briefly, here are some significant characteristics of 1955 spot radio buys to date:

1. There's the return to long-range radio buying. "More advertisers have come to recognize that the medium must be used steadily," comments Robert E. Eastman, John Blair & Co. v.p.

Among clients buying on a 52-week basis is Vaseline Hair Tonic (through McCann-Erickson). This advertiser began using spot radio in January 1954, dropped magazines in order to go into the air media. This January the firm again bought spot radio on a long-range basis and with an increased budget.

status report

Atlantic Refining and the Insurance Co. of North America (both through N. W. Ayer) bought spot radio schedules for 1955 on a 52-week basis. Says Bill Croasdale, Ayer timebuyer: "There's no appreciable change this year, except that we're adding markets to our 1954 list, and we're buying on a more long-range basis this year."

2. More advertisers are buying higher frequency schedules than ever before. "They have found that spot radio makes frequent daily advertising exposure economically possible on a long-range as well as short-range basis," says Jack Hardingham, Headley-Reed's radio sales manager.

Barbasol (through Erwin, Wasey) began a 20-week campaign on 10 January, after having been out of spot radio for some three years. The account is using 30 announcements weekly in New York, 20 weekly in Chicago and plans to increase its frequency in Chicago.

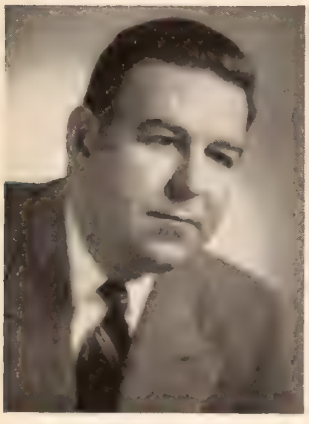
"We went back into spot radio because we felt the medium gave us better coverage and more frequency for our budget than any other medium," says Keith Shaffer, agency timebuyer for Barbasol.

Late last fall, P&G, for Tide (through B&B), tested high-frequency in spot radio in a set area in order to correlate sales with the number of announcements used. Schedules ranged from 100 to 400 a week, and, although sales results have not all been tabulated as yet, P&G is expected to maintain or increase the level of its spot radio spending in 1955.

Nestlé's Instant Coffee (through Bryan Houston) bypasses television in 28 out of 35 markets to buy high-frequency radio campaigns for special price promotions. Nestlé's Instant is using spot radio differently this year than last: short waves of high frequency, that is some 50 announcements a

(*Please turn to page* 102)

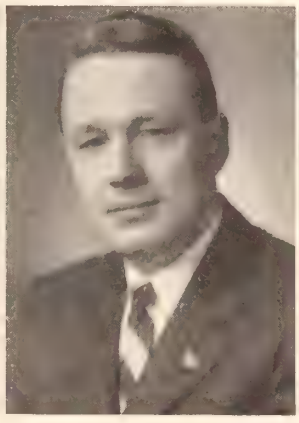
These are among buyers who have clients active in spot radio



MacDonald Dunbar, Ted Bates, buys powerhouse stations for Carter Products for big cities



Vicki Gundell, Bryan Houston, buys frequency for Nestle's Coffee for special promotions



Bob Wulfhorst, D-F-S, buys small-town coverage for Gold Medal Flour, a GM product



Larry Donino, Kenyon & Eckhardt, buys big-city radio for Nabisco's 100% Brand Cereal



Peter Bardach, FC&B, uses day and night radio for Rheingold in Eastern markets



Croasdale, N. W. Ayer, d to Atlantic Refining's schedules in January



Steve Suren, SSCB, buys daytime announcements for Filbert's Margarine for 26 weeks



John Marsich, Kudner, buys radio for special General Motors short-range promotions



John Widholm, Lennen & Newell, uses radio to introduce Old Gold Filtertips in new cities



Anita Wasserman, Lawrence C. Gumbinner, bought 40 radio markets for Q-Tips in January

QUOTES SHOW RANGE OF REACTIONS TO 4 A's RECOMMENDATIONS

"The report is an excellent and positive step forward in cementing station-agency relations. . . . However, the section regarding rates is not so positive as it might be. Certainly it is the function of the agency to secure for its client the most favorable rate possible in each time buy. It is not, however, in my judgment, the function of any agency to encourage stations to quote rates which are unpublished—or may even represent a bid for business by playing one station off against another. I have personal knowledge of several instances where reputable agencies have whipsawed station against station by claiming their ability to secure unpublished prices for time. This can only result in further pressures being brought to bear on stations and consequently further lowering of the agency's impression of radio. It sets station against station in open price competition which may temporarily be to the advantage of the advertiser or agency, but which in the long run can only work to the detriment of all radio. Therefore I would like to see the section on Rates state positively that all agencies should not seek rates which are not published. As a matter of fact, as most agencies realize, there is great danger to any agency which buys from unpublished rates, since that agency has no assurance that it has received the lowest rate possible. As a code, the report is fine, but does the 4 A's intend to implement it? Will broadcasters who feel that the code is being violated by a particular agency have any recourse? Does the 4 A's, by any chance, propose to allow its Broadcast Media Committee to be the place where broadcaster grievances could be referred so that the 4 A's could investigate such grievances? And would the broadcaster who resorted to notifying the committee be protected from identification? It seems to me that this code needs implementation. Such a procedure as outlined in the above questions might accomplish just that. If all stations who had a gripe about the way they were treated in regard to the provisions of this code would write the 4 A's no formal machinery might even be needed. ***Benedict Gimbel, Jr. Pres. WIP, Phila.***"

* * *

"I believe this is a needed and valuable policy statement. It will certainly work to the advantage of both media and agencies as time goes along, especially if the statement is given the widest possible distribution by agency principals and media owners. We have long had a similar expression of policy for print media and it has been most beneficial through the years. I believe it vital that everyone in the industry concerned with broadcasting read the language carefully and, above all, take it seriously and live up to the ethical standards which it clearly states. ***Wm. R. Baker, Jr. Bd. Chmn. 4 A's and Benton & Bowles.***"

* * *

"I am in full agreement with regard to (1) publicity, (2) programs and commercials and (3) operating in the public interest. As to (4) rates and (5) merchandising cooperation, I am in substantial agreement with some qualification. While I agree that the agency is bound to seek for its client the lowest rate available for any class of advertising, I do not agree that it becomes the responsibility of the advertising agency to encourage the broadcasters to publish any special rate they may make. While I agree that as a matter of ethics and good business, whatever rate is made to one should be made available to all, it is my opinion that the responsibility rests with the broadcaster to make this known. In my opinion it would be presumptuous of the advertising agency to tell a broadcaster to do it. As to merchandising cooperation, I agree that the advertising agency may accept whatever merchandising cooperation a broadcaster makes available. However, I do not necessarily agree that agency people should not demand or encourage other services. It then becomes a matter of determining what are excess services or what free services are not a proper function of broadcasters. Here, too, I think the responsibility rests with the broadcaster. Because of the variance in merchandising services offered by stations, including the fact that some stations offer none, I think it is the responsibility of the merchandising agency to try to get from any broadcaster such merchandising services as are maximal with the stations that do make these merchandising services available. ***Emil Mogul, President, Emil Mogul Company, Inc.***"

"... It is regrettable, and I might add embarrassing, that a situation exists in which the 4 A's has to put into print these recommended 'rules of the road' for broadcasters. The many items covered . . . are really the provinces and obligations of the radio stations themselves. Responsible broadcasters run their respective businesses and stations with the highest of integrity and adhere rigidly to sound business practices. . . . For these broadcasters, the recommended practices, as proposed by the 4 A's are superfluous and unnecessary. Other broadcasters, for whom these practices have been published out of necessity, should immediately take steps to correct their operations in an effort to bring them in line with these 4 A recommendations. . . . If each broadcaster complies, [this] will do much to raise radio from its present day 'left-over' status in advertising budgets to that of a primary medium. . . . ***E. O. Wayne, Sls. Mgr., WJR. Detroit.***"

* * *

"The recommended Practices of AAAA is an important contribution to the improvement of the already excellent relations between this important group of buyers and the sellers of the radio industry. It goes about as far as any group can agree to go. Most of the minor irritations that exist in the relationships of agencies and broadcasters are beyond the scope of a document like this because they stem from the manner in which an individual agency runs its own shop. ***Kevin Sweeney, Pres. RAB.***"

* * *

"An agency has no choice but to accept a good deal if a station offers one. It is obliged, in fact, to seek one on behalf of its clients. However, demands are out of order. We think we adhere to the recommendations but such codes perform a useful function. They set up standards that you try to live up to. The 4 A's document should be circulated widely within agencies, and discussed. It might well be utilized at training meetings. ***Lloyd Baillie, Vice Pres. Head Plans Board. SSCB.***"

* * *

"... A credo is only as strong as the will of its participants to hold to it. Freedom of interpretation should exist, but full and complete consideration must be made of other participants' views. But tackled with the right spirit and complete sincerity by all concerned, the 4 A's recommendations are to be highly applauded. ***Jos. J. Weed, Pres. Weed Television Corp.***"

* * *

"Most agencies are behaving themselves. We refused the radio billing of a client a few years ago who wanted to buy off the rate card. But it is an agency's duty to its clients to look into any packages stations submit. Both parties, in other words, should abide by the same code. Our position must be that we are entitled to the same deal as anyone else. It is our experience that the best stations usually will not make a deal. The station which starts out by offering too much to one agency may finally wind up unable to supply anything. Stations can do much toward setting up desirable agency relations by sticking to their guns. ***Whitney Hartshorne, Off. Mgr. Erwin Wasey.***"

* * *

"We think the recommended practices for ad agency people in their relations with broadcasters as approved by the AAAA is a significant and constructive step. It is further evidence of the important progress that is being made in client-media relations, and we feel the program will have highly beneficial effects within the industry. ***J. L. Van Volkenburg, Pres. CBS TV.***"

* * *

"A station whose sales practices approach those employed in an oriental rug bazaar is digging its own business grave. They deprecate their own media and certainly make no friends. Agencies who look for the 'deal' buy are in the same category and project themselves into a precarious position with their clients. . . . ***Thos. B. McFadden, V.P. Dir. NBC Spot Sales.***"

(Quotes continue page 111)

Reactions to 4A's radio-tv stand

Rate and merchandising statement wins approval, but also raises questions

"This is terrific, a great help to stations in stiffening resistance to deals."

"They've come out in favor of motherhood and country."

"We like it, but why can't they put some teeth into it?"

These three quotes, composites of statements made to SPONSOR, sum up broadcaster reactions to the American Association of Advertising Agencies recommendations against special rate deals with stations and other improper business practices. The recommendations, first ever to be published by the 4 A's on relations between agencies and broadcasters, appeared in full in the last issue of SPONSOR.

Summed up, broadcaster opinion had these facets:

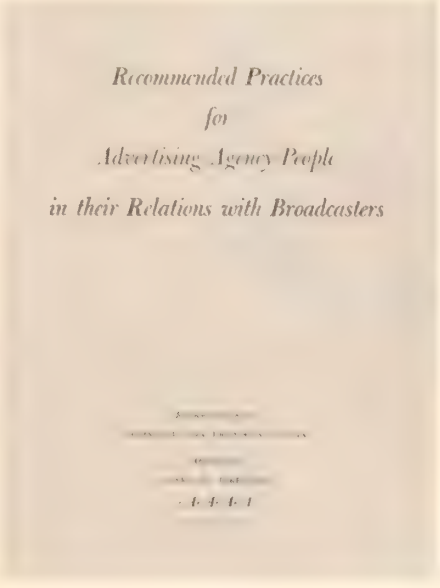
1. There was wide agreement that no matter how many codes are issued or statements promulgated, the buck rests with individual stations. It's their responsibility to operate on a firm-rate basis and nothing can do more good than broadcaster resolve to operate without barter, station men and reps agreed.

2. However, some suggested that the 4 A's could help to relieve what was regarded as unfairly severe pressure from agencies by putting teeth in its recommendations. Bernard Gimbel, president of WIP, Philadelphia, suggested the 4 A's radio-tv committee could act to hear station complaints. He feels station suggestions could be used as a guide for the committee in its action, without identification of the station. (See statement from Gimbel on page at left.)

3. Station representatives stressed that the problem of rate deals went far beyond the matter of bargaining for special prices. There's strong feeling among many reps that the problem of dual station rates—national as well as local—is a growing menace to both the broadcasting industry and agencies. Robert Eastman, John Blair executive v.p. and chairman of the Station Representatives Association committee on rates told SPONSOR: "Up to 50 major national advertisers have been trying to get local rates in radio through distributors and retailers."

SRA believes the solution lies in establishment of a single rate system. In the meantime, Eastman urges that the 4 A's take a stand against efforts of advertisers to obtain local rates. Implicit in rep warnings to agencies on the issue is the possibility that agencies will suffer if the advertiser seeks to place his national spot campaign on a local basis.

4. Some of the not-to-be quoted comments indicated the heat of the issues stirred by the 4 A's. Said one rep: "There's a tv code on programming but how many low-cut gowns do you still see? I'd estimate that about 2,500 radio stations out of the 2,600-plus are guilty of special deals. And all agencies demand deals when they can get them. The 4 A's recommendations are meaningless. The guys who sit on the board just don't know what's happening."



Copies can be obtained by writing to 4 A's. Recommendations were in 24 Jan. SPONSOR

Agency reaction can be summarized in these highlights:

1. Agency men say that better agencies observe the code anyway. They point out, however, that agencies are duty-bound to seek out the best rate and merchandising possibilities for their clients, that they would be foolish to turn down a good deal offered by a station. One agency president, Emil Mogul, said that it is "presumptuous" of agencies to advise stations to publish all rates, though like others, he wants to be assured he is getting the same treatment as competitors.

2. Agencies universally want to be assured of getting a deal as good as the next fellow's, which is why, says Erwin, Wasey General Manager Whitney Hartshorne, "the station that starts out offering too much to one agency may finally wind up unable to supply anything."

3. In the long run, say ad men, the rate-cutter cheapens his station.

4. Agency heads believe the code can have a long-range salutary effect as a standard setter, but that it will require education on the subject within agencies to produce results.

5. Most important of all, in the view of a 4 A's director and big-agency topper, is the fact that "the major purpose of the recommendations is to encourage the broadcasters to run the kind of business they should."

SPONSOR queried all segments of the industry, and received replies from broadcasters, agencies, representatives, trade associations. Respondents range from William R. Baker, Jr., Chairman of the Board of the 4 A's and of the Benton & Bowles agency, to non-4 A member Emil Mogul, whose agency has been in the forefront of the dispute with reps over efforts to get local rates for his Rayco account. Among the most skeptical of respondents is William Caskey, General Manager of WPEN, Philadelphia, who writes that the 4 A statement will hardly solve anything by merely "purporting to wish that this situation would go away." Statements begin on the opposite page. ★ ★ ★



PART TWO
OF A THREE-PART SERIES

Are

Look-alike tv plugs weaken

There once was a millionaire named Obvious Adams. He got that way by solving everybody's big business problems through a method overlooked by most of his fellow men. He did the obvious.

Doing the obvious is no trick with us television copywriters. It's the easy way out. Often a fairly safe and sound practice to boot. Trouble is, after a time we all get so confounded sound in our thinking we begin to look alike and talk alike. And our commercials do, too.

So what's the answer? Avoid the obvious? As far as the video portion of our commercials is concerned, perhaps this is the road to recognition. It takes guts for a copywriter to follow it. And the fewer who have the guts, the better for those who do.

Research today provides a pitfall for the copywriter inclined to lean on the picture-cliché. Certain research has now provided some generalities about food commercials: "If you're selling food on tv, show somebody eating it." The implication is that blunt, so it doesn't take brains and daring for any copywriter to comply.

But wait a minute. In my own private list of Three Great Food Commercials now on television, only one shows anybody eating. In that one, a little girl is devouring a hunk of cake as big as her head. But there's a twist. No awkward posing here. She's got it smeared all over her face. She knows and the viewer knows she's enjoying that cake.

Then there's the weekly series of cheese commercials, shot entirely in closeup, casual voice-over, showing luscious ways of serving cheese with other foods and by itself. Nobody is eating it on camera, but my wife is drooling on sofa.

And what about that slice of rye bread which eats itself away, bite by bite, in 20 seconds? Looks delicious without anybody to stare me down as he eats it.

This is no brief against showing characters eating food in food commercials. It *is* a brief for avoiding the obvious—for working harder to create new and different visual sequences that could prove to make your sales messages all the stronger. But once you achieve it, don't rest for a minute. Others will follow, so keep on the move.

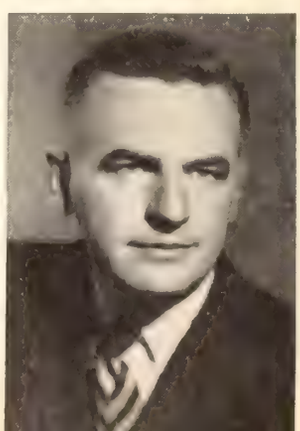
Properly applied, modern-day television research can be valuable to a copywriter. Improperly applied, it can make him picture-lazy. Those who apply it improperly are those who are slaves to generalizations from research findings. If research, for example, observes that from a group of food commercials tested, those which contained eating scenes scored highest, it is not always accurate to conclude that future commercials should necessarily picture eating scenes. No research can ever offer a formula to creativeness—and research experts are the first to admit it. No research can ever give a copywriter that one great visual idea that will set him above and beyond his competitors. It's only after he has the idea, and expresses it in an actual commercial, research can move in and tell him how great or how lousy it was.

From the picture point of view, many tv commercials featuring on-camera personality selling really get lazy. Often you are forced to begin with three constants: (1) your product, (2) the man or woman who sells it, and (3)

(*Please turn to page* 98)

LAST ISSUE (24 *Jan.*)	***COMING*** (21 *Feb.*)
Are tv commercials getting word-lazy?	***Are tv commercials getting talent-lazy?***

Arthur Bellaire, author of this series, is v.p. in charge of radio and tv commercial copy at BBDO. In his three articles, he deplores the various imitative ruts into which he feels most tv commercials have fallen. Here, he points out trite scenes, poses, camera angles in video plugs which have by now become "picture-clichés." He offers suggestions for fresh variations, makes plea for more imagination



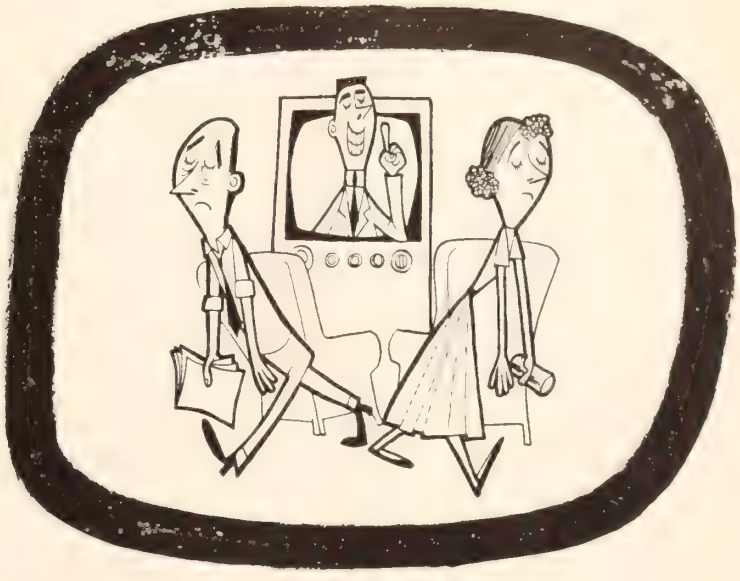
ommercials getting picture-lazy?

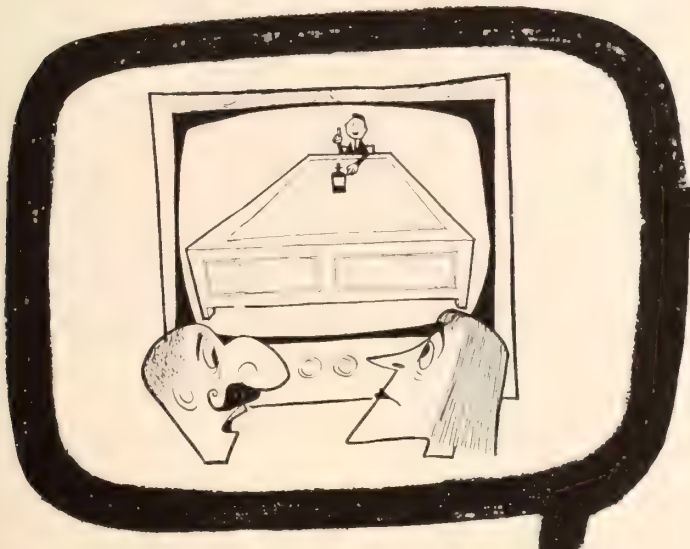
essages says Art Bellaire. Copymen must seek new, different visual ideas



Avoid the obvious. *In food commercials, it isn't necessary that the food be eaten. It can be effectively presented and sold in other ways*

Usual voice-and-face *approach shouldn't be expected to hold viewers still, compete with between-the-acts toilet habits. Use originality*





Announcer-behind-desk *should not be over-used. It is inexpensive but it is possible to spend even less and still be more interesting*

Steer away from trite poses *when showing someone holding your product. No one ever went wrong showing product in clear*



Cartoons by Alphonse Normandia

"a filmed version of 'Hit Parade' . . . but it's got far more in terms of style and class which is saying a lot . . . everything about the show spells quality . . . a sure fire vehicle for any type of sponsor be it institutional, hard sell or any other."

VARIETY



Brand New but already snapped up in 20 markets by top quality advertisers like:

PACIFIC TELEPHONE
(California, Washington & Oregon),
UNION PACIFIC RAILROAD,
TOWN TALK BREAD,
KINGSBEER,
WORTHERN BANK & TRUST,
PEOPLES TRUST & SAVINGS.

OFFICIAL FILMS, IN

This i

26 Glorious First Run Half-H

Music to the ears of discriminating regional and local sponsors searching for a new TV show that spells

Magnificent Entertainment and SALES!

Starring Hollywood's most attractive, newest singing sensations JOAN WELDON and BYRON PALMER and one of the country's favorite recording groups—THE PIED PIPERS.

Produced by Jack Denove, who supervised the start of "Your Hit Parade" on TV, MUSICAL DIRECTOR—Nelson Riddle. CHOREOGRAPHER—David Lichine.

Each Song Fest of all-tim favorites are spectacular production nu bers inspired by a heartwarming them such as "SHOW BOAT DAYS" . . . "ACA EMY AWARD WINNING SONGS" . . "THE ROARING TWENTIES" . . . "SALU TO LATIN AMERICA".



"... probably the best musical show ever done either live or on film for television."
BILLBOARD

"... the brightest, most tuneful, most scenically imaginative half-hour of music yet brought to TV."
SAN FRANCISCO NEWS

"At last television is presenting a top quality musical show ... you'll come away shouting."
SAN FRANCISCO CHRONICLE



KES GREAT PRIDE IN PRESENTING FOR TV

Your Music

Films of the Songs America Loves Best

Never before such ...
Superlative Singing, Entrancing Dancing, Superb Staging.
IT'S THE FUN SHOW OF THE YEAR FOR THE WHOLE FAMILY!



Don't delay.
Strike it program-rich while YOUR area is still available.

WRITE! WIRE! PHONE!

OFFICIAL FILMS, INC.

25 WEST 45th ST., NEW YORK 36, N.Y. • PL 7-0100

Atlanta • Baltimore • Beverly Hills • Boston • Chicago • Dallas • Detroit • Minneapolis • St. Louis

America's leading distributor of Quality TV Films

THE STAR AND THE STORY • MY HERO • COLONEL MARCH OF SCOTLAND YARD
SECRET FILE U.S.A. • TERRY AND THE PIRATES • TUNE-O • TOWN AND COUNTRY TIME

THE CRITICS TALK

about that terrific new musical film show

"EDDY ARNOLD TIME"

says Billboard: "'Eddy Arnold Time' shapes up to be one of the highest potential TV film vehicles. There's no doubt that this show will stack up as winner and possibly rank as another Liberace.

"The show follows a definite format with a unique utilization of a music base flavored with a story line. It seems to this reviewer that several innovations production-wise, will prove standard operating procedure for this as well as many other shows using songs and music.

"All in all, the show rates as one of those few which are ideally suited for a million and one sponsors, and this probably is going to be the least of the worries confronting the property."—*Steve Schickel*

says Variety: "This series has a lot of things going for it in the admittedly rugged musical telepix sweepstakes. It marks the telefilm debut of Eddy Arnold, whose name needs little preselling what with his RCA Victor recording sales now at the 30,000,000 level... And while Arnold, and rightly so, is the kingpin, it's more than a singleton effort, as he's aided and abetted by a worthy supporting cast in the person of Betty Johnson, a pert, telegenic lass with pipes to match, the Gordonaires, a real pro vocal quartet, and Hank Garland and Roy Wiggins, guitar specialists . . .

"With host Arnold projecting potently throughout, this project has a folksy appeal that escapes the strict country and western idiom without alienating the c&w fans. It could well be the first big telepix winner bearing the Windy City dateline."—*Dave*

says Janet Kern: "The producers will have the show sponsored and on the air in time to cash in on the mammoth January publicity drive which RCA-Victor is planning in celebration of Eddy's 10th year with them.

"The show may have a good chance to make TV film history of the Liberace sort. Arnold has sold over 30,000,000 records in the 10 years (none of his discs has sold less than 250,000 copies). When he replaced Dinah Shore on TV last year, some of his popularity ratings were higher than Dinah's . . . in fact, there were times he outrated Eddie Fisher, with whom he alternated." —*Chicago American*

"Eddy Arnold Time" . . . a thrilling new half-hour musical film series . . . featuring America's all-time singing favorite, Eddy Arnold . . . supported by a clever, talented cast.

We've Got 'em . . . Prices, brochures, audition prints, order blanks! 26 half-hours now in production, ready for January release. Let's hear from you!

WALTER SCHWIMMER CO.

75 East Wacker Dr., Chicago 1, Ill.—FRanklin 2-4392
New York Office: Ted Beil, 16 E. 41st St.—LExington 2-1791
Hollywood Office: Tom Carradine, 5746 Sunset Blvd.—HOllywood 2-4448

SPONSOR

1955



Scope: *Tv film men predict a boom year and $80 million gross in syndicated tv films and features* — **page 48**

Competition: *Top firms make money, but rivalry is keen and mergers of syndicators are common* — **page 50**

Selling: *Price spread can range from thousands to a few dollars weekly per market for tv films* — **page 50**

Clients: *Syndicator-sold shows are aired at many levels, from network to local, as result of quest for sponsor* — **page 51**

New films: *Producers are busy developing new formats, from soap opera to cloak-and-sworders* — **page 61**

Color: *Most production continues in black and white, but a few firms are rolling in color film* — **page 65**

Research: *Up-to-date charts by ARB and Nielsen show audience compositions, rerun film audiences* — **pages 55, 58**

Project Editor

Charles Sinclair

$80 million tv film industr

"No business for amateurs" is how film men describe

More than $60 million worth of gross business will be done in 1955 in made-for-tv syndicated films. And another $20 million gross will be done in feature-length movie packages. That's the consensus of guesstimates from key executives among the 125 companies that make up the rambling, scrambling syndicated tv film industry. Total: $80 million or more.

About $8 million worth of this sum will be in program film sales to sponsors who will air their film purchases on all of the three leading tv networks. Syndicators or syndicator-producers who landed business at this level include Screen Gems (*Father Knows Best, Rin Tin Tin, Captain Midnight*) via General Artists Corp.; Television Programs of America (*Halls of Ivy, Lassie, Captain Gallant*) and Official Films (*Four Star Playhouse*). MCA-TV, one of the "Big Three" syndicators, has no syndicated property directly on the network, but does handle the sale of many packages at network level through its regular talent rep functions. SG also produces *Ford Theatre* (NBC TV).

Some $12 million worth of film series will be contracted this year by national and regional advertisers for spotting on multi-market station lists that may run anywhere from five or six outlets to over 100 stations. A few: Ziv's *Eddie Cantor* show for Ballantine in 26 markets; MCA-TV's *Soldiers of Fortune* for 7-Up in over 100 markets, starting in April; CBS TV Film Sales' *Annie Oakley* for Tv Time Popcorn on alternate weeks in 115 markets; Guild's *Liberace* for Bowman Biscuits in 12 markets; NBC TV Film Division's *Badge 714* (*Dragnet* rerun) in 32 markets for Pure Oil; ABC Film Syndication's *Passport to Danger* in seven markets for Welch's Grape Juice.

The bulk of the syndicated business in tv-tailored film series — about $40 million worth — will be done at the local level through syndicators' sales staffs. These local-level sales, film men estimate, will be split almost evenly between stations, and local agencies and advertisers.

Almost all of the feature film packages — such as those of Associated Artists, General Teleradio, Hollywood Tv Service, Guild Films (formerly the MPTV feature group) and Hygo — are sold directly to stations. Sales calls are rarely made by distributors on major ad agencies and clients.

Top spot advertisers, however, are taking much more notice of feature film packages these days. This is particularly true of premium packages around which special promotions revolve. A good example: General Teleradio's *Million Dollar Movie* package showcased on WOR-TV, New York, which now has eight participating sponsors at $4,175 a week apiece in the multi-exposure showings. Over

Budgets: Production spending is reaching new heights. Ziv's "Eddie Cantor" show costs $55,000 weekly to produce in Hollywood. Shooting is in color. Show is sponsored in 201 U.S., Canadian cities



Mergers: Competitive pressures have forced many syndicators into 1954-55 mergers. Biggest was between MCA-TV and UTP last fall. Tie-up gives MCA 22 shows, such as new "Man Behind the Badge"



ales and headaches aplenty

ndicated television field, in which you can get rich or poor overnight

50 stations have bought the first *MDM* package, and many reps are now pitching slots in it to agencies.

The biggest business is still in made-for-tv-films. At a glance, the field looks like a real gravy train. It isn't.

Less than half a dozen companies are really making money in syndicated tv films. Another half dozen or so are important factors in the business, but several are shaving their profit margins paper-thin. The rest are hanging on by their teeth, or else are specializing in some form of programing such as cartoons or educational pictures.

In 1955, the syndicated film business is one of extremes:

• The pricing range is almost beyond belief. A new show in the top market, for example, may command a price of up to $5,000 weekly. A rerun show in a small market may be grossing as little as $10 weekly.

• The success of a few firms continues to be meteoric. But in the past year there have been more than half a dozen mergers and consolidations of syndicators who had been financially backed against the wall.

• Syndicators are playing a wide variety of sales angles. Often, they will try several at once. A few are virtually shifting to production for network airing. One, Guild Films, is now in effect in open competition with networks. Others are concentrating on big multi-market sales. Still more are centering on station and local-level sales.

• The market is flooded with syndicated film properties; there are literally hundreds of series available. Producers and syndicator-producers today are being forced to break away from stereotypes and to find (or invent) new types of programing. In addition, budgets on existing shows are being upped 20 to 30%.

• Color filming *en masse* in the syndicated field just hasn't materialized. About 80% of new production footage will be black-and-white. But some producers are gambling on a 1955 or 1956 materialization of color tv in U. S. homes and are shooting all (or nearly all) of their programs on tinted film.

• Price-cutting, bargaining and various types of tie-in package "deals" are common in the syndicated film industry today. Prices at which some syndicators are selling existing film series in the top 50 markets are anywhere from 10 to 30% below those of last year for many shows.

That's the situation in brief.

On the pages following, are more details on the syndicated film field today. Information was gathered by SPONSOR editors through a series of extensive personal interviews with executives of the major syndicators and syndicator-producers. ★ ★ ★

B&W filming: A few firms are shooting in color. But most new production, such as shown below on "His Honor, Homer Bell" (syndicated by NBC TV Film Div.) is b&w. Reason: Scarcity of color sets



Musicals: One of new program film trends is to fancy musicals, such as Official Films' "This Is Your Music." Growing list of sponsors includes Pacific Tel and Tel in 14 cities in three Coast states





Multi-market: Budweiser recently bought "Damon Runyon Theatre." Here, D'Arcy admen Roland Krebs, Jack Macheca (center two) confer with Screen Gems' Ralph Cohn (left), GAC's Pat Lombard on 50-market deal



Merchandising: Syndicators build audience, gain sales prestige for their shows today by developing many merchandising angles. Michael Sillerman, TPA chief, and Jerome Capp, discuss tie-ins for "Ramar"



Film "network": Guild Films has time-and-program sales plan with over 50 Vitapix stations and such shows as "Liberace." Brother George and KBTV's Bill Michaelson chat with pianist star before products of regional client



Reruns: Market is flooded with film rerun shows, but best ones play on and on. Gene Autry films of CBS TV Film Sales have been shown as many as 17 times in a single market (Chicago), still draw ratings, clients

COMPETITION: razor-sharp

Syndicated films continue to offer the lure of millions of dollars in revenue to those who make the grade.

Even major Hollywood studios, like 20th Century-Fox and Republic Pictures, are currently eyeing big-time film syndication and have started edging into it. Fox is now planning to rent studio space to film producers and syndicator-producers, is thinking seriously of tapping its own huge resources to enter tv film production. Republic has signed a $4 million deal with Sax Rohmer for the *Fu Manchu* properties that includes a series of half-hour syndicated telepix.

At the top of the heap among syndicators are such firms as Ziv, MCA-TV and Screen Gems. This "Big Three" group are thumping monetary successes; each grosses well over the $10 million-annually mark and shows a substantial net profit. Although their chief reason for success lies in the quality of their present tv properties, each of these firms has been backstopped in its growth by the financial resources of large, experienced parent companies.

Ziv for years was by far the biggest and wealthiest radio syndicator. MCA-TV is the offshoot of one of the two leading talent agencies and has top-level sales and film talent contacts. Screen Gems is a subsidiary of Hollywood's Columbia Pictures (*Caine Mutiny*, etc.) and has the facilities of one of the best studios on the Coast at its disposal.

Television Programs of America, Official Films and Guild Films have become notable successes in the syndication field without being linked to major parents. All of these, however, have been the product of shrewd mergers and clever salesmanship which have thrust them into the front ranks. The network-owned syndication firms of ABC, CBS and NBC tv webs have been successful, although not in a class with the top industry leaders.

But in the past 12 months, there has been a round of mergers and consolidations that have made trade headlines again and again. The trend of old firms folding and new firms forming is likely to continue in 1955, by all expectations. The big ones get bigger.

More than a dozen series from United Television Programs — including *Waterfront*, *Heart of the City*, *Lone Wolf* and *Mayor of the Town* — were taken over in late 1954 by MCA-TV. Wynn Nathan, former v.p. of UTP, became a v.p. and general sales manager of MCA-TV Film Syndication. The move gave MCA-TV almost two dozen made-for-tv film series to sell in syndication.

The fall also saw a linking of Guild Films, which has become a major syndicator in less than four years, and the station-owned Vitapix operation. Thus, Guild has a time-and-program tieup with stations in nearly 50 markets to cover such Guild properties as its new *Ina Ray Hutton Show*, *Liberace*, *Life with Elizabeth* and others. Late last month, Guild acquired the feature film packages of MPTV, which had been rumored in bad financial straits for nearly a year.

There have been several others. MPTV turned its local-level syndication selling over to yet another merged group, UM&M. The re-activated Flamingo Films took over United Artists' *Cowboy G-Men* and also the Vitapix feature-length films made in Europe by Princess Pictures. National Telefilm Associates merged with Comet Television. Official Films took over the feature pictures sold by Lippert's Tele-Pictures. Consolidated TV Sales, one of the syndicator pioneers, joined forces with George Bagnall.

The situation was summed up by John Mitchell, v.p. in charge of sales of Screen Gems, when he told SPONSOR: "To be successful in the tv film field, you've got to be a showman, a prophet, a great salesman and a good credit risk. Syndication is definitely no business for amateurs." ★ ★ ★

SELLING: poker face needed

The top syndicators today can name a price and get it — provided the show is new, good and in demand on the part of stations and advertisers.

Ziv, for instance, made many a syndicator turn green with envy when it asked for—and got—a reported $5,000 weekly from Ballantine for just the New York market in the brewery's 26-market spread with the *Eddie Cantor Show*. Although the production budget on the Cantor show has, according to Ziv President John Sinn, been running at "more than $55,000 weekly in the first cycle," Ziv now stands a good chance of getting it back, plus a nice profit, on the first run. The show, at last count, was sold in over 200 markets in the U.S. and Canada.

But syndicators whose lists of properties lack big-name value and look very much like similar lists of properties are forced to use other tactics.

A few syndicators are trying to keep up their sales pace through the use of "bulk" or "library" sales deals to stations, particularly new outlets in new markets and uhf-ers in "mixed" markets. Instead of purchasing a single series, a station may, under such a plan, sign up for a whole library of film series at a low per-show cost. National Telefilm Associates, which has a library plan whereby stations contract for as much as 1,000 hours of programing, may get as little as $10 weekly per rerun show from small stations in small markets.

In between such extremes of pricing, almost anything goes. Some salesmen manage to maintain firm price structures because their shows are "hot." Others conduct their business in the classic tradition of poker-faced horse traders, with the seller quoting a too-high price and the buyer a too-low price until a compromise is reached.

"Cut-price selling is one of the toughest problems we've got to face in film syndication," said Don Kearney, sales v.p. of ABC Film Syndication. "There's no industry-wide policing by an industry organization. Stations now haggle on almost every local-level syndicated sale, and brag to their friends if they can knock the price down. In the top 50 U. S. markets, show prices have generally been forced down as much as 30%, except for a few top programs."

Is there such a thing as an "average price" for a half-hour film show? Film men queried by SPONSOR didn't for the most part think so. But continued questioning produced a "loose average" of around "$700 weekly" to sponsors for a strong show on a good station in a major market today.

In explaining the wild pricing prevalent in the industry, several film men pointed out that there's a reason for it. "Market-by-market pricing can depend on as many as a dozen variables—any one of which can change at almost any time," is how Jake Keever, national sales manager of NBC TV Film Division put it.

These factors, as sales executives describe them, vary from the size and importance of the tv market, the importance of the station involved, the time rates on the station, to the station's network affiliation. Other factors: the general degree of competition in the syndicated field; the number of other shows of a similar type on the market; the age and "run" (first? second? subsequent?) of the film; whether or not the market shows a growth potential in tv sets; whether or not new stations are due to come on in the market; the degree to which the profit margin of the syndicator can be trimmed. ★ ★ ★

CLIENTS: at every level

The film syndication industry often looks as though it can't make up its minds about whom it's selling to.

• Screen Gems, for instance, is definitely in the orbit of network film producers and program sellers. According to sales v.p. John Mitchell, the Columbia Pictures-owned firm draws "about 70% of gross revenue from shows aired on networks, about 20% from various forms of syndication, and the rest from film commercials."

• Television Programs of America will shortly have the same number of shows (three) on the networks as Screen Gems, but will draw up to 50% of its expected 1955 revenue from straight syndication. TPA looks upon a network-aired show partly as a revenue-earner, partly as a prestige item. Stated Michael Sillerman, executive v.p.: "Local advertisers are happy to do business with a company that produces films like *Halls of Ivy* and *Lassie* carried on national networks. It's like buying a car from General Motors or buying a bridge from U.S. Steel."

• Ziv and MCA-TV are out of the network picture as far as syndicated properties go. Official Films has one package, *Four Star Playhouse*, aired on a network basis and draws only about 10% of its revenue from network activities. But all three will draw from 40 to 65% of their 1955 revenue from the sale of shows to sponsors for airing on a multi-market basis, and are actually competing strongly with network-controlled program selling.

• Guild Films is even more competitive with networks, and has in effect put itself forward as a direct rival of web telecasting. As a result of its tieup with Vitapix to offer time-and-program availabilities in over 50 markets, Guild's Reub Kaufman told SPONSOR that he had "no intention of selling any Guild shows to sponsors for airing on CBS TV, NBC TV or ABC

(*Please turn to page* 60)



International: Film syndicators are moving into foreign markets. Canadian Admiral's ad manager Denis Olorenshaw signs for ABC TV syndicated "Passport to Danger" for 26 cities. ABCmen Shupert and Donato beam



Bulk sales: New trend in syndicator selling to local outlets is "library" package in which stations sign for hundreds of film hours. One of many shows in NTA's library sales is "China Smith" series with star Dan Duryea



Features: Tony Martin, Yvonne de Carlo ("Casbah") are stars in such big first-run feature packages as "Million Dollar Movie" of General Teleradio. On WOR-TV, N. Y., package has eight $4,175-weekly sponsors



Specialties: Growth of tv has meant better chance to syndicate special-appeal shows, such as Award Television's new, in-color "Jimmy Demaret" golf series. Show has star guests like Bob Hope, Bing Crosby, Snead

"CHAMPIONS
A TV RATING

A FIRST RUN, BRAND NEW SERIES OF 26 ONE HOUR FILMS (Shot Specifically for Television) featuring match elimination games between champions of the bowling world for major cash awards. America's top stars under our exclusive contract. This show will build a top rating overnight in any time slot regardless of competition—even the best feature films.

America's
No. 1
Sports
Show
on Film

All-Star Bowlers in the "Championship Bowling" Lineup:

STEVE NAGY (1955 All-Star Singles Champion)
DON CARTER (1954 All-Star Singles Champion)

BILL LILLARD	ED KAWALICS
JUNIE McMAHON	BUZ FAZIO
JOE WILMAN	JOE KRISTOF
BUDDY BOMAR	CARMEN SALVINO
PAUL KRUMSKE	ROBBY ROBINSON

AND OTHERS



IP BOWLING"
SMASH HIT!

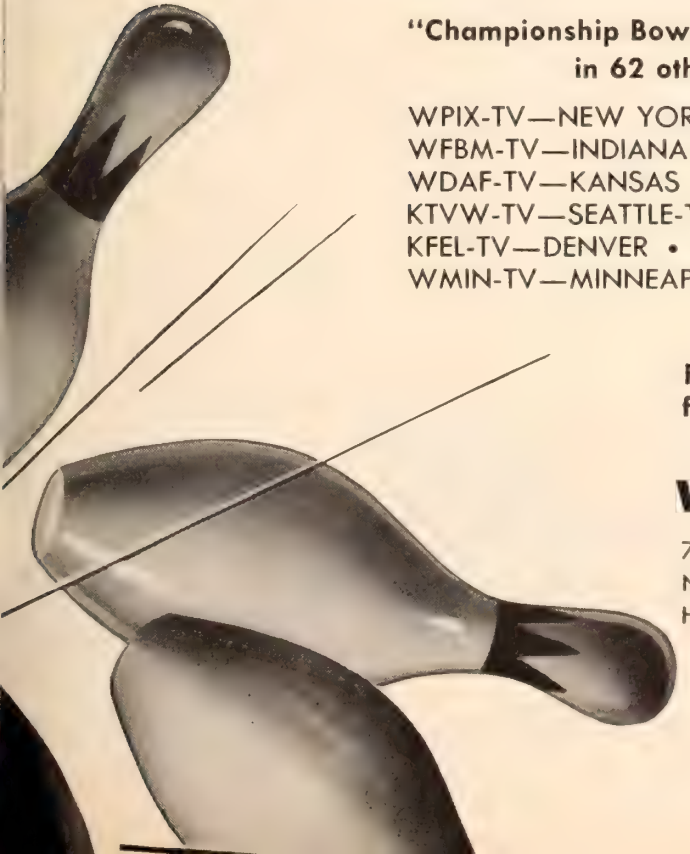
Scores Exceptional Ratings in Market after Market

Here's a typical Metropolitan market experience: After 3 weeks on the air in Cincinnati (WKRC-TV) at 1 to 2 P.M. Sundays, "Championship Bowling" comes up with a terrific ARB . . .

WKRC-TV 14.2
Second Station 3.6
Third Station 3.0

Here's a typical small market experience: In South Bend, Ind., where 3 stations come into the market, and against the week's top live sports show (CBS fights) on Wednesday night—this is the "Championship Bowling" Hooper:

WSBT-TV 22.0
Second Station 6.0
Third Station 2.0



"Championship Bowling" also scoring rating "strikes" in 62 other markets including:

WPIX-TV—NEW YORK • WGN-TV—CHICAGO
WFBM-TV—INDIANAPOLIS • KHJ-TV—LOS ANGELES
WDAF-TV—KANSAS CITY • KTRK-TV—HOUSTON
KTVW-TV—SEATTLE-TACOMA • XETV—SAN DIEGO
KFEL-TV—DENVER • WHAM-TV—ROCHESTER
WMIN-TV—MINNEAPOLIS

For descriptive brochure, prices and audition film, write, wire or phone

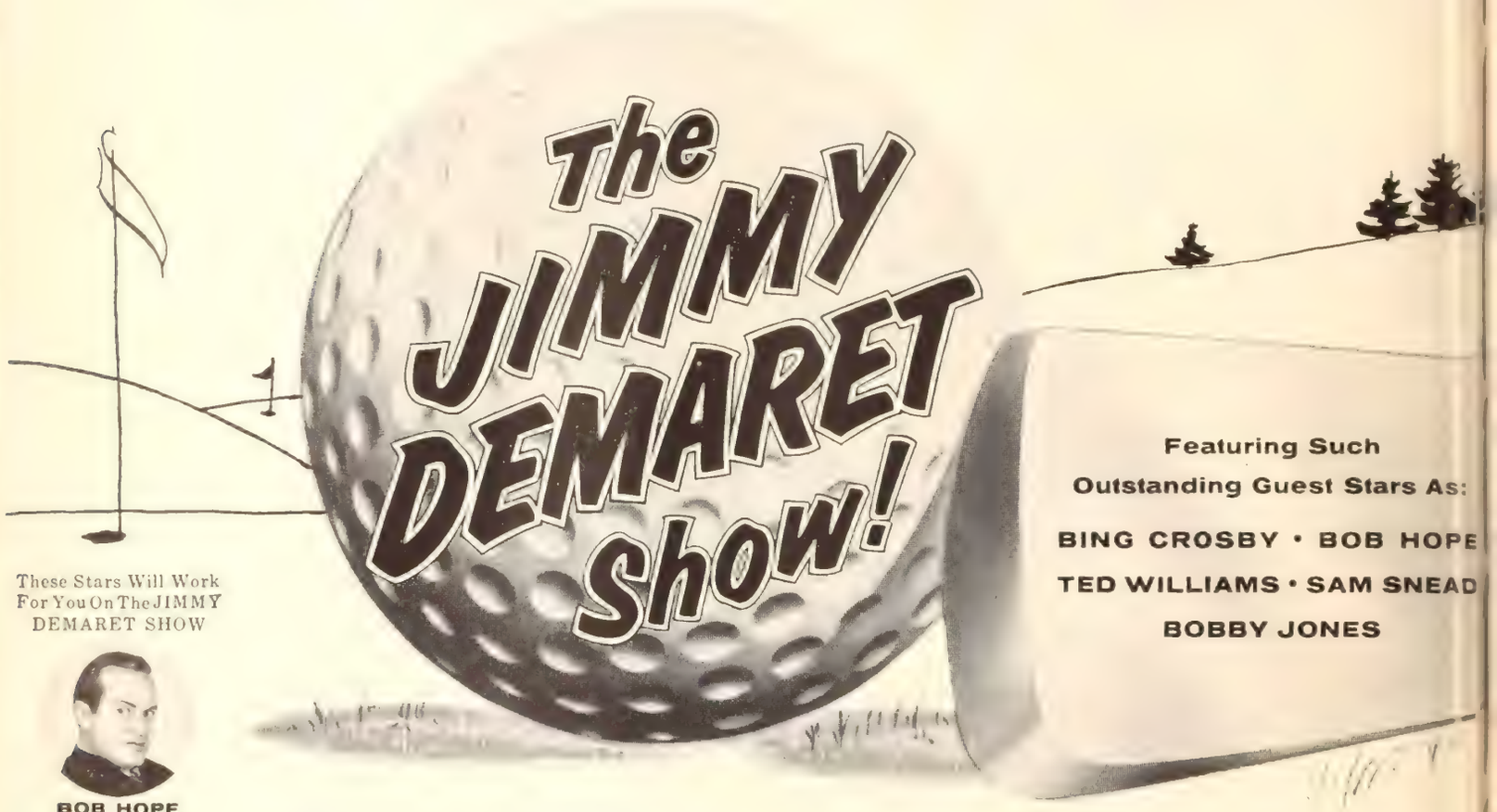
WALTER SCHWIMMER CO.

75 East Wacker Dr., Chicago 1, Ill.—Franklin 2-4392
New York Office: Ted Beil, 16 E. 41st St.—Lexington 2-1791
Hollywood Office: Tom Corradine, 5746 Sunset Blvd.
Hollywood 2-4448

YOU CAN'T MISS!

America's Top STAR-STUDDED SPORTS SHOW

A Fifteen-Minute TV Series With A Million Dollar Sell!



Featuring Such Outstanding Guest Stars As:

BING CROSBY • BOB HOPE
TED WILLIAMS • SAM SNEAD
BOBBY JONES

These Stars Will Work For You On The JIMMY DEMARET SHOW

BOB HOPE



BING CROSBY



TED WILLIAMS



SAM SNEAD



BOBBY JONES

FIRST 13 SHOWS FILMED AND READY TO GO RIGHT NOW! 39 SHOWS IN ALL!

Here's A Combination of PERSONALITY–FORMAT–STARS . . . and a ready-made market that will make the JIMMY DEMARET SHOW the hottest fifteen minutes in television!

Over 25,000,000 rabid golfing fans form an immediate, eager audience for personal instructions, anecdotes and interviews by their all-time favorite . . . the smiling, colorful Jimmy Demaret.

A GRAND SLAM FOR PRODUCT PROMOTION, TOO–

- *A Million Dollars Worth Of Free Advertising*–Five national advertisers now using Jimmy Demaret will slug in "Watch the Jimmy Demaret TV Show" in large space ads appearing in Life, Look, Saturday Evening Post, Newspapers, etc.
- Demaret himself delivers personable, polished commercials!
- The Jimmy Demaret Golf Instruction Book is ready for sponsor imprint!
- Filmed in color!
- Full publicity and promotion program backs the Jimmy Demaret Show constantly! **A natural from any point of view.**

AN Award Television Corp. PRESENTATION

Jimmy Demaret delivers the Golf Market–An active, enthusiastic market–geared to backing their interests with buying power!

Jimmy Demaret and his top-name guest stars give y drawing power that will appeal to millions of TV viewers of all interests



JIMMY DEMARET

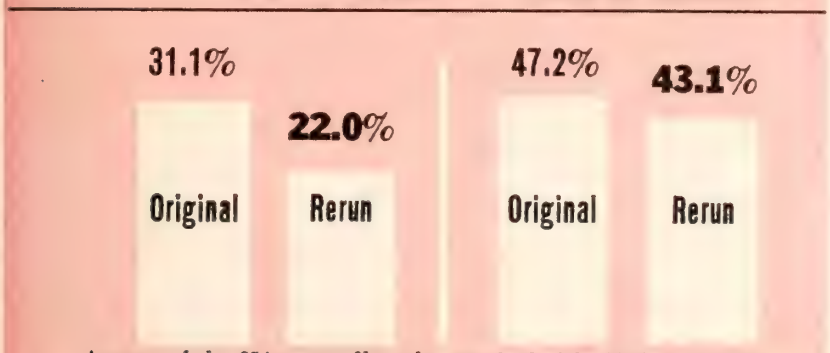
One of the all time money winners on the links, Jimmy has a great commercial record as well. His reputation, personality, colorful dress and salesmanship make him one of the most successful TV salesmen available.

For further information or audition prints, phone, write, wire, **Award Television,** 1501 Broadway, Room 1501, N. Y. C., N. Y., WI 7-6

FILM: can reruns still draw large audiences?

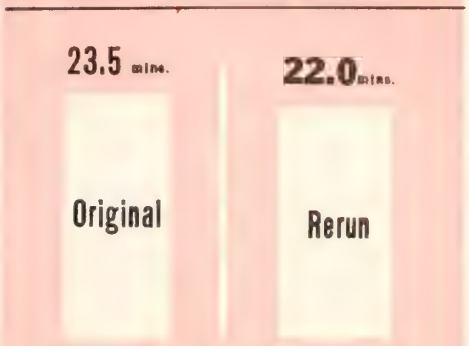
Answer to this poser, on the basis of the Nielsen figures below, is "yes." Film rerun share of audience is only 9% lower than original telecasts, and average minutes of viewing only 6% less than first run. Since study is basically a comparison of winter originals with summer reruns, drop in ratings is due mostly to lower sets-in-use at time of rerun shows. Charts here analyze repeat telecasts during both summer and winter of 1954 of 24 different programs —a total of 254 reruns. Says Nielsen firm of comparison of new and initial rerun showings: "No appreciable difference shown." Study is based on Nielsen Television Index figures and are thus considered representative of U. S.

Summer ratings drop but share holds up well on reruns



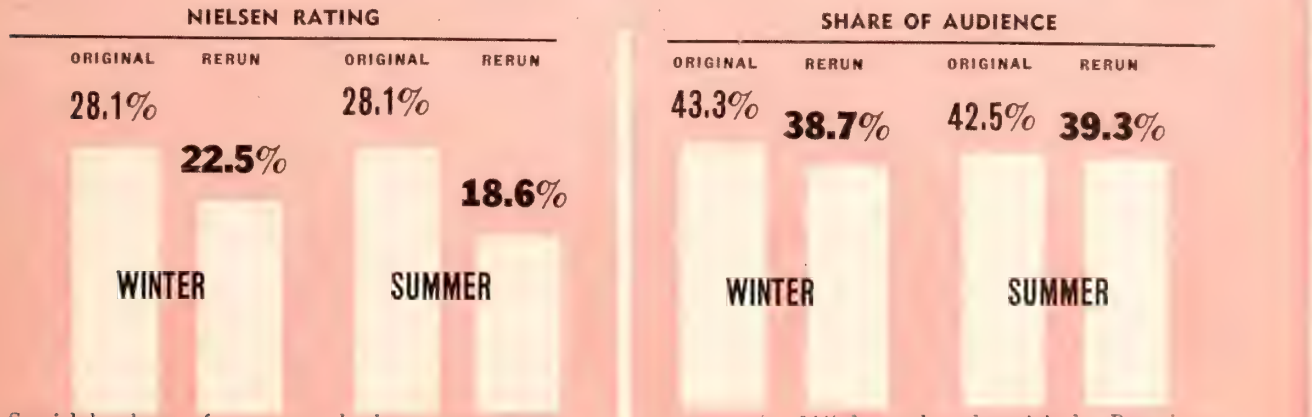
Average of the 254 repeat film telecasts checked by Nielsen is 29% lower in rating than the original. But, as Nielsen points out, "since the potential audience is considerably lower during the rerun times, a more accurate appraisal involves share of audience and average minutes viewed." The average rerun show gets a share of audience that is 91% of the level of the original, according to the tv research firm.

No "mass walkout" on tv reruns

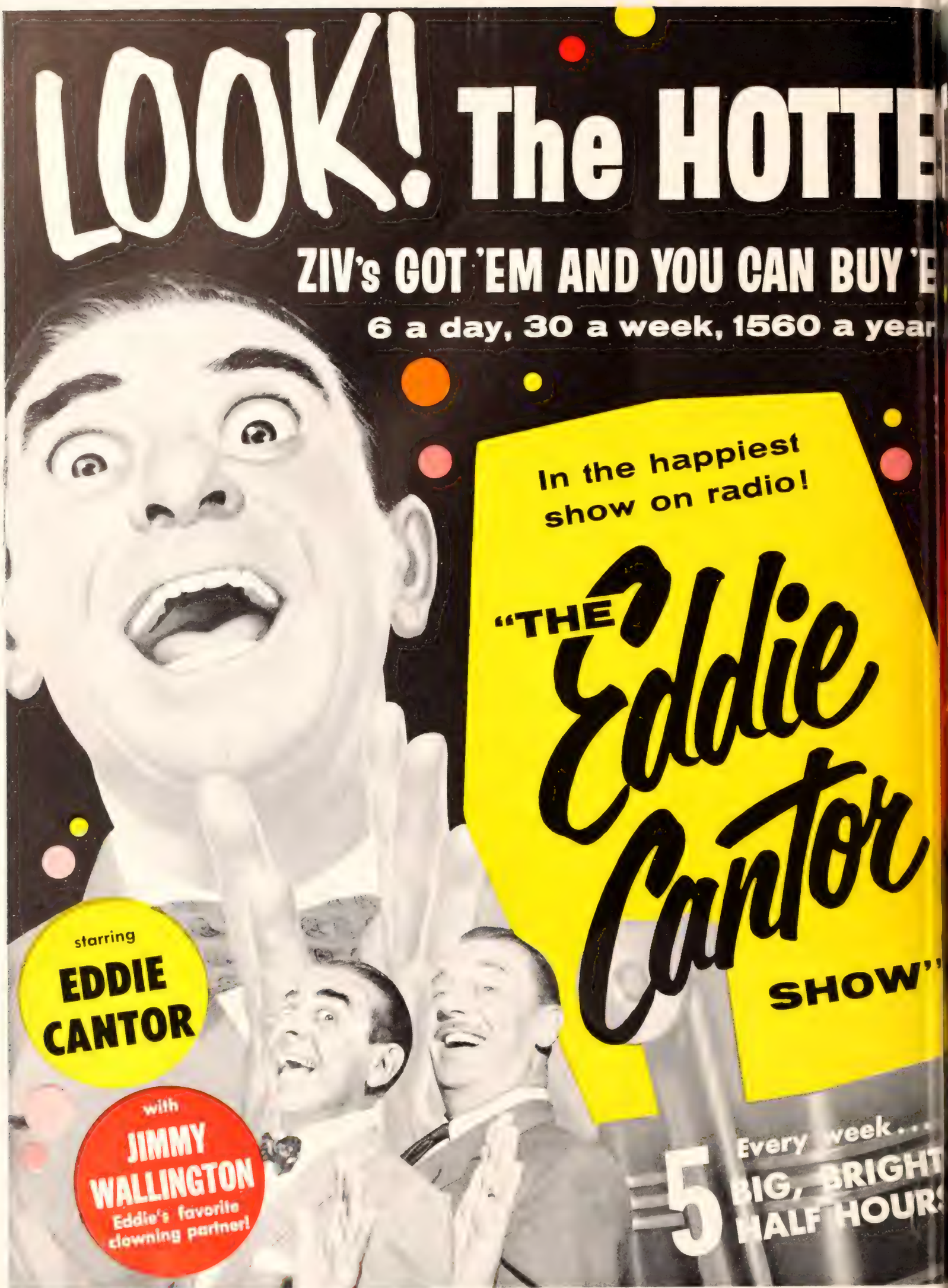


Reruns also hold audiences who dial them, even if large percentage has seen it before. Rerun is less than two minutes below level of first run in terms of minutes spent viewing a show.

Winter season repeats are only 20% "off" in rating, and almost a match in share of tv viewing audience



Special break-out of summer and winter repeats were part of Nielsen study. Summer repeats fell between 15 June and 15 September; winter reruns at any other time. Charts give admen a chance to find out how well a rerun show will do if it runs in the same season as the original show (not just summer vs. winter). In terms of ratings, winter repeats (there were 53 last year) were only 20% lower than the first runs. Summer repeats were 34% lower than the originals. But winter rerun shares of tv viewing audience were only off an average of 11%. Summer repeats were off even less— 8%. The reruns in both seasons also held up strongly in terms of average number of minutes of viewing. Winter repeats were down 5% and summer repeat shows were down 7%. Admen therefore can safely assume that good reruns will draw big audience at any season.


LOOK! The HOTTE
ZIV's GOT 'EM AND YOU CAN BUY 'E
6 a day, 30 a week, 1560 a year
In the happiest show on radio!
"THE Eddie Cantor SHOW"
starring EDDIE CANTOR
with JIMMY WALLINGTON Eddie's favorite clowning partner!
5 Every week... BIG, BRIGHT HALF HOUR

T SPOTS in Radio!

WHOOPEE!

MR. SPONSOR!

Put this big-time radio show to work for you now! Think of the merchandise you'll move, the money you'll make! The best spots in radio go the fastest, so call your local station today!

IF YOUR STATION HASN'T GOT CANTOR, TELL THE MANAGER TO GET IN TOUCH WITH ZIV QUICKLY!

HERE'S WHAT YOU GET!

★ You get *COMEDY!*

★ You get *MUSIC!*

★ You get *SINGING!*

★ You get the *BIGGEST* COMEDY SHOW ever offered to local sponsors!

ZIV'S ANSWER TO LOCAL RADIO'S BIG NEED FOR BOLD, NEW PROGRAMS!

WHOOPEE!

MR. STATION OPERATOR!

Don't be caught without this BIG-DEMAND SHOW. With it, you'll be selling people you've never sold before . . . you'll be pulling more business from your regular advertisers . . . you'll be taking over your competition's best customers!

6 1-minute spots every half-hour for single or participating sponsors!

YOUR MARKET MAY BE CLOSING SOON. MAKE SURE YOU'RE "THE STATION WITH CANTOR". ACT FAST! WIRE, PHONE OR WRITE, BUT DO IT NOW!

FREDERIC W. ZIV COMPANY

Radio Productions

1529 MADISON ROAD • CINCINNATI 6, OHIO

NEW YORK

HOLLYWOOD

FILM: How does film audience composition vary?

The chart below, specially prepared for SPONSOR by the American Research Bureau, will be of great value to tv admen who have asked questions such as these: "Do kids really watch kid shows?", "What kind of syndicated films do women watch?" or "Do mysteries reach only an all-male audience?" Most of the shows below are well-known, and represent several basic types within program categories. Percentage figures in columns below are based on ARB tv ratings for the month of October, 1954 in a cross-section of major U. S. markets. These markets comprise New York, Chicago, Los Angeles, Dallas-Fort Worth, St. Louis and Atlanta.

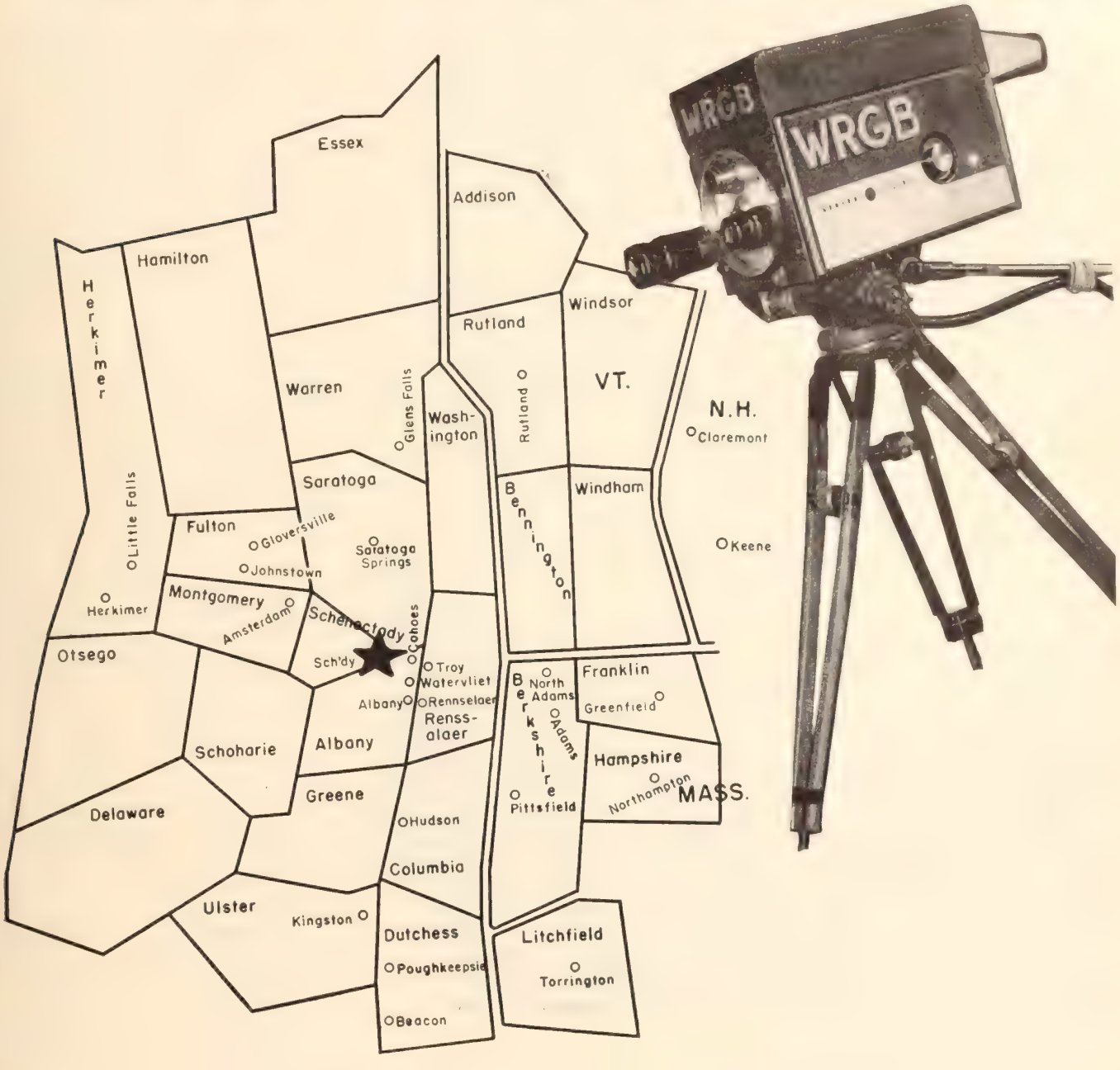
The chart contains facts which may come as a surprise to many tv agencymen and clients. Western shows, for instance, aren't confined just to the moppet audience; they get anywhere from a third or more of their audiences from adults. Mystery shows sometimes draw female viewers in amounts that compare favorably with straight drama and musical programs; "City Detective," for example, pulls 50% of its audience among the ladies, "I Led Three Lives" draws 45%. Situation comedies, such as "My Hero," draw a well-balanced "family" audience—one reason why they are so popular with advertisers seeking a mass audience. Some individual shows are clearly reaching specific audiences. "Douglas Fairbanks" has a few kid viewers, appeals to adults. Time slot, of course, is important factor.

COMPOSITION OF AUDIENCE	MEN	WOMEN	CHIL.
Westerns			
RANGE RIDER	17	17	66
ANNIE OAKLEY	21	23	56
WILD BILL HICKOK	24	21	55
KIT CARSON	26	27	47
Adventure			
SUPERMAN	16	21	63
WATERFRONT	34	29	27
RAMAR OF THE JUNGLE	22	20	58
TERRY AND THE PIRATES	15	17	68
Mystery			
BADGE 714	32	37	31
I LED THREE LIVES	30	45	25
RACKET SQUAD	33	40	27
CITY DETECTIVE	37	50	13

COMPOSITION OF AUDIENCE	MEN	WOMEN	CHIL.
Situation Comedy			
MY HERO*	30	32	38
LIFE WITH ELIZABETH*	21	34	45
MEET CORLISS ARCHER	21	40	39
Drama			
JANET DEAN, R.N.	32	39	29
DOUGLAS FAIRBANKS PRESENTS	39	58	3
FAVORITE STORY	30	43	27
STORIES OF THE CENTURY	35	41	24
Children's Shows			
HANS CHRISTIAN ANDERSON*	13	18	69
Music			
GUY LOMBARDO*	33	44	23
LIBERACE	32	56	12
FLORIAN ZaBACH*	33	64	3
Sports			
ROLLER DERBY*	35	44	21

*Rated in one market only

PORTRAIT OF A TEST MARKET



You can reach 26 cities, each with more than 10,000 population, with just one message on WRGB, maximum power VHF station in Schenectady, N. Y. From the metropolitan area of Albany-Troy-Schenectady to the rural communities through New York and New England, you can reach every class you desire through WRGB and service them all with follow-up point-of-sale calls. Ask for details on WRGB's unique test market today.

WRGB

A GENERAL ELECTRIC STATION IN SCHENECTADY

Represented Nationally by NBC Spot Sales

THE CAPITAL DISTRICT'S ONLY FULL-TIME TELEVISION STATION

FILM SELLING

(*Continued from page* 51)

TV" and that he would "concentrate strictly on major regional and local sales."

• National Telefilm Associates has two new packages, *Country Doctor* and *Parole Chief* (the latter from the earlier Vitapix) which it hopes to sell first in big multi-market deals. But NTA will probably draw up to 75% of its revenue this year from strictly local-level sales. "You make more money per-market on a local deal if you're willing to take the long haul in getting your money back," NTA's Martin Roberts explain. "On a network-level or major regional sale, you may have to discount your prices for such a multi-market sale to the point where your over-all profit margin narrows. Besides, you're then in a vulnerable financial position. If your big client cancels, you've really got to scramble."

Is there a rhyme and reason to these divergences in sales approaches?

The answer is "yes."

Syndication selling is motivated by two industry-wide pressures:

1. *The time squeeze.* The difficulties that sponsors—and syndicators—run into in clearing time slots for tv film shows cover a wide range. Pure Oil, for instance, airs its *Badge* 714 in 32 markets throughout the Midwest and South. The film shows (a rerun of *Dragnet*) are spotted in such markets as Chicago, Cleveland, Milwaukee, Cincinnati, Norfolk and Atlanta.

Because the show is a strong property and Pure Oil moved into its time slots early in the game, the show gets eye-opening spots. No less than 100% of the 32 stations air the show in slots between 7:00 and 10:30 p.m.; 60% of them air *Badge* somewhere between 8:00 and 10:00 p.m.—tv's peak viewing hours, according to Nielsen.

But clearances like this are the exception, particularly on stations in the Eastern U.S. Network programing has spilled over into the 10:30-11:00 p.m. slots across the board on NBC TV and CBS TV in Eastern areas and runs as early as 7:00-7:30 p.m. In between, the "S.R.O." sign is out. Even though stations make more money from spot-placed syndicated film shows, there's often just no time for sale.

"The question we're asked most often by major agencies when we're pitching a show for a multi-market sale," said Official's Herb Jaffe, "is 'what kind of time slots can we get?' I'll tell them 'You can get good slots if you hunt hard enough' but it's hard to convince admen of this."

Result: Syndicators today have to take a long, hard look at their existing properties and then decide just how high they can shoot with it. "When producers are talking new properties to us or showing us pilot films, we can tell today with a fair degree of accuracy just what kind of time slots a show can command," stated David Sutton, MCA-TV v.p. in charge of film syndication. "The best ones will be no problem to the sponsors. Stations will manage to clear slots even in 'network time' for them, and we'll have no hesitation about selling them to multi-market advertisers. But the shows below the top level will have to be sold on a local or small regional basis.

"That's why you'll see some syndicated shows aired on networks, some in big multi-market deals, some in local sales and some offered at cut prices on

SPECIAL PRE-PUBLICATION OFFER!

"32 TELEVISION TALKS"

transcribed from the BMI TV CLINICS—1954

Combines the knowledge and experiences of 32 TV leaders in every phase of TV programming and production . . . factual, informative and down-to-earth talks by men who have been in the industry from the ground up.



Published by BMI at $7 and made available as an industry service at the cost of transcribing and printing — $4.20 post paid.

"32 Television Talks" is an entirely fresh and stimulating report of the BMI TV Clinic sessions conducted in New York, Chicago and Los Angeles during 1954 . . . a new and up-to-date book which follows up "Twenty-Two TV Talks," published in 1952.

"How to do it" is the theme of "32 TV Talks," with complete data on such vital topics as: *film buying and film programming . . . news and special events . . . twists in production . . . educational and commercial programming . . . low cost production . . . local programming . . . promotion and public relations . . . ideas and imagination* . . . as well as dozens of other essential elements in TV.

In addition to the 32 talks, the book includes transcripts of the QUESTION and ANSWER periods of the Clinics.

Publication of "32 Television Talks" will be limited. Order your copy today.

BMI 15TH Anniversary 1940 1955

BROADCAST MUSIC, INC.

589 FIFTH AVENUE, NEW YORK 17, N.Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

any basis whatsoever," he concluded.

2. *The financial squeeze:* The big New York and Hollywood banks and financial interests that loan money to tv film procedures and syndicators—Chase National, Banker's Trust and Bank of America, to name the leaders—also determine, in a roundabout way, the direction of much syndicated selling.

In order to launch a tv film series today, a producer or syndicator-producer combine must be able to scare up, by industry consensus, at least $300,000 for a 13-week, half-hour film series. The money is borrowed—and must be paid back.

If a film seller has plenty of money to meet his notes, there's no great problem. But if he's caught in a squeeze—and some of the biggest firms in the industry have been so caught—between his operating and/or production costs and slowly moving sales on a new product, he'll look quickly for a way to unload.

He will, in other words, no longer be able to make a higher—if slower—profit in market-by-market, station-by-station sales of his films. He may have to (1) make a discounted offer to a network-level or major regional advertiser, or (2) start slashing prices at the local level or make a tie-in sale between his "cold" property and a "hot" property (as rum was sold with scotch during the last war).

This doesn't mean that all the big network-level and regional sales you see today in the syndicated film field are caused by film men who are dumping their products in a hurry. Most are high-level, profit-making sales. But some of the "big" sales in recent months have operated on paper-thin profit margins in which the syndicator heaved a sigh of relief to be out from under the problem—if only for a single season.

"You have to have a strong property that will command good time slots—and sponsors—in all major cities to even make back the original 'nut' on a tv film series today," is how a CBS TV Film Sales executive, Walter Scanlon, summed it up. Added the film man. "You can make more money in the long run from straight syndication, but you can also sink before you get your investment back in local sales today." ★ ★ ★

NEW FILMS: "no stereotypes"

If the syndicated tv industry were to film its own story, it would look something like a speeded-up motion picture about the rise of the Hollywood theatrical film industry.

Tv filming had its initial burst of programs in which the tv audience—and sponsors—ate up practically anything that came along. Then, in the past three or four years, star names have developed, major Broadway and other properties have been adapted. At the same time, some performers have slid toward oblivion and some producers found they just couldn't make the grade.

Today, as the 1955 advertising season begins to hit its stride, the new programing from syndicators is reaching a maturity of technique and planning.

Several major trends are apparent:

1. *The drive to upgrade production.* There's been a general upward trend anyway in production budgets—in the neighborhood of 10% for the industry, on the average—due to union and talent demands, and the higher cost of film raw materials.

But producers and syndicator-producers are spending more money to-

ANIMATED TV SLIDES ON FILM

Now . . get movement on your TV slides for almost the same cost as still slides.

It's a new trend inspired by Filmack - pioneered - stop-motion techniques.

$10 FOR 10 Seconds
Plus small cost of reproducing your art.

Contact Filmack for all your TV film problems!

SEND FOR SAMPLE REEL

1331 South Wabash Chicago 5, Illinois
FILMACK STUDIOS
630 Ninth Ave New York, N.Y.

BEST DOGGONE SPY STORIES SINCE MATA HARI

And **CESAR ROMERO** stars in them as Steve McQuinn, globe-trotting diplomatic courier. The people you want to reach will follow Romero . . .

into a strange adventure which starts in a Budapest prison . . .

on the trail of a missing scientist in Tangier . . .

through a near uprising in Casablanca . . .

on a rescue mission in Ankara . . .

as he risks his life for a lady in Madrid . . .

even to the inner chambers of the fabulous Scotland Yard.

What a show! What a star! What a sure-fire selling vehicle! Better reserve your market . . . now!

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

produced by Hal Roach, Jr.

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO • ATLANTA • HOLLYWOOD • DALLAS



a close look at facts

WTHI-TV Channel 10 is the ONLY station with complete coverage of the Greater

Wabash Valley

- One of the Mid-west's most prosperous industrial and agricultural markets
- $714,500,000 Retail Sales in year '53-'54
- Blanketed ONLY by WTHI-TV's 316,000 watt signal
- 227,000 Homes *(147,000 TV homes)*

118,000

UNDUPLICATED WTHI-CBS TV HOMES!

WTHI-TV

CHANNEL 10

TERRE HAUTE, IND.

316,000 Watts

Represented nationally by:

The Bolling Co.
New York & Chicago

day than ever before for present production. Here are some examples:

• Ziv has put a weekly shooting budget of $35,000 on the new *Eddie Cantor* syndicated series, and is seeking the top star names and variety acts for appearances. The production budgets on other Ziv shows have been upped as well, although prices of existing shows (*I Led Three Lives, Cordiss Archer, Favorite Story*, etc.) are remaining relatively constant.

• Screen Gems' productions are all in the "quality" class today. A soon-to-be-launched Screen Gems show, *You Can't Take It With You*, based on the Broadway play, will be budgeted at up to $50,000 weekly. *Father Knows Best*, which Kent Cigarettes is exiting on CBS TV, costs Screen Gems up to $40,000 weekly.

• Guild's highly successful *Liberace* series will have its production level boosted this spring. "We'll even give Liberace a solid gold candelabra if it looks like it'll make the show better," a Guild official stated. Guild is increasing the size of the orchestra on the show, staging fancier musical production numbers and is seeking further for more elaborate orchestrations. New budget: over $40,000 weekly.

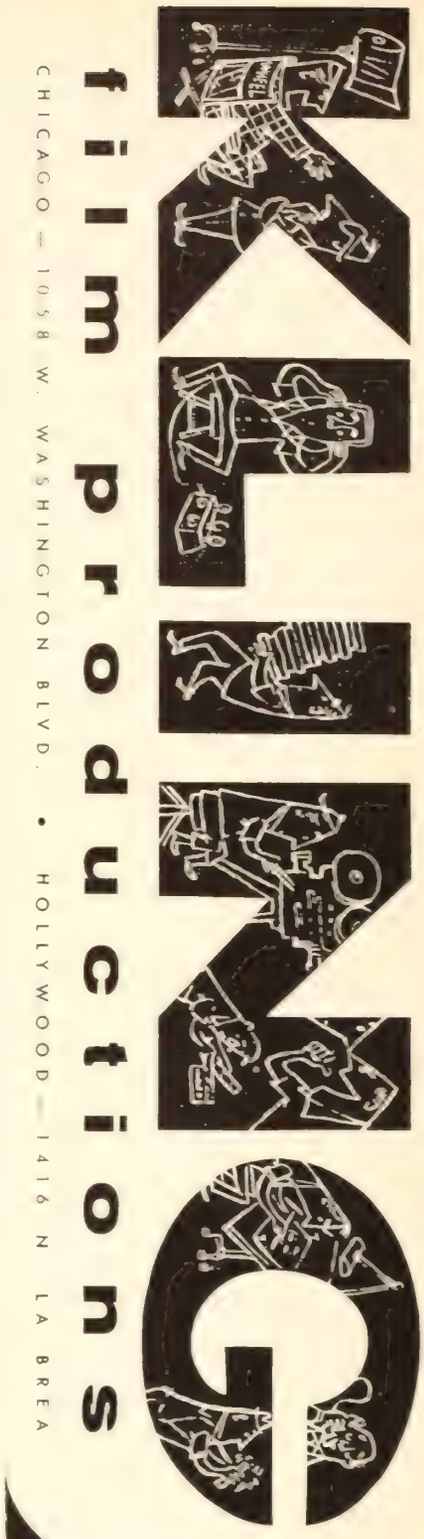
• The cost rise isn't confined to just the top syndicated product. Some of the medium-budget shows are boosting as well. A good example: Hal Roach's *Passport to Danger*, syndicated through ABC TV. Last year the show cost under $20,000 weekly. This season the cost has gone up to nearly $25,000.

2. *The drive for new audiences*: A quick scanning of any of the standard reference books for syndicated tv films, such as the SRDS *Films for Television*, will show you that there's hundreds of syndicated film series available. Many are so much alike that the scripts, costumes, settings and even actors are virtually interchangeable.

As a result of this overabundance of "look-alikes," many syndicators are making every attempt to find (1) new types of programing that will appeal to the same audiences, and (2) new shows that will bring new audiences or be right for slotting in new time periods.

Here are some highlights of this search:

• Official Films is staking much of its hopes for new 1955 programing on two program types it is developing rapidly—daytime shows and costumed



Nation's Largest Production Centers for Quality . . .

TV FILMS
SLIDE FILMS
SALES TRAINING FILMS
INDUSTRIAL FILMS
FEATURE FILMS

TOP TWO...
CBS IN COLUMBUS, GA.
WRBL RADIO
5-KW
(NCS 1952—40-100%)
Population 418,600
E. B. Income (000) $519,137
Retail Sales (000) $257,776
WRBL-TV
channel 4
(Pulse Area Survey Nov. '54)
Population 737,910
E. B. Income (000) $785,909
Retail Sales (000) $442,308
Source SM May 1954
"WEE REBEL"
WRBL RADIO AM-FM TV Channel 4
COLUMBUS, GEORGIA
CALL HOLLINGBERY

melodramas. In the first of these areas, Official is launching *Juliet Jones*, an across-the-board daytime soap opera based on the syndicated comic strip of the same name. Budget: $15,000 weekly—about $6,000 more than the average live network soap opera. "This is one kind of show that doesn't exist in quantity and which stations can't duplicate locally," said Official's Herb Jaffe. The syndicator will also have no less than three new made-in-Europe costume series—*Robin Hood*, *Three Musketeers* and *Scarlet Pimpernel*. "You've got private eyes, cops, Western heroes, international adventurers aplenty today," Jaffe explained, "but who's got historical adventure?" Official expects to launch a twin trend with its soap opera and adventure shows.

• Ziv is planning to launch a program series shortly aimed at the millions of Americans who dote on science fiction. In conjunction with Ivan Tors, Ziv will soon start Hollywood production on *ScientiFiction Theatre*, with a high production budget. *Tales of Tomorrow* is currently being syndicated on a re-run basis (via kinescopes) by an independent distributor, Tee Vee Co., but Ziv will have the field pretty much to itself with this brand of adult "space" entertainment. More may soon be on the way.

• TPA may be the first syndicator to offer the Sahara sands instead of prairies as the locale of an outdoor adventure series. Due to start shortly on NBC TV (60 stations) is *Captain Gallant of the Foreign Legion*, for Heinz, with TPA syndicating it as well in non-Heinz markets. Independent producer Ed Gruskin will soon join in with *Pepe le Moko* (remember Charles Boyer in *Algiers*?), a series to be shot in North Africa and syndicated through UM&M. Errol Flynn is expected soon to turn tv film star and appear in a series called *March or Die* (the Foreign Legion again) to be syndicated through CBS TV.

• Major Television Productions, a distributor of feature and religious films, recently announced that it would seek a specialized audience through syndication: the well-educated class. Soon to be launched in syndication will be a half-hour series called *Enchanted Music*, a pot pourri of opera, symphony and ballet. Also due from Major this year: a quarter-hour series of piano classics, called *Music for Millions*; a series of half-hour political

Essential Coverage!
UNDUPLICATED!
WWOR-TV. CH. 14
serves and sells
WORCESTER COUNTY
THE NATION'S 32ND MARKET
Now, * Over 76,000 UHF sets Receive the Best Picture on Worcester County's Only TELEVISION STATION!
*Based on Pulse, Inc., Survey, Dec., 1955
SEE PAUL H. RAYMER CO.
WWOR-TV
1ST STATION IN NEW ENGLAND'S NO. 3 MARKET
A B C — DUMONT

HOW TO TURN A "HOT" PROPERTY INTO COLD CASH:

BUY CESAR ROMERO...
always a big name—now even bigger! (Current top-budget motion pictures, plus high-rated tv appearances prove it)

IN PASSPORT TO DANGER...
a high-tension series of world-wide adventure.

TO SELL YOUR PRODUCT
to his vast ready-made audience! Other top advertisers are selling their products with this show. Why don't you?

CESAR ROMERO, starring in...



PASSPORT TO DANGER

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO · ATLANTA · HOLLYWOOD · DALLAS



MT. WASHINGTON TV



"Best darn salesman I've ever seen!"

Talk about a good salesman! Mt. Washington TV makes the calls — plenty of them. Its territory is most of Maine, New Hampshire and Vermont which it covers at about half the cost of any other three TV stations in the area combined. The sponsors of Jack Benny, The Lone Ranger and Person to Person are among over 80 national advertisers who have put their money on one of the best salesmen in the business — Mt. Washington TV.

CBS-ABC WMTW Channel 8

John H. Norton, Jr., Vice Pres. and General Manager REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, Inc.

documentaries called *The World's Powder Kegs* in a style somewhat like the *March of Time;* and a series of fairy tales set to music. ★ ★ ★

COLOR: "watchful waiting"

The rush into syndicated color films, anticipated last year at this time, hasn't materialized.

1. *Producing:* Only a handful of firms are regularly producing color films for syndication on a speculative basis. These include two of the industry leaders — Ziv and Guild — and a number of the smaller independents, such as Sheldon Reynolds, Award Television, George Bagnall, United Producers-Distributors, Lakeside and Mode-Art. Ziv films every one of its shows in color.

★ ★ ★ ★ ★ ★ ★ ★

"Let us turn our backs on the prophets of doom—let us be self-confident realists. We will have readjustments or dips in business from time to time over the years, but we need not have a devastating depression if we guard against being paralyzed by fear. Since freedom and confidence are essential partners in progress, we must be certain that we sustain our confidence as individuals and as a nation."

ROGER M. KYES
Vice President
General Motors
Detroit

★ ★ ★ ★ ★ ★ ★ ★

2. *Testing:* Another small group has shot some syndicated films in color, but aren't active in color production at the moment. Screen Gems turned out a series of *Ford Theatre* films (aired on NBC TV but also syndicated) in color. Now, Screen Gems V.p. Ralph Cohn says "we will do nothing on speculation." Part of the *Gene Autry* production (syndicated by CBS TV) has been in color, but future plans, according to producer Armand Schaefer, are "indefinite." Two of the MPTV properties now handled by UM&M—*Duffy's Tavern* and *Junior Science*—are in color, but the others are continuing in black-and-white.

3. *Waiting:* Most producers and syndicators are following color developments closely but aren't doing any more than organizing their color plans. This group includes MCA-TV, TPA, NBC Film Division, ABC Film Syndication, Official, CBS TV Film Sales. Typical comment: "We'll be ready when the color receivers are there. Meanwhile — black-and-white," said David Sutton, v.p. in charge of MCA TV syndication.

The principal roadblock to syndicated color production is no longer a question of "what film stock is best?" or "how do we dress a set properly for color filming?" It's a matter of the scarcity of color receivers and the slow rate of installation of color film projection gear by local stations.

A year-end checkup by SPONSOR (see 27 December, 1954 issue, p. 91) showed that less than 18,000 color receivers were manufactured in the first 10 months of last year, and that only 300,000 (enough for about one in ten tv homes) will be made in 1955. A SPONSOR survey of stations showed too that while more than 50% of stations are now geared to telecast network color only about 30% will have local color film equipment by the end of '55.

Speculative color filming in the syndicated field is generally treated as a long-range investment, not a present commercial reality. Ziv's John Sinn, for instance, told SPONSOR that the firm had invested "more than $4 million" in its post-1949 color production and that "it may take quite a while to recover all of the color costs but we know we will eventually."

Color is also a luxury investment. Guild's Reub Kaufman, who has shot a series of 13 *Liberace* shows in color, says that "to film the *same show* in color, with no substantial variations from black-and-white production, adds anywhere from 20 to 30% on top of production budgets."

In the competitive syndication field —where costs must often be held to a rock-bottom minimum—this differential can seldom be passed along to the buyer today. Few syndicators are willing to try.

The generally cautious attitude of syndicators toward color production is also traceable to the mixed successes of the few color film operations to date. Last fall, for instance, Ford decided to pay Screen Gems to switch production on *Ford Theatre* into color. Costs immediately went up about 20%, mostly for color film stock and processing. The original plan was to have 25,000 RCA color sets installed in Ford showrooms on which invited guests would see *Theatre* and the Ford-sponsored "spectaculars" on NBC TV.

"The sets," a Screen Gems official explained, "just never materialized in the quantity expected. After eight films in color, Ford decided to drop color filming with the 14th show, and not to resume until a color audience was there." ★ ★ ★

ANOTHER CITY



HEARD FROM...



"RACKET SQUAD"



IS #1 AGAIN!

Yes, in city after city, Telepulse rates Racket Squad as the #1 film show. Look:

ATLANTA	#1, with 29.6
CHICAGO	#1 after 3 weeks
DETROIT	#1, with 23.5
WASHINGTON	#1 after one month

No wonder this record-busting show boasts 90% renewals after only 9 months in syndication! First run still available in many top markets. Come on in fast, the selling's fine!

RACKET SQUAD

Produced by Hal Roach, Jr.

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.

CHICAGO · ATLANTA · HOLLYWOOD · DALLAS



THE BIGGEST STEP IN TELEVISION

At 9:00 P.M. on December 18th a little toy soldier stepped in front of a TV camera. Ninety minutes later he walked off . . . and "Babes in Toyland" had become the number one-rated program.*

A Max Liebman color Spectacular, "Toyland" was seen in over 14,500,000 homes with a rating of 50.5.

Our toy soldier was joined in the Nielsen Top Ten by "Dateline", a Producers' Showcase Spectacular.

Thus far this season eleven Spectaculars have appeared on NBC. Here is the record.

- Eight of the eleven won Nielsen Top Ten rating honors
- Average rating — 40.3
- An average of more than 11,400,000 homes reached by each Spectacular

In addition to "Babes in Toyland" and "Dateline," four other NBC programs were in the Top Ten, bringing the total to six for the latest Report. That's twice as many as the second network. Such program leadership as this over the last fourteen weeks has enabled NBC evening shows to deliver an average of 576,000 more homes than the next network.

All of which puts our advertisers a big step ahead, too.

NBC PROGRAMS IN THE TOP TEN	RATING	HOMES REACHED
Babes in Toyland	50.5	14,569,000
Dragnet	44.1	12,824,000
Buick-Berle Show	42.0	12,243,000
Groucho Marx — You Bet Your Life	41.1	12,063,000
Martha Raye Show	40.4	11,655,000
Dateline	40.3	11,506,000

Exciting things are happening on

NBC TELEVISION

a service of RCA

*Nielsen second December Report. All data verified by A. C. Nielsen Co.



They sold 10 busses in 24 hours

Want proof of radio's continuing wallop? Ask the Seattle Transit System. They released ten "million mile" busses to Radio KING's disc jockeys. Within 24 hours, all ten busses were snapped up by KING's eager listeners. At $200 a clip.

The buyers used good judgment, too. One family bought a beach bungalow for beautiful Puget Sound. A second bus will blossom into a backyard hot house. And a neighborhood church bought three busses to start a new Bible school.

Just proves what radio can do these days . . . even if Radio KING is an exception. By exception, we mean results on KING are always *exceptional. KING's* men can sell anything. They make minor miracles look easy.

Got a tough selling problem in the booming Seattle market? Get in touch with KING. It's the station with the Sunday punch that works all through the week.

50,000 Watts
ABC—Blair, Inc.

FIRST IN SEATTLE

Radio KiNG

New developments on SPONSOR stories

P.S.

See: SPONSOR visits five U.S. agencies

Issue: 6 September 1954, page 50
20 September 1954, page 37

Subject: Radio-tv operations in small and medium-sized advertising agencies

Despite the trend toward agency mergers to adequately service radio and tv advertising, Edward L. Bernays, public relations counsel, feels advantages of bigness in agencies are overrated.

"Bigness," he asserted recently, "is equated with success in the American mind and becomes an agency's most powerful sales point." This automatic assumption is detrimental to a whole segment of American business and professional services, Bernays said.

Bernays described problems facing small- and medium-sized ad agencies and recommended solutions to them when he addressed the fourth annual dinner of the League of Advertising Agencies, held at New York's Advertising Club late last month.

One "negative element" which smaller agencies suffer from, he said, is the attitude that "it is economically impossible for an advertising agency doing less than $10 million to employ specialists in tv and radio production. . . ." (In discussing the situation with SPONSOR, Bernays said: "Yet, the accounts which spend less than $100,000 a year need specialists even more than the larger corporations because they're not equipped to handle these activities through their own advertising departments.")

In order that smaller agencies could offer advertisers specialized skills in fields such as tv and radio, Bernays suggested that the League set up a central registry of free-lance specialized services to which members could turn when necessary to seek outside aid.

Bernays praised the League's members (agencies range in size from one with a half-dozen employees to one with several hundred) for maintaining a personal, immediate approach to a client's problems and products, an approach which, he declared, often was lacking in large organizations. He deplored bureaucratic tendencies becoming more evident in business, saying, "When this happens the function becomes more important than the man." ★ ★ ★

P.S.

See: Weekend radio: Are you missing a good bet?

Issue: 14 June 1954, page 36

Subject: More and more sponsors are finding that weekend radio is a good advertising opportunity

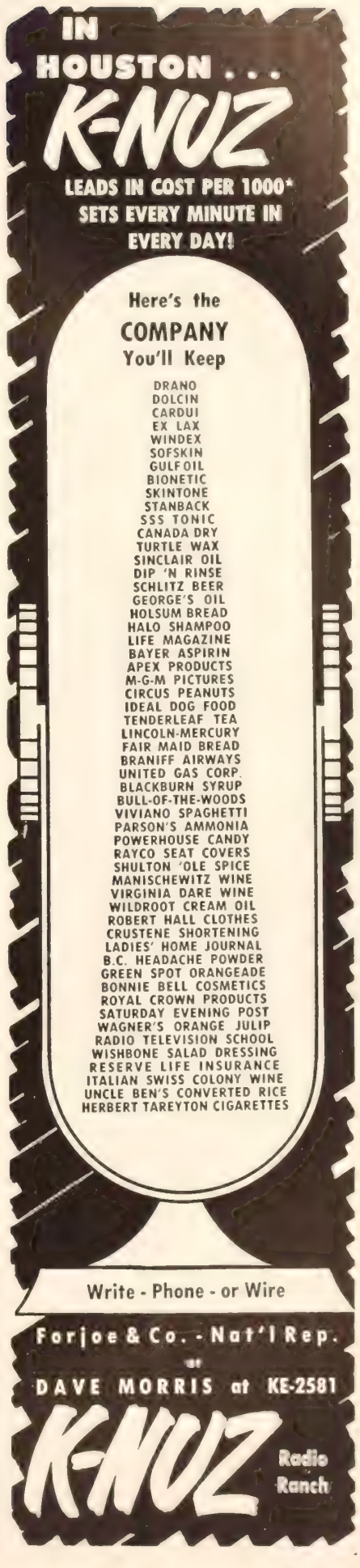
When CKWX, Vancouver, Canada, totaled up its books for 1954, it found business up considerably over 1953. Analyzing the reasons for the business upsurge, the station's accountants found one of the major factors was a large sale of "weekend packages."

MacIntosh MacDonald, planning & research director for the station, told SPONSOR the packages consist of 10, 20 or 25 announcements broadcast Saturdays and Sundays.

"As a result of these special inducements at a very slight discount off the card rate, we were able not only to substantially increase the station's revenue but got very wonderful results for old advertisers and attracted a lot of worthwhile new advertisers as well.

"On just one of these weekend packages," MacDonald disclosed, "Johnston Motor Co., a Vancouver Plymouth dealer, sold 35 new cars in five days—without any other advertising. And—to use the advertisers own words—it 'built up a wonderful list of prospects'."

CKWX, says MacDonald, sees a substantial increase in weekend radio advertisers this year. ★ ★ ★



NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
JEFFERSON CITY, Mo.	KRCG	13	13 Feb.	104	660	CBS	———	NFA	Jefferson Television Co. (Mrs.) Betty G. Handy, pres. & gen. mgr. Leonore R. Goshorn, v.p. Russell L. Rose, sec.-tres. (Applicant identified with ownership of KWOS, Jefferson City, and Jefferson City Capital News and Post Tribune.)	Hoag-Blair
LEXINGTON, Ky.	WLEX-TV	18	1 Mar.[2]	1	630	———	WLAP-TV[3]	NFA	WLEX-TV, Inc. J. D. Gay Jr., pres. H. Guthrie Bell, sec.-tres. W. B. Gess, v.p.	Forjoe
PASCO, Wash.	KEPR-TV[4]	19	1 Jan.	10	910	ABC, CBDS, Du M, NBC[4]	———	NFA	Cascade Bestg. Co. A. W. Talbot, pres. Thomas S. Bostic, v.p. Frank E. Mitchell, v.p.	Weed Tv

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	NET AFFILIATION	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP†
HILO, Hawaii	———	9[5]	19 Jan.	ABC, CBS[5]	2	300		NFA	Hawaiian Bestg. System J. Howard Worrall, pres. C. Richard Evans, v.p.-gen. mgr.	Free & Peters
JONESBORO, Ark.	KBTM-TV	8	12 Jan.	———	12	200		NFA	Regional Bestg. Co. Harold E. King & Helen W. King, partners	
WAILUKU, Hawaii	———	3[6]	19 Jan.	ABC, CBS[6]	1½	5,960		NFA	Hawaiian Bestg. System J. Howard Worrall, pres. C. Richard Evans, v.p.-gen. mgr.	Free & Peters

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT	AM AFFILIATE
WALLA WALLA, Wash.	5[7]	12 Jan.	1½	1,272	$136,626	$ 31,200	———	KHQ, Inc. Richard O. Dunning, pres. William B. Hyde, sec. Milton O. Fitsch, tres.	———[7]
WALLA WALLA, Wash.	8[8]	20 Jan.	1	6	$ 42,405	$ 25,000	———	Walla Walla Tv Co. Thomas C. Bostic, pres. J. B. Watkinson, v.p. Frank E. Mitchell, sec.-tres.	8
WATERTOWN, S. D.	3	13 Jan.	100	278	$345,137	$185,500	———	Tri-City Television Corp. F. L. Bramble, chmn. John W. Erhstrom, pres. Alan L. Austin, sec. Robert D. Lusk, v.p. Ross E. Case, v.p.	KWAT

BOX SCORE

U.S. stations on air, incl. Honolulu and Alaska (31 Jan. '55)	**427**	*Post-freeze c.p.'s granted (excluding 34 educational grants; 26 Jan. '55)*	**586**[1]	*Tv sets in U. S. (1 Dec. '54)*	**32,996,000**§
Markets covered	**255**	*Grantees on air*	**319**	*U.S. homes with tv sets (1 Dec. '54)*	**65%**§

*Both new c.p.'s and stations going on the air listed here are those which occurred between [illegible] and 26 Jan. '55 (the week SPONSOR went to press). Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages based on homes with sets and homes in coverage areas are considered approximate. §It can't be the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations to this column (when a radio station has been given the tv grant).

NFA—No figures available at presstime on sets in market. [1]This number includes grants to permittees who have since surrendered their c.p.'s or who have [illegible] to FCC. [2]Test pattern went on air 28 January. Not yet on air. [3]Operates in conjunction with KIMA-TV, Yakima. Advertising KIMA-TV as regional which includes ABC, CBS, Du M and NBC programming. KEPR-TV and KIMA-TV will act as a single unit. [4]To operate in conjunction with KGMB-TV, Honolulu. Advertising KGMB-TV as regional which includes ABC and CBS programming. [5]To operate in conjunction with KGMB-TV, Honolulu. Advertising KGMB-TV programming which includes ABC and CBS programming. [6]To operate in conjunction with KHQ-TV, Spokane. Advertising KHQ-TV programming. [7]To operate in conjunction with KIMA-TV, Yakima, duplicating KIMA-TV programming. Operating separately from KIMA-TV, Yakima, and KEPR-TV, Pasco, Wash.



Even a line won't "blow"... on film!

Another good reason why more and more advertisers are switching to film! Then action is rehearsed. Should an actor "blow" a line—or have an accident like this—the scene can be re-shot. No red faces! No product kidded! Besides, it's easy, economical, to produce and co-ordinate showings when you **USE EASTMAN FILM.**

For complete information write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

or **W. J. GERMAN, INC.**
Agents for the sale and distribution of Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

Be sure to film your show IN COLOR. You'll be needing it . . . soon.



means . . .

WBZ+WBZA—Boston, Springfield—51,000 Watts

KYW—Philadelphia—50,000 Watts

KDKA—Pittsburgh—50,000 Watts

WOWO—Fort Wayne—50,000 Watts

KEX—Portland—50,000 Watts

WBZ-TV—Boston—Channel 4

WPTZ (TV)—Philadelphia—Channel 3

KDKA-TV—Pittsburgh—Channel 2

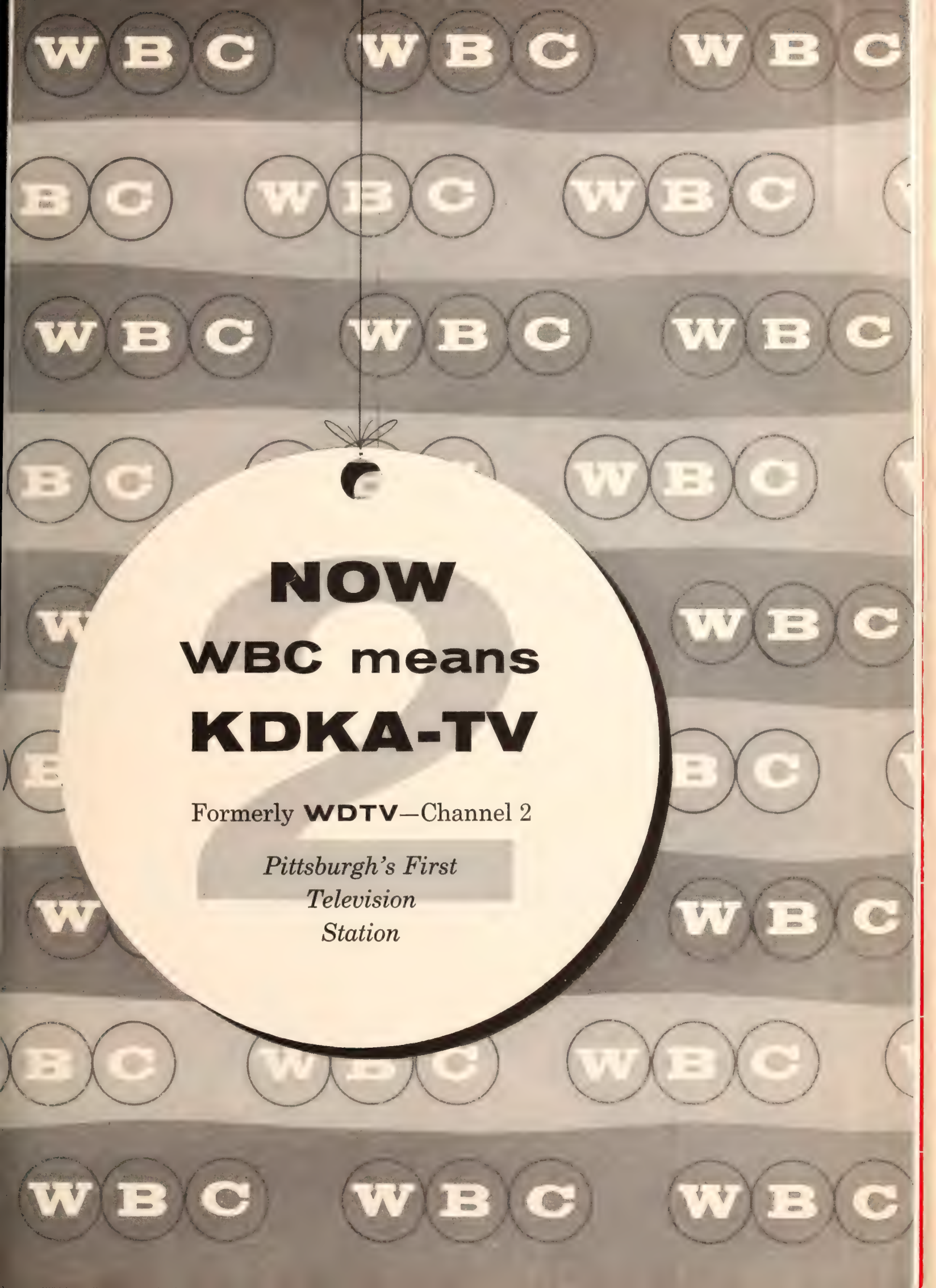
KPIX (TV)—San Francisco—Channel 5

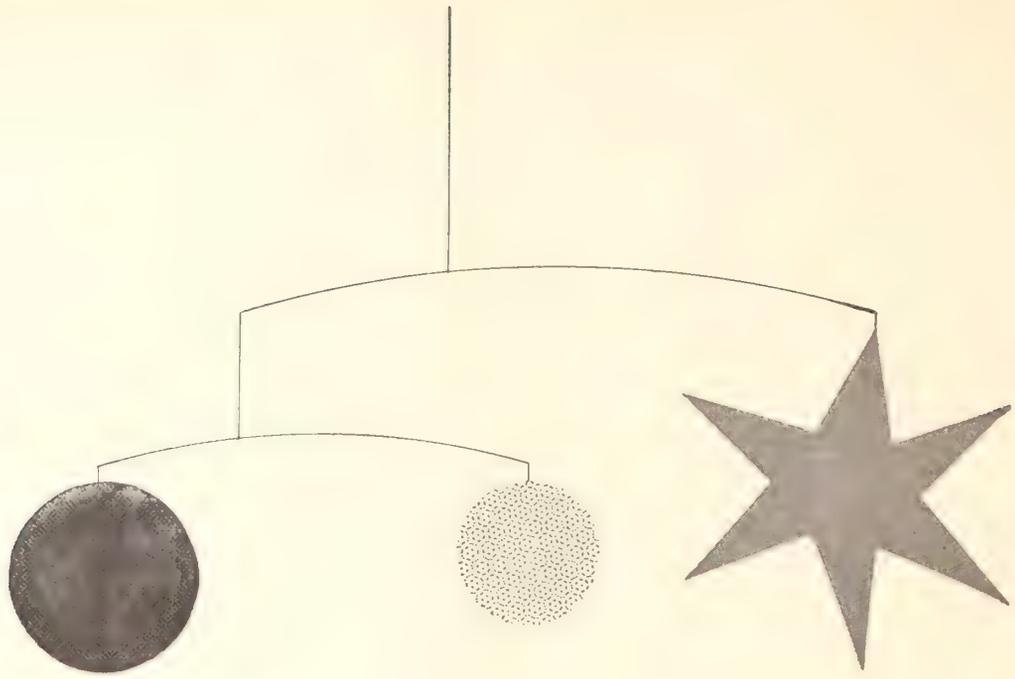
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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Omnibus 4-6:30 occ'd/ see sub 3pm for sponsors. You Are There Electric Co Adv Ayer alt wks Prudential Ins 156Hy alt wk L C&W $26,000	No network programing	Meet the Press Pan Amer World Airways JWT alt wks Johns-Manville 93Wash wf L JWT $4000 Ray Rogers Geo Fds grape nuts, post toasties 62Hy F B&B $26,000	No network programing m-f	No network programing m-f	No network programing m-f

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SUNDAY

No network programing	Lamp Unto My Feet NT L Look Up and Live NT L	No network programing	No network programing	No network programing m-f	Garry Moore Dr-Myers DC&S Mainland A&C alt m 10-10:15 Comstock LB Bisley Mfg R&R 66NT alt m L ¼ hr $2038 Arthur Godfrey Bristl-Myrs,Y&R m-w 10 30 45 Bi'L, m-w 10 45-11 40Var simul ¼ hr $3705	Ding Dong School PAG BB&T alt m 10 15 30 6Ch. ¼ hr $745 ¼ hr $1160 Way of the World Borden Co NT m-f L Y&R Shellah Graham Hy m-f L&F
No network programing	No network programing	No network programing	No network programing	Creative Cookery m-f co-op Ch	Godfrey (cont'd) Lever pepsodent m-w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Burnett 51 stns Strike It Rich Colgate tthpst, rel, super suds, palmolive, tab, ajax 76NT m-f L Esty $12,000	Home m-f 11-12 NT L&F (Women's service program For partic sponsors, there are eight 1 min commer cials available time & tal $5800 (see tu for sponsor list)
No network programing	No network programing	No network programing	No network programing	Creative Cookery m-f co-op Ch	Valiant Lady Gen Mls bkgst 51NT m-f DFS shr $10,000 Love of Life Amer Home Pr 51NT m-f L BB&T $8500 Search for Tom'w PAG joyt 45NT m-f L BB&T $8500 Guiding Light PAG ivory dust 55NT m-f L Compt $10,000	Tennessee Ernie Ford Show Hy m-f L Feather Your Nest (quik Bud Colgate) Colgate-Palmolive alt d 12:30-45 60NT m-f L Esty $9000
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Portia Faces Life Gen Fds reread 51NT m-f L Y&R $10,000 Road of Life PAG 104NT m-f L Compton $9500 Welcome Travelers P&G prell ivory snow 80Ch m-f L DFS $18,000	No network programing m-f
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Robert Q. Lewis 46NT L ¼ hr $3000 Art Linkletter Lever sour m-f 2:30-45 BBDO (see bell) Pillsbury Mills sour mixes 60Ch m-th L LB ¼hr $4000	No network programing m-f
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Big Payoff Colgate fab shd swdsh1 tth, mot mashmt hpt 76NT m-f L Esh $4000 Bob Crosby 5:30-45 soy General Mills 47Ch m-f L Knox ¼ hr Reeves $2100	Paul Dixon Show m-f 3-4 NT co-op L
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Brighter Day PAG 70NT m-f L Y&R $9500 The Secret Storm Am Home Prods 45NT m-f L BB&T; Geyer $10,000 On Your Account (Wm Elliott) PAG tide prell 152NT m-f L B&B $11,500	No network programing m-f
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Hawkins Falls 80Ch ¼ hr 76NT m-f L $3500 First Love Jergens Co 48Thalia m-f L Orr $10,000 World of Mr Sweeney NT L Modern Romances Colgate-Palmolive 100NT sp all d L Houston $11,500	TBA
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Pinky Lee Show 45Hy m-f L 1 min partic time & tal $6000 Howdy Doody Standard Brands royal puddings gelatin 73NT 48L Bates ¼hr $1800	No network programing m-f

MONDAY

No network programing	Garry Moore Dr-Myers DC&S Mainland A&C alt m 10-10:15 Comstock LB Bisley Mfg R&R 66NT alt m L ¼ hr $2038 Arthur Godfrey Bristl-Myrs,Y&R m-w 10 30 45 Bi'L, m-w 10 45-11 40Var simul ¼ hr $3705	Ding Dong School PAG BB&T alt m 10 15 30 6Ch. ¼ hr $745 ¼ hr $1160 Way of the World Borden Co NT m-f L Y&R Shellah Graham Hy m-f L&F	No network programing	No network programing	Garry Moore Swift & Co JWT swtfting tue th 10 15 Dham Ring JWT Toni Burnett alt th 10 15 30 55 70NY L ¼ hr $2038 Arthur Godfrey GM frigidaire tu-th 10 30 45 Kellogg Co tu-th 10 45-11 Burnett	Ding Dong School Manhattan Soap SB&W 10 10 15 Garber Produ D'Arcy 10 15-30 Ch m-f L ¼ hr $745 Way of the World Borden Co NT m-f L Y&R Shellah Graham Hy m-f L&F
No network programing	No network programing	No network programing	No network programing	Creative Cookery m-f co-op Ch	Godfrey (cont'd) Toni Co tu-th 11 11 15 Weiss & Geller Pillsbury Mills m-th 11 15 30 Lee Burnett Strike It Rich Colgate m-f (see mon) Esty	Home m-f 11 12 NT L&F (see mon & tu) 1-min partic time & tal $6800
No network programing	No network programing	No network programing	No network programing	Creative Cookery m-f co-op Ch	Valiant Lady Toni Co tu-th (see tu) Lee Burnett Love of Life Amer Home Pr m-f (see mon) BB&T Search for Tom'w PAG joyt m-f (see mon) BB&T Guiding Light PAG ivory dust m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Road of Life PAG m-f (see mon) Compton Welcome Travelers PAG prell, ivory snow m-f (see mon) DFS	No network programing m-f
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Robert Q Lewis Corn Prods Ref mazola hain Miller w 2 2:15 Gen Mills m-f 2 15 30 BBDO ¼ hr $3000 Art Linkletter Lever sour m-f 2:30-45 BBDO Pillsbury Mills m-th 7 45-8 (see mon) Lee Burnett	No network programing m-f
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Rimmels Co. SSCB 7 30 45 Gen Mills m-f 2 15 4 Knox ¼ hr Reeves $3100	Greatest Gift Philia m-f L Golden Windows P&G cheer NT alt das L Y&R One Man's Fmly Serutan Co Hy m-f L Kletter Concerning Miss Marlowe P&G tide NT alt das L B&B
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Brighter Day PAG m-f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) BB&T; Geyer On Your Account (Wm Elliott) PAG tide prell m-f Benton & Bowles	Hawkins Falls 75Ch w,f Fitzgrld $6000 First Love Jergens Co Philia m-f L Robt W Orr World of Mr Sweeney NT L Modern Romances Colgate-Palmolive sp alt days Bryan Houston
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Barker Bill's Cartoons 6 5 15 Gro Mls sug jets 51NT m-f P Esty ¼hr $4000	Pinky Lee Hy m-f L Partic Gen Fds test jell-o Y&R tu,w,f Howdy Doody Kellogg Co stee krinkles 51NT 48L LB tstr fet tu-th 5 30 ET Quaker Oats 51NT 5 45 ? wt Bates ¼hr $1800

TUESDAY

No network programing	Garry Moore Miles Labs Wade Adv tu 10-10 15 Kellogg Burnett tu 10 15-30 55-70NY L ¼ hr $2038 Arthur Godfrey Bristl-Myrs,Y&R m-w 10 30 45 Bi'L, m-w 10 45-11 40Var simul ¼ hr $3705	Ding Dong Schl Manhattan Soap SB&W th 10 10 15 Colgate Bates PAG BB&T 10 15 30 55-70NY L ¼ hr $745 ¼ hr $1160 Way of the World Borden Co NT m-f L Y&R Shellah Graham Hy m-f L&F	No network programing	No network programing	Garry Moore Simonis Co Tatham-Laird w 10 10 15 am Best 700 DFS w 10 15-30 55-70NY L ¼ hr $2038 Arthur Godfrey Bristl-Myrs,Y&R m-w 10 30 45 Bi'L, m-w 10 45-11 40Var simul ¼ hr $3705	Ding Dong School Manhattan Soap SB&W 10 10 15 Garber Produ D'Arcy 10 15-30 Ch m-f L ¼ hr $745 Way of the World Borden Co NT m-f L Y&R Shellah Graham Hy m-f L&F
No network programing	No network programing	No network programing	No network programing	Creative Cookery m-f co-op Ch	Godfrey (cont'd) Lever pepsodent m-w 11-11 15 McCann-Erickson Pillsbury Mills m-th 11 15 30 Lee Burnett Strike It Rich Colgate m-f (see mon) Esty	Home m-f 11 12 NT L&F (see mon & tu) 1 min partic time & tal $5800
No network programing	No network programing	No network programing	No network programing	Creative Cookery m-f co-op Ch	Valiant Lady General Mills m-f (see mon) DFS K-R Love of Life Amer Home Pr m-f (see mon) BB&T Search for Tom'w PAG joyt m-f (see mon) BB&T Guiding Light PAG ivory dust m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Road of Life PAG m-f (see mon) Compton Welcome Travelers PAG prell, ivory snow m-f (see mon) DFS	Tennessee Ernie Ford Show Hy m-f L Feather Your Nest Colgate-Palmolive all d 12:30-45 NY m-f L Esty
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Robert Q Lewis Corn Prods Ref mazola hain Miller w 2 2:15 Gen Mills m-f 2 15 30 BBDO ¼ hr $3000 Art Linkletter Lever sour m-f 2:30-45 BBDO Pillsbury Mills m-th 7 45-8 (see mon) Lee Burnett	No network programing m-f
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Rimmels Co. SSCB 7 30 45 Gen Mills m-f 2 15 4 Knox ¼ hr Reeves $3100	Greatest Gift Philia m-f L Golden Windows P&G cheer NT alt das L Y&R One Man's Fmly Serutan Co Hy m-f L Kletter Concerning Miss Marlowe P&G tide NT alt das L B&B
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Brighter Day PAG m-f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) BB&T; Geyer On Your Account (Wm Elliott) PAG tide prell m-f Benton & Bowles	Hawkins Falls Wesson Oil 75Ch w,f L Fitzgrld $6000 First Love Jergens Co Philia m-f L Robt W Orr World of Mr Sweeney NT L Modern Romances Colgate-Palmolive sp alt days Bryan Houston
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Barker Bill's Cartoons 6 5 15 Gro Mls sug jets 51NT m-f P Esty ¼hr $4000	Pinky Lee Hy m-f L Partic Gen Fds test jell-o Y&R tu,w,f Howdy Doody Kellogg Co stee krinkles 51NT 48L LB tstr fet tu-th 5 30 ET Quaker Oats 51NT 5 45 ? wt Bates ¼hr $1800

WEDNESDAY

No network programing	Garry Moore Simonis Co Tatham-Laird w 10 10 15 am Best 700 DFS w 10 15-30 55-70NY L ¼ hr $2038 Arthur Godfrey Bristl-Myrs,Y&R m-w 10 30 45 Bi'L, m-w 10 45-11 40Var simul ¼ hr $3705	Ding Dong School Manhattan Soap SB&W 10 10 15 Garber Produ D'Arcy 10 15-30 Ch m-f L ¼ hr $745 Way of the World Borden Co NT m-f L Y&R Shellah Graham Hy m-f L&F	No network programing	No network programing	Garry Moore Swift & Co JWT swtfting tue th 10 15 Dham Ring JWT Toni Burnett alt th 10 15 30 55 70NY L ¼ hr $2038 Arthur Godfrey GM frigidaire tu-th 10 30 45 Kellogg Co tu-th 10 45-11 Burnett	Ding Dong School Manhattan Soap SB&W 10 10 15 Garber Produ D'Arcy 10 15-30 Ch m-f L ¼ hr $745 Way of the World Borden Co NT m-f L Y&R Shellah Graham Hy m-f L&F
No network programing	No network programing	No network programing	No network programing	Creative Cookery m-f co-op Ch	Godfrey (cont'd) Toni Co tu-th 11 11 15 Weiss & Geller Pillsbury Mills m-th 11 15 30 Lee Burnett Strike It Rich Colgate m-f (see mon) Esty	Home m-f 11 12 NT L&F (see mon & tu) 1-min partic time & tal $6800
No network programing	No network programing	No network programing	No network programing	Creative Cookery m-f co-op Ch	Valiant Lady Toni Co tu-th (see tu) Lee Burnett Love of Life Amer Home Pr m-f (see mon) BB&T Search for Tom'w PAG joyt m-f (see mon) BB&T Guiding Light PAG ivory dust m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Road of Life PAG m-f (see mon) Compton Welcome Travelers PAG prell, ivory snow m-f (see mon) DFS	Tennessee Ernie Ford Show Hy m-f L Feather Your Nest Colgate-Palmolive all d 12:30-45 NY m-f L Esty
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Robert Q Lewis Johnson NL&B tu 2 15 Gen Mills m-f 2 15 30 L ¼ hr $3000 Art Linkletter Lever sour m-f 2:30-45 BBDO Pillsbury Mills m-th 7 45-8 LB ¼ hr $4,000	All About Baby Libby McNeil & Libby Baby Ht th,f 11Ch JWT L No network programing m-f
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Big Payoff NY m-f L Bob Crosby Gen Foods Tatham-Laird 45NT m-f L Amer Dairy 10 3 45-4 76Hy Campbell-Mithun	Greatest Gift Philia m-f L Golden Windows P&G cheer NT alt das L Y&R One Man's Fmly Serutan Co Hy m-f L Kletter Concerning Miss Marlowe P&G tide NT alt das L B&B
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Brighter Day PAG m-f (see mon) Y&R The Secret Storm sus tu th L On Your Account (Wm Elliott) PAG tide prell m-f Benton & Bowles	Hawkins Falls Ch m-f L First Love Jergens Co Philia m-f L Robt W Orr World of Mr Sweeney NT L Modern Romances Colgate-Palmolive sp alt days Bryan Houston
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Barker Bill's Cartoons 6 5 15 Gro Mls sug jets 51NT m-f P Esty ¼hr $4000	Pinky Lee Hy m-f L Partic Int'l Shoe H H&M 9 0 Howdy Doody Kellogg Co stee krinkles 51NT 48L LB tstr fet tu-th 5 30 ET Lee Burnett Standard Brands Rates ¼hr $1800

THURSDAY

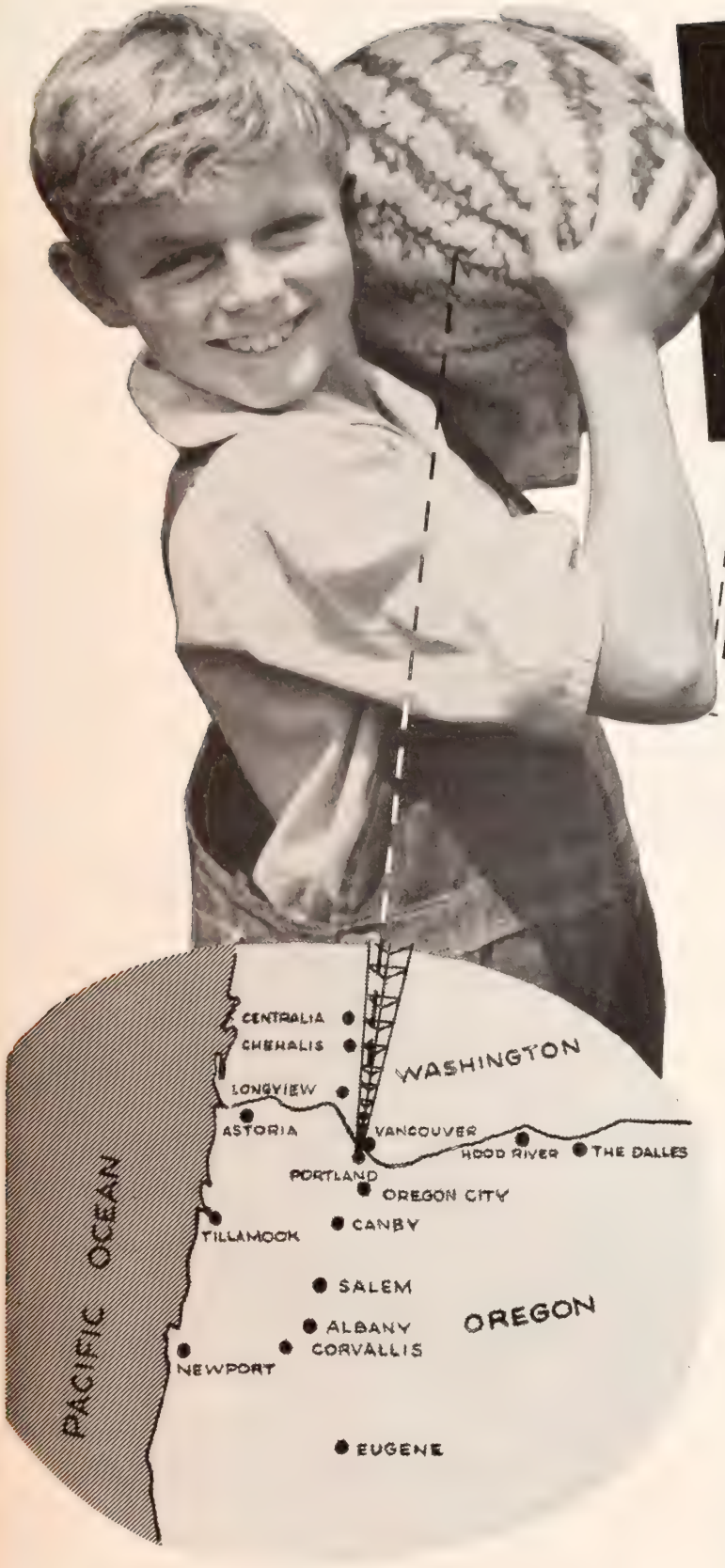
No network programing	Garry Moore Swift & Co JWT swtfting tue th 10 15 Dham Ring JWT Toni Burnett alt th 10 15 30 55 70NY L ¼ hr $2038 Arthur Godfrey GM frigidaire tu-th 10 30 45 Kellogg Co tu-th 10 45-11 Burnett	Ding Dong School Manhattan Soap SB&W 10 10 15 Garber Produ D'Arcy 10 15-30 Ch m-f L ¼ hr $745 Way of the World Borden Co NT m-f L Y&R Shellah Graham Hy m-f L&F	No network programing	No network programing	Garry Moore Swift all-sweet Ch tu th 10 15 Browning Lab SB&W f 10 15 30 Vanday of Lolo Ayer f 10 30 45 Converted Rice Burnett f 10 45-11 85-88NY L ¼ hr $2038	Ding Dong School Tatham-Laird f 10 15 30 see ¼ hr $745 Way of the World Borden Co NT m-f L Y&R Shellah Graham Hy m-f L&F
No network programing	No network programing	No network programing	No network programing	Creative Cookery m-f co-op Ch	Godfrey (cont'd) Borden Fds: inst coffee DC&S f 11-11-15 Swift & Co JWT f 11 15-30 Lee Burnett 55 70NY L ¼ hr $2038 Strike It Rich Colgate m-f (see mon) Esty	Home m-f 11 12 NT L&F (see mon & tu) 1-min partic time & tal $6800
No network programing	No network programing	No network programing	No network programing	Creative Cookery m-f co-op Ch	Valiant Lady Toni Co tu-th (see tu) Lee Burnett Love of Life Amer Home Pr m-f (see mon) BB&T Search for Tom'w PAG joyt m-f (see mon) BB&T Guiding Light PAG ivory dust m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Road of Life PAG m-f (see mon) Compton Welcome Travelers PAG prell, ivory snow m-f (see mon) DFS	Tennessee Ernie Ford Show Hy m-f L Feather Your Nest Colgate-Palmolive all d 12:30-45 R J Reynolds tentative clgs 15 min 3 th 15 6 NY m-f L Esty
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Robert Q Lewis Tenneth Prod Grey Gen Mills m-f 2 15 30 ABC 49NT L ¼ hr $3000 Art Linkletter Lever sour m-f 2:30-45 BBDO Pillsbury Mills Assr 9 45 8 46Ch L ¼hr $4000	All About Baby Swift meats for babies 11Ch, thf L McCann-Erickson
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Rimmels Co. SSCB 7 30 45 Gen Mills m-f 2 15 4 Knox ¼ hr Reeves $3100	Greatest Gift Philia m-f L Golden Windows P&G cheer NT alt das L Y&R One Man's Fmly Serutan Co Hy m-f L Kletter Concerning Miss Marlowe P&G tide NT alt das L B&B
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Brighter Day PAG m-f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) BB&T; Geyer On Your Account (Wm Elliott) PAG tide prell m-f Benton & Bowles	Hawkins Falls Ch m-f L First Love Jergens Co Philia m-f L Robt W Orr World of Mr Sweeney NT L Modern Romances Colgate-Palmolive sp alt days Bryan Houston
No network programing	No network programing	No network programing	No network programing m-f	No network programing m-f	Barker Bill's Cartoons 6 5 15 Gro Mls sug jets 51NT m-f P Esty ¼hr $4000 The New Revue reformatt NY L	Pinky Lee Hy m-f L Partic Int'l Shoe H H&M 9 0 Howdy Doody Kellogg Co stee krinkles 51NT 48L LB tstr fet tu-th 5 30 ET Lee Burnett Standard Brands Rates ¼hr $1800

FRIDAY

No network programing	Garry Moore Swift all-sweet Ch tu th 10 15 Browning Lab SB&W f 10 15 30 Vanday of Lolo Ayer f 10 30 45 Converted Rice Burnett f 10 45-11 85-88NY L ¼ hr $2038	No network programing	No network programing	No network programing	Ding Dong School Tatham-Laird f 10 15 30 see ¼ hr $745 Way of the World Borden Co NT m-f L Y&R Shellah Graham Hy m-f L&F	No network programing Andy Davies Brown Shoe Co Buster Brown shs 60Ch F Burnett $4500
No network programing	Home m-f 11-12 NT L&F (see mon & tu) 1-min partic time & tal $6800	Creative Cookery m-f co-op Ch	Garry Moore (cont'd) Borden Fds: inst coffee DC&S f 11-11-15 Swift & Co JWT f 11 15-30 Lee Burnett 55 70NY L ¼ hr $2038 Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-13 NT L&F (see mon & tu) 1 min partic time & tal $6000	No network programing Rose Petal Nestle choc prods McCann-Erickson Ralston-Purina wheat, rice chex 53Hy alt wks L Gardner $6500 No network programing
No network programing	Tennessee Ernie Ford Show Hy m-f L Feather Your Nest Colgate-Palmolive all d 12:30-45 R J Reynolds tentative clgs 15 min 3 th 15 6 NY m-f L Esty	No network programing m-f	Valiant Lady General Mills m-f (see mon) DFS K-R BB&T Search for Tom'w PAG joyt m-f (see mon) BB&T Guiding Light PAG ivory dust m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Road of Life PAG m-f (see mon) Compton Welcome Travelers PAG prell ivory snow m-f (see mon) DFS	No network programing m-f	Tennessee Ernie Ford Show Hy m-f L Feather Your Nest Colgate-Palmolive all d 12:30-45 NY m-f L Esty	No network programing TBA
No network programing	Robert Q Lewis Tenneth Prod Grey Gen Mills m-f 2 15 30 ABC 49NT L ¼ hr $3000 Art Linkletter Lever sour m-f 2:30-45 BBDO Pillsbury Mills Assr 9 45 8 46Ch L ¼hr $4000	All About Baby Swift meats for babies 11Ch, thf L McCann-Erickson	No network programing m-f	No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Rimmels Co. SSCB 7 30 45 Gen Mills m-f 2 15 4 Knox ¼ hr Reeves $3100	Greatest Gift Philia m-f L Golden Windows P&G cheer NT alt das L Y&R One Man's Fmly Serutan Co Hy m-f L Kletter Concerning Miss Marlowe P&G tide NT alt das L B&B
No network programing	Brighter Day PAG m-f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) BB&T; Geyer On Your Account (Wm Elliott) PAG tide prell m-f Benton & Bowles	No network programing m-f	Hawkins Falls Ch m-f L First Love Jergens Co Philia m-f L Robt W Orr World of Mr Sweeney NT L Modern Romances Colgate-Palmolive sp alt days Bryan Houston	No network programing m-f	Pinky Lee 45Hy m-f L Partic Int'l Shoe H H&M 9 0 Howdy Doody Standard Brands Rates ¼hr $1800	No network programing TBA
No network programing	Barker Bill's Cartoons 6 5 15 Gro Mls sug jets 51NT m-f P Esty ¼hr $4000 The New Revue reformatt NY L	No network programing m-f	Pinky Lee Hy m-f L Partic Gen Fds test jell-o Y&R tu,w,f Howdy Doody Kellogg Co stee krinkles 51NT 48L LB tstr fet tu-th 5 30 ET Quaker Oats 51NT 5 45 ? wt Bates ¼hr $1800	No network programing m-f	Pinky Lee Hy m-f L Partic Gen Fds test jell-o Y&R tu,w,f Howdy Doody Kellogg Co stee krinkles 51NT 48L LB tstr fet tu-th 5 30 ET Quaker Oats 51NT 5 45 ? wt Bates ¼hr $1800	No network programing TBA

SATURDAY

No network programing	No network programing Andy Davies Brown Shoe Co Buster Brown shs 60Ch F Burnett $4500	No network programing Winky Dink and You NY L	No network programing	No network programing	Ding Dong School Tatham-Laird f 10 15 30 see ¼ hr $745 Way of the World Borden Co NT m-f L Y&R Shellah Graham Hy m-f L&F	No network programing Andy Davies Brown Shoe Co Buster Brown shs 60Ch F Burnett $4500
No network programing	Rose Petal Nestle choc prods McCann-Erickson Ralston-Purina wheat, rice chex 53Hy alt wks L Gardner $6500 No network programing	Captain Midnight Wander Co T-L General Mills 60NT alt wks F Tatham-Laird $16,000 Abbott & Costello Campbell Soup 43NT L Burnett $9000	No network programing	Creative Cookery m-f co-op Ch	Garry Moore (cont'd) Borden Fds: inst coffee DC&S f 11-11-15 Swift & Co JWT f 11 15-30 Lee Burnett 55 70NY L ¼ hr $2038 Strike It Rich Colgate m-f (see mon) Esty	Home m-f 11-13 NT L&F (see mon & tu) 1 min partic time & tal $6000
No network programing	Tennessee Ernie Ford Show Hy m-f L Feather Your Nest Colgate-Palmolive all d 12:30-45 NY m-f L Esty	No network programing The Big Top National Dairy Prods sealtest ice cream seal-tone dairy prods 69Phila L Ayer $14,000	No network programing m-f	No network programing m-f	Valiant Lady General Mills m-f (see mon) DFS K-R BB&T Search for Tom'w PAG joyt m-f (see mon) BB&T Guiding Light PAG ivory dust m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Road of Life PAG m-f (see mon) Compton Welcome Travelers PAG prell ivory snow m-f (see mon) DFS	No network programing m-f
No network programing	No network programing TBA	Lone Ranger General Mills wheaties Hy 51NT F DFS $18,000 Uncle Johnny Comm Lever Bros 76NT L McCann-Erickson $4000	No network programing m-f	No network programing m-f	Robert Q Lewis Tenneth Prod Grey Gen Mills m-f 2 15 30 ABC 49NT L ¼ hr $3000 Art Linkletter Lever sour m-f 2:30-45 BBDO Pillsbury Mills Assr 9 45 8 46Ch L ¼hr $4000	All About Baby Swift meats for babies 11Ch, thf L McCann-Erickson
No network programing	No network programing TBA	What Is the World? Phila L Youth Takes A Stand NY L	No network programing	No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Rimmels Co. SSCB 7 30 45 Gen Mills m-f 2 15 4 Knox ¼ hr Reeves $3100	Greatest Gift Philia m-f L Golden Windows P&G cheer NT alt das L Y&R One Man's Fmly Serutan Co Hy m-f L Kletter Concerning Miss Marlowe P&G tide NT alt das L B&B
No network programing	No network programing TBA	Big Ten Basketball ¾ 4:30 & Marshall Marlo Lee Marlow Thomas McK ¼ on to conclu $77Var L	No network programing	No network programing	Brighter Day PAG m-f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) BB&T; Geyer On Your Account (Wm Elliott) PAG tide prell m-f Benton & Bowles	Hawkins Falls Ch m-f L First Love Jergens Co Philia m-f L Robt W Orr World of Mr Sweeney NT L Modern Romances Colgate-Palmolive sp alt days Bryan Houston
No network programing	No network programing TBA	Big Ten Basketball (cont'd) see above No network programing	No network programing	No network programing	Barker Bill's Cartoons 6 5 15 Gro Mls sug jets 51NT m-f P Esty ¼hr $4000 The New Revue reformatt NY L	Pinky Lee Hy m-f L Partic Gen Fds test jell-o Y&R tu,w,f Howdy Doody Kellogg Co stee krinkles 51NT 48L LB tstr fet tu-th 5 30 ET Quaker Oats 51NT 5 45 ? wt Bates ¼hr $1800
No network programing	No network programing	No network programing	No network programing	No network programing	No network programing	No network programing



You get the whole 30-COUNTY MELON

with

KOIN-TV

Oregon's only maximum power station . . .

When you buy a market you want the *complete melon*—not just a slice or two. That's why advertisers are choosing KOIN-TV, Portland Oregon's *only* VHF station . . . Portland's *only* maximum power station.

The giant KOIN-TV tower, 1530 feet above average terrain, plus maximum power of 100,000 watts on Channel 6 blankets over 35,000 square miles in the prosperous Pacific Northwest. KOIN-TV delivers a consistent picture as far as 150 miles from Portland . . . reaching 30 Oregon and Southern Washington counties. No other advertising buy in the area can duplicate this sales coverage. Write, wire or phone us for complete availabilities.

KOIN-TV **CHANNEL 6**

Represented Nationally by
CBS Television Spot Sales

PORTLAND, OREGON

CREDIT CLOTHING

SPONSOR: Union Clothing Stores AGENCY: Direct

CAPSULE CASE HISTORY: *A retail credit clothing store owner has discovered that he can use a radio show to build store traffic immediately. He sponsored a quiz program, in Spanish, which offered listeners small discounts on purchases for the correct answers instead of prizes. Three five-minute announcements at 11 a.m. on Monday, Wednesday and Friday for one week brought 146 customers into the store with the correct answer. The cost per show was $8.65 or a total of $25.95.*

KCOR, San Antonio PROGRAM: Announcements



TV and RADIO SETS

SPONSOR: Hill Tv and Radio AGENCY: Direct

CAPSULE CASE HISTORY: *A man who was inclined to doubt that radio had any listeners at night—he's installed more tv sets than any other merchant in Hamilton—discovered that nighttime radio greatly increased his sales. He moved $15,000 in merchandise in a three-day period following an offer on a two-hour request show. Announcements were made on the 8:30-10:30 p.m. program that new clock radios, valued at $69.95, would be sold for $30 with the trade-in of any old clock. Two days later 115 clock radios had been sold and at least 25 customers turned away because the supply was exhausted. Thirty-one tv sets were also sold as a result of the traffic. The cost of each program was $225.*

CHML, Hamilton, Ontario PROGRAM: *Two-hour All Request Shou*

PUMPS

SPONSOR: Fairbanks, Morse & Co. AGENCY: The Buchen Co.

CAPSULE CASE HISTORY: *At 9 o'clock the morning of a flood in Chicago, the company called the station to place as many station break announcements as possible to inform the public that sump pumps, de-watering pumps, electric motors and emergency generating sets were available. Some 40 announcements went on the air—the first at 11 a.m. and the last at 10:48 p.m. On that day alone 375 sump pumps ranging in price from $65 to $140 were sold as well as every de-watering pump in stock at double that price. Sales continue to be made as a result of contacts made all that day.*

WGN, Chicago PROGRAM: Station breaks

HOMES

SPONSOR: John F. Long, Home Builder AGENCY: Al Pote

CAPSULE CASE HISTORY: *Saturation announcements on five Phoenix radio stations, along with some tv and newspaper ads sold 225 homes in six weeks for Builder John F. Long. The competition in this area is keen, as a great number of housing projects are being built simultaneously. John F. Long is convinced that the radio campaign, which costs approximately $4,000 a month, plays a large part in popularizing his Maryvale Terrace homes. The schedule is for six months.*

KPHO, KOY, KOOL, KRIZ, KRUX, Phoenix, Arizona PROGRAM: Announcements

REFRIGERATORS

SPONSOR: Goodyear Service Stores AGENCY: Direct

CAPSULE CASE HISTORY: *Three Goodyear Service Stores used radio to announce the fact that they were giving away turkeys with every purchase of a GE Refrigerator. Morning and evening announcements Monday through Saturday in one week cost $450. After all the turkeys were sold out, hams were given with the refrigerators and after all the refrigerators were gone, GE Ranges were pushed. In that week the sponsor took in $26,000 and believes much of it was due to the radio announcements.*

WMIE, Miami PROGRAM: Gospel Train "Cracker Jim"

DRY CLEANERS

SPONSOR: Baxter Careful Launderers & Dry Cleaners AGENCY: Direct

CAPSULE CASE HISTORY: *Before opening a new drive-in laundry and dry cleaning store, the company arranged for radio announcements. Lewis A. Sperry, Division Manager of the Company, reports: "I have never before heard the response we got from that advertising. Over 50 people mentioned to us that they heard the advertising on WKBZ and many of them said they brought work in to try us because of it. . . . While the number 50 isn't a large amount, it is significant to me because I know that many others come in who didn't mention the radio advertising, but who must have been influenced by it. We are sure it did help, because our sales reports show it." The campaign lasted nine days and cost $170.*

WKBZ, Muskegon, Mich. PROGRAM: Announcements

GROCERY STORE

SPONSOR: Lewis Jones Grocery AGENCY: Direct

CAPSULE CASE HISTORY: *This grocery launched a series of announcements on WDAK's Cuzzin Al Show in June. It was so successful that by October Lewis Jones decided to expand his advertising, bought a schedule consisting of an hour and 20 minutes of solid time on Saturday mornings for the Lewis Jones Open House show. After the first broadcast, business rose $500 above previous Saturdays; by the third week, it was up $1,100. Since June, reports Jones, his over-all sales have increased 30%. His Saturday radio show costs $60 a week.*

WDAK, Columbus, Ga. PROGRAM: Announcements: Lewis Jones Open House



It won't help you...if it's not available

Oft-quoted high ratings frequently turn out to be nothing but window dressing . . . they're just not available to YOU.

So when you shop for radio time in Los Angeles or San Francisco, be sure you get the real merchandise . . . consistently good ratings that ARE available to do a selling job for YOU . . . on KHJ and KFRC.

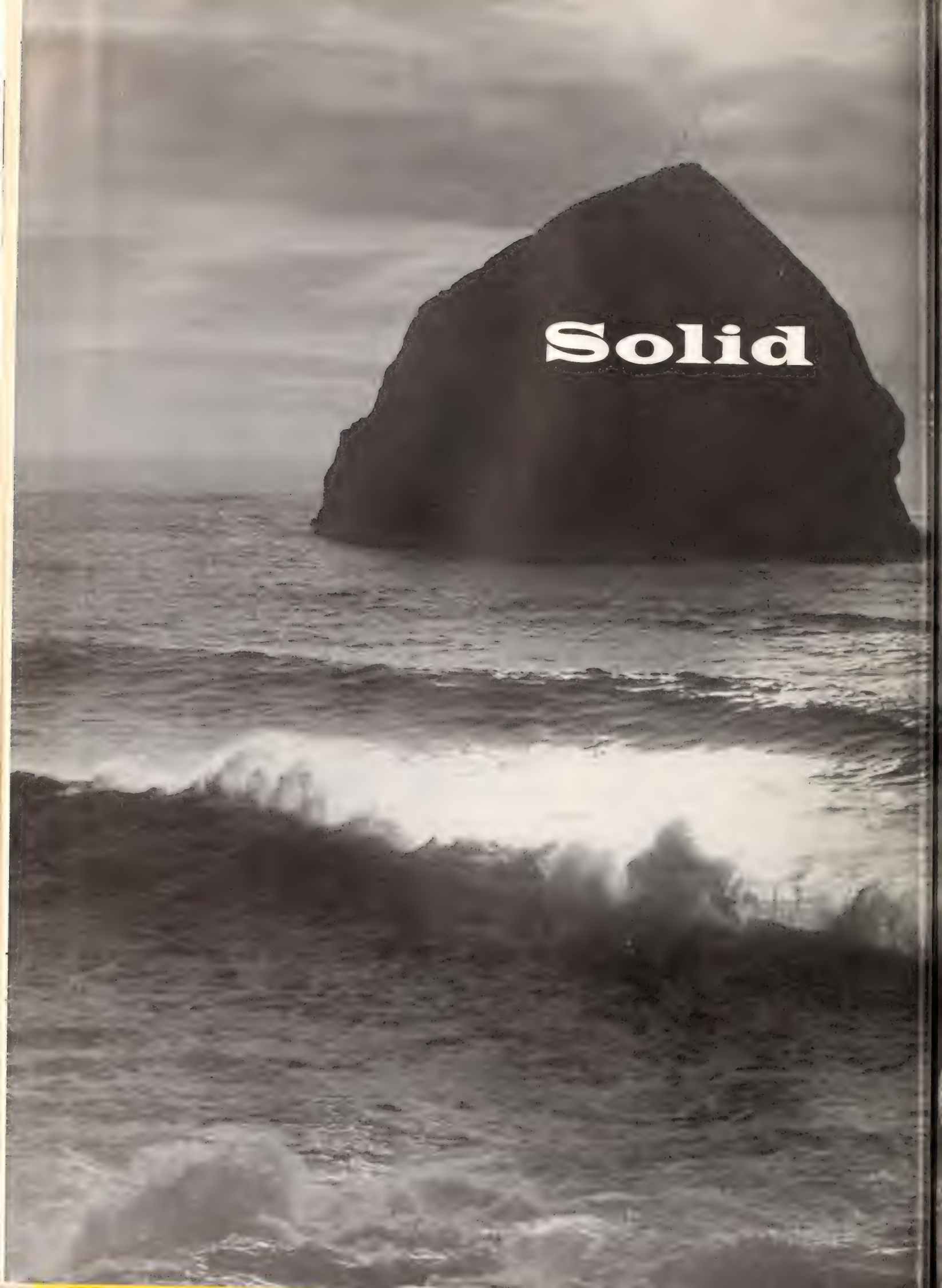
Compare specific ratings . . . not averages . . . of availabilities on KHJ and KFRC against the field. Compare the low, low day/night rates of Don Lee's key stations that deliver these two wealthy markets at lower cost per thousand.

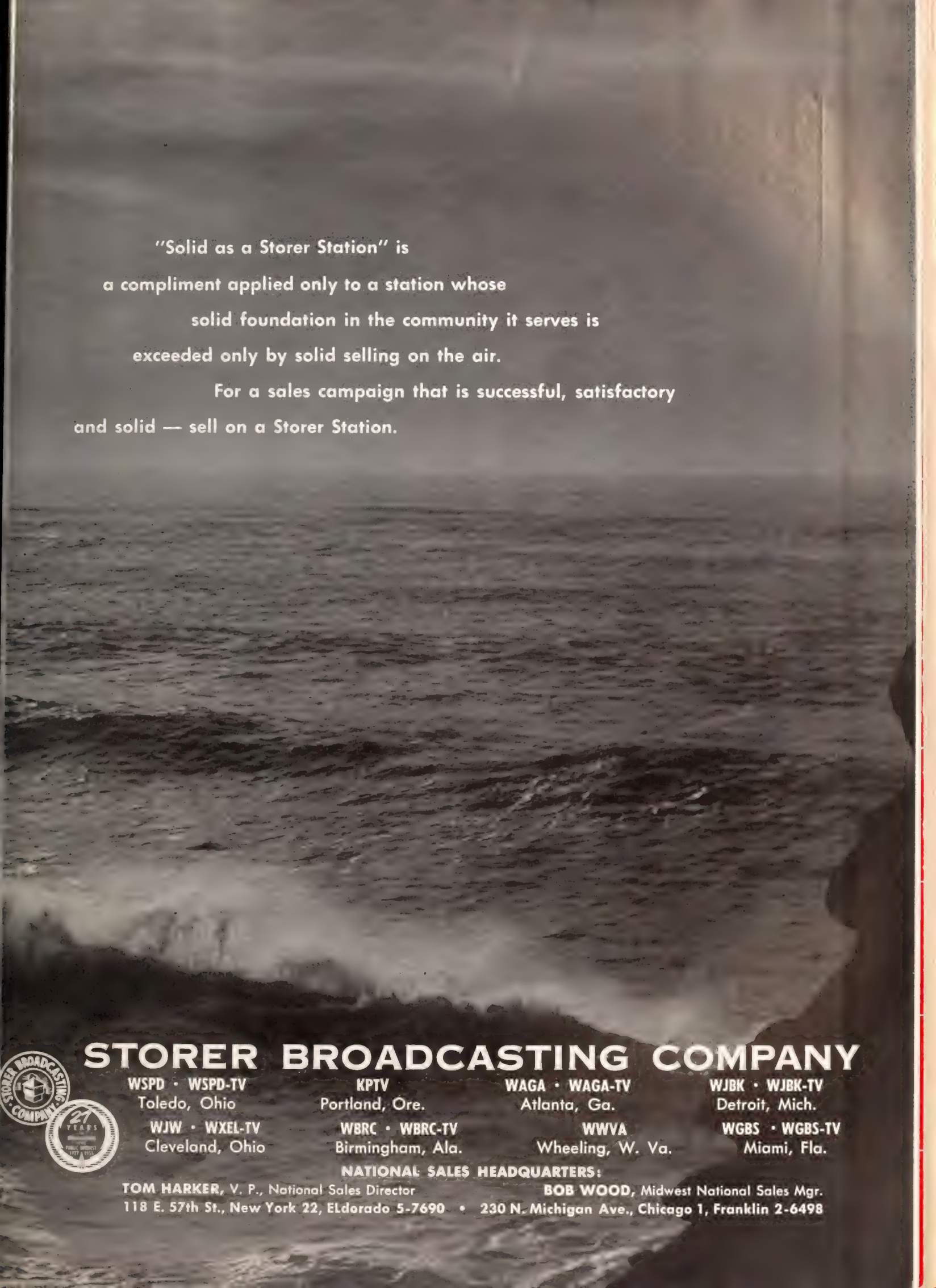
And remember . . . audiences on KHJ and KFRC are tuned for *thoughtful* listening, not just a muted background. They *hear* your message and they respond . . . with sales.

You might buy bigger . . . at a price! . . . but you can't buy better than the low cost-per-thousand of KHJ Los Angeles and KFRC San Francisco. Ask your Don Lee or H-R Representative for specifics.



Represented Nationally by H-R REPRESENTATIVES, INC.


Solid


"Solid as a Storer Station" is
a compliment applied only to a station whose
solid foundation in the community it serves is
exceeded only by solid selling on the air.
For a sales campaign that is successful, satisfactory
and solid — sell on a Storer Station.
STORER BROADCASTING COMPANY
WSPD · WSPD-TV
Toledo, Ohio
KPTV
Portland, Ore.
WAGA · WAGA-TV
Atlanta, Ga.
WJBK · WJBK-TV
Detroit, Mich.
WJW · WXEL-TV
Cleveland, Ohio
WBRC · WBRC-TV
Birmingham, Ala.
WWVA
Wheeling, W. Va.
WGBS · WGBS-TV
Miami, Fla.
NATIONAL SALES HEADQUARTERS:
TOM HARKER, V. P., National Sales Director
118 E. 57th St., New York 22, ELdorado 5-7690
BOB WOOD, Midwest National Sales Mgr.
230 N. Michigan Ave., Chicago 1, Franklin 2-6498

TO SELL JACKSONVILLE

(and the rich Northeast Florida market . . .)

BUY



WJHP-TV

Channel 36

§ § §

76,500 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT
Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville EX 8-9751 or New York MU 7-5047.

§ § §

WJHP-TV

JACKSONVILLE, FLORIDA

276,000 watts

on Channel 36

Represented nationally by John H. Perry Associates



agency profile

Lansing B. Lindquist

Ketchum, MacLeod & Grove, Pittsburgh, Pa.
V.p. in charge of radio-tv

Lansing Lindquist, Ketchum, MacLeod & Grove's v.p. in charge of radio-tv, says he works "in the woods, by Madison Ave. standards." To service his air media accounts, Lindquist has to go to New York about twice a month for a couple of days.

"It's a choice of commuting to New York or commuting to Pittsburgh," says he. "It seems to management here that it is far more important that we be immediately accessible to clients, to understand their problems and needs, to serve them on their own ground with a *complete* agency, not just a branch office.

"In the second place, my perspective is better here, I think, than in New York. We may not get the information quite as quickly, but we can digest it better. Actually, I have so many friends at all the networks who are sympathetic to my 'in-the-woods' status that I probably get some facts on new availabilities and ideas as quickly as anybody on the Street."

Lindquist directs air advertising of the agency's 50 or more accounts, including nationals like Westinghouse; regional air users like the Chevrolet dealers of the Pittsburgh, Harrisburg, Baltimore, Richmond and Buffalo zones; Reymer's Blend (a soft drink); Sealtest; Braun Baking Co.

In 1952, the agency bought political convention coverage for Westinghouse. "I would say the conventions were the greatest radio and tv buy in the history of the media. It had prestige value, advertising value and an amazing cost-per-1,000."

Lindquist makes it a point to study all new radio and tv developments. "Right now, we're actively studying color, particularly color film, since most national spot and local advertisers will have to be on film for a while, if they use color. As for color sets, I have to pull a Will Rogers on you—all I know is what I read in SPONSOR. More to the point, I doubt that color tv will be a revolution."

Despite the growth of tv activity in his agency, Lindquist has remained a loyal radio fan.

"Part reason, I guess, is that I met my wife through radio. Mrs. Lindquist was in radio as traffic manager of *The Army Hour*. She routed me throughout the country during the war years to cover a different spot each week for *The Army Hour*. I was so impressed with her knowledge of schedules and routings that I decided to take her out of circulation as soon as possible." ★ ★ ★



"WE HAVE THE FEELING WE'RE BEING WATCHED!"

THIS is *not* just our imagination. *First*, WDAY-TV is the *only* TV station in Fargo . . . in fact, the *only* station in the whole of this rich Red River Valley! The nearest station is 50 miles away . . . the *next* one, 185!

Second, folks around here *own* TV sets. In Fargo, set saturation is 70.5% . . . 20 miles out it's 57% . . . and 50 miles out it's 33%.

Third, WDAY-TV keeps those sets *turned on* with 57 audience-proved local programs and 60 of the best shows from NBC and ABC . . . including many *live* shows, both network and local.

Yep, we're being watched all right . . . and we love it! Get the facts from Free & Peters.

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



FREE & PETERS, INC., *Exclusive National Representatives*

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Can there be peaceful co-existence between subscription tv and commercial video

THE PICKED PANEL ANSWERS

TOLL TV TO BENEFIT INDUSTRY

By Arthur Levey

President, Skiatron Electronics & Tv Corp., N. Y.



There is no doubt whatever that commercial and subscription television can and will live together peacefully, each functioning to the other's advantage, each performing a vital service for both the industry and the public.

As I see it co-existence is almost too weak a term for television's future "new look." Commercial and toll tv will be wedded together by the strongest bonds of economic necessity. Their composite will spell out a greater industry and, from the point of view of entertainment offered, a better one. There will be no friction for these reasons:

1. Subscription tv is conceived as a "supplementary" service to regular commercial television, and would give it a tremendous and much-needed shot in the arm. It will result in better programs, a wider, more satisfied audience and a sounder economic base for the entire industry. It does not mean it could not mean an end to today's "free" television service.

2. Fee-tv will be a boon to today's broadcasters, beset as they are with problems of programing and of mounting costs. It will benefit the uhf stations most of all, but that's not the whole story.

Once the box office in the home is operating, the vhf operators, too, will find their position vastly improved as their stations draw on a new source of revenue. This, in turn, will spell out benefits for the advertisers, for the rate cards are going to come down. Some far-sighted men in the ad industry have already recognized this.

Talk all you will about the benefits of toll tv to the industry, the winner —in the long run—is still going to be the public. A whole new vista of entertainment will open up for it—without interruption for commercials and at reasonable prices.

SPORTS: FREE TV AIDS FEE

By Ned Irish

Executive Vice President Madison Square Garden Corp., N. Y.



For a good many years Madison Square Garden has been considering the possibility of subscription television. In our opinion, subscription television of our events without free home television of some portion of our program would not be successful. It therefore seems to us that it will be necessary for us to televise a good portion of our events under the same home television program that now exists in order to develop and maintain a good market for those major events which will be more readily adaptable to subscription television.

We have found this complementary use of television to be extremely practical in our boxing programs which now find most of the outdoor major fights on theatre television.

FEE TV: $10 BILLION GATE?

By Sidney W. Dean, Jr.

Vice President, McCann-Erickson, N. Y.



"Pay as you look" television can peacefully and cooperatively co-exist with advertiser-financed tv — *if* its development takes two directions:

1. That it will have its own exclusive stations in each market, over and above three or four commercial stations. This situation, which we hope the FCC can ultimately work out, will give pay tv the opportunity to serve the "missing audience" the 50% of the homes whose sets are *not* in use, even in the evening hours.

2. That it will develop its own programing for profit from the many types of able-to-pay but more selective audiences for cultural interests, adult and extension education, and special events. An audience rating of only 3% at 25¢ per home still represents a gross revenue of $250,000.

The income potential for pay television is much greater than we realize. Americans are now paying better than $15 billion for all forms of recreational, private educational, religious, and welfare activities.

As much as $1 billion could now be served by "fee tv" systems, and the flexibility of the box office in the home might lift the potential to as much as $10 billion in a few years. This compares with commercial tv's $1 billion income from time and program sales. This new source of income should be a major stimulant to creative tv.

FEE TV WILL LOWER AD COSTS

By Millard C. Faught
Economic Consultant, N. Y.



The addition of subscription program service to regular television will prove as great a boon, if not a greater one, to broadcasters and advertisers as is the subscription revenue of newspapers and periodicals to publishers and advertisers.

The dual source of revenue will make many more stations economically possible, hence giving advertisers (especially smaller ones) more station and time access to more flexible tv coverage of a larger audience.

I believe the average viewing family will buy perhaps one fee program for every 10 or more sponsored programs watched. However, the extensive new revenue will greatly relieve advertising of its now heavy burden of carrying *all* of tv's high costs, yet give the sponsors a 90% shot at bigger audiences via more stations at lower costs.

With its own home box office, television will finally have the economic answer to its severest current problems, among them how to telecast the costliest of spectator sports, top quality movies, Broadway plays, opera and the like. Moreover, the added revenue will help tv solve another costly problem—how to pay for color tv.

Today, advertisers are trying to pick up the new giant—tv—by their own economic bootstraps alone. But when tv becomes a marketing device itself, and acquires a direct economic revenue of its own, advertising will get its turn at some comfortable, thrifty, profitable piggy-back riding.

YOU CAN'T LOSE THE SPONSOR

By William B. Templeton
V.P. and Director of Radio & Tv
Bryan Houston Inc., N. Y.

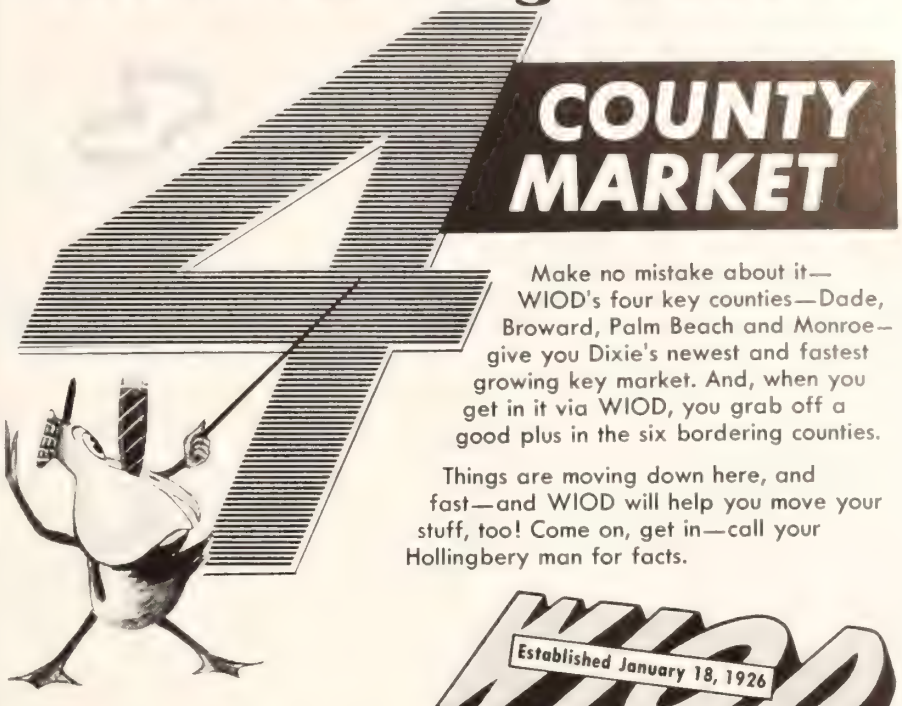


I don't believe that fee tv can be as successful as its proponents think it will be. Subscription tv is an attempt to create a box office for tv and, for a fee, to sup-

(*Please turn to page* 112)

You Get a Heck of a Big Plus...

When You Buy WIOD's



Make no mistake about it—WIOD's four key counties—Dade, Broward, Palm Beach and Monroe—give you Dixie's newest and fastest growing key market. And, when you get in it via WIOD, you grab off a good plus in the six bordering counties.

Things are moving down here, and fast—and WIOD will help you move your stuff, too! Come on, get in—call your Hollingbery man for facts.

Established January 18, 1926
WIOD
MIAMI, FLORIDA

James M. LeGate, *General Manager*
5,000 WATTS • 610 KC • NBC Affiliate
National Rep., George P. Hollingbery Co.

you're right
on *cue!*

No need to fluff your lines. There's only one CUE to follow when your stage is set in Akron. Why, they love us in our own home town (see our Hooper) . . . one CUE from us and they'll love you, too.

more **MUSIC**
more **NEWS**
more **OFTEN**

Wcue
Akron's only independent—we're home folks
Tim Elliot, President



THESE ARE THE STATIO

NATIONAL SPO



FREE & PETERS
INC.

Pioneer Station Representatives Since 1932

NEW YORK	CHICAGO	DETROIT
444 Madison Ave.	*230 N. Michigan Ave.*	*Penobscot Bldg.*
Plaza 1-2700	Franklin 2-6373	Woodward 1-4255

ATLANTA	FT. WORTH	HOLLYWOOD	SAN FRANCISCO
Glenn Bldg.	*406 W. Seventh St.*	*6331 Hollywood Blvd.*	*Russ Building*
Main 5667	Fortune 3349	Hollywood 9-2151	Sutter 1-3798

)R YOUR

'ELEVISION CAMPAIGN . . .

		VHF CHANNEL	PRIMARY
EASTERN			
WBZ-TV	Boston	4	NBC
WPIX	New York	11	IND
WPTZ	Philadelphia	3	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WTVJ	Miami	4	CBS
CENTRAL			
WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth — Superior	6	CBS
WDAY-TV	Fargo	6	NBC
WCCO-TV	Minneapolis — St. Paul	4	CBS
KMBC-TV	Kansas City	9	CBS
WBAP-TV	Fort Worth — Dallas	5	ABC-NBC
KFDM-TV	Beaumont	6 (CP)	CBS
KENS-TV	San Antonio	5	CBS
WESTERN			
KBOI	Boise — Meridian	2	CBS
KBTV	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KRON-TV	San Francisco	4	NBC



When She Talks . . .

They Listen!

☆NINA WRIGHT

Packs her daily morning program with a wealth of information, helpful to both urban and rural housewives. Broadcast from her kitchen, Nina places major emphasis on the important subject of food. In addition, she frequently discusses other subjects of vital importance to women—fashion, good grooming, current events and civic affairs. Guest interviews are often a part of her interesting programs.



Several times each month, Nina Wright is invited to appear as featured speaker at area functions, or to give homemaking and cooking demonstrations. In towns and cities throughout KSOO's 60-County Coverage Area this past summer, the average attendance at a Nina Wright appearance was 24% of the total population. The only publicity used to attract housewives to these events were announcements in the "NINA WRIGHT SHOW" itself. Yes, when Nina Wright talks, homemakers listen. And when Nina Wright sells your product, homemakers BUY! This popular KSOO "Personality Show" draws listeners at a low cost per thousand of approximately *13 cents.

*based on Nielsen Coverage Service Figures

NINA WRIGHT SHOW

10:25 A.M.—Mon. thru Fri.

KSOO®

☆Sioux Falls, S. D.

Nationally Clear Channel 1140 KC
ABC Radio Affiliate

10,000 WATTS DAYTIME
5,000 WATTS NIGHTTIME

Represented Nationally by Avery-Knodel, Inc.

AGENCY AD LIBS



(*Continued from page 8*)

to youngsters (even at 7 p.m. Sundays). They probably cannot fathom the clothes and the stilted (by present-day standards) relation of the youngsters to their parents. The show's nostalgia is lost on all but a few oldsters, I'm afraid. And its main character—blustering Father—may strike today's crop of people merely as loud-mouthed and ill-natured, rather than the delightful character that Clarence Day, Jr., originally intended.

In the all-important area of commercial copy, ready identification often plays a vital role. If you are showing your product being eaten or driven or applied or worn, it's entirely possible that your best appeal is to cast these commercials with people who can provide identification—housewives who look and speak sufficiently like housewives to convince (rather than young ladies recently released by the Westport Playhouse); damsels who appear at ease in kitchen or super market. Casting as well as direction can make or break the copy for, if you create unbelievable people, whatever they do or say can only be unconvincing. Television with its relentlessly prying and shamelessly revealing eye can magnify the phoney to such a degree that even the most uncritical viewer will turn away, if not in disgust, certainly in disbelief.

If your copy calls for an authority to do the sales pitch, he or she had better look and sound authoritative. The words had better fit, the gestures be easy and relevant, the eyes and mouth convincing. If not, you more than destroy whatever concept you had in mind; you set yourself back.

And be most careful of animation. Use it correctly—or avoid it. Combine it with live action (realism) if necessary unless it can rely solely on its sound track to gain identification. By the symbolizing of a situation and the drawing of people, you have taken facts and set them into fancy; you have replaced reality with fantasy. And with fantasy in copy as in drama, it is far harder to build a high Identification Quotient. ★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*

ONLY A COMBINATION OF STATIONS
CAN COVER GEORGIA'S MAJOR MARKETS

THE GEORGIA TRIO

ATLANTA
WAGA
5000W · 590KC
CBS RADIO

MACON
WMAZ
10,000W · 940KC
CBS RADIO

SAVANNAH
WTOC
5000W · 1290KC
CBS RADIO



The TRIO offers advertisers at one low cost:

- **Concentrated Coverage**
- **Merchandising Assistance**
- **Listener Loyalty Built By Local Programming**
- **Dealer Loyalties**

IN 3 MAJOR MARKETS

represented individually and as a group by

THE KATZ AGENCY, INC.

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO



GOOD . . . advertising

always pays in the . . . . .

RICH, GROWING NORTH CAROLINA MARKET

BETTER . . . coverage

than ever before is yours with

RADIO in the . . . . . .

15-county Winston-Salem NORTH CAROLINA Market

BEST . . . buy morning,

afternoon and evening is

WSJS

NBC

AFFILIATE

600 KC—5 KW

AM - FM

Represented by

HEADLEY-REED CO.

SPONSOR BACKSTAGE



(*Continued from page* 28)

philosophy, as stated to me by its top people, is that they do not see how they can represent talent (producers, directors, writers, performers) on the one hand, and be the employers of such talent on the other. This seeming paradox apparently troubles MCA not at all.

Mergers and combines between producers and distributors, producers and producers and distributors and distributors are the order of the day. This last is merely another symptom of this struggle for survival which is taking place in the field. And the struggle has created what is probably one of the most unstable pricing situations existing anywhere in television. Some producers and/or distributors, faced with heavy investments in product, running out of cash and the sources for replenishing the exchequer, are reaching the point of desperation.

It is becoming increasingly common for such an operator to go into a market and sell his product at what from any sound business standpoint must be considered a ridiculously low price. This has a tendency to, and often does, tear down the over-all price structure in a market. Probably no other phase of the broadcasting picture has seen the price structure in one or more markets change as drastically and as quickly as frequently happens in tv film. On a given Monday morning the going rate for a half-hour show of a certain type and caliber in a given market may be $300, and within the span of a week that price may be dragged down to as little as $200.

Healthy or not, this situation exists and inevitably must continue for some time. Our crystal ball sends us the nutshell message that 1955-'56 is the period in the tv film business which will see the youngsters separated from the adults.

It suggests, too, that the entire development of the tv film industry may be doing television generally an immeasurably important and long-lasting service. For the very nature of the competition is forcing tv film distributors and producers to go out into the bushes and hunt up every last conceivable advertising prospect. This is resulting in an increasingly steady and heartening flow of new advertisers, firms who have never before used television. And this must, inevitably, be of great benefit to the industry at large.

From the standpoint of these, and established television advertisers, of course, the fierce competition in tv film is a blessing, too. For they are being offered more and better shows at more and more economical prices than they have ever enjoyed before. ★ ★ ★

WERD

ATLANTA'S TOP INDEPENDENT

MOVES GOODS FAST IN THIS

$100 MILLION MARKET

The WERD listening audience predominantly made up of the 290,000 Negroes in the WERD coverage area, is responsive, loyal and partial to the specially-designed programming of this Negro-owned and managed 1000-watt outlet

More and more national advertisers are discovering that the magic formula for top sales in one of America's top markets is

WERD

AMERICA'S FIRST NEGRO-OWNED RADIO STATION

860 kc 1,000 watts

Radio Division—Interstate United Newspaper, Inc.

Represented Nationally By JOE WOOTTON

J. B. BLAYTON, JR., *General Manager*



round-up

Testing ground for commercials: JWT's Ch. 3 tv 'station'

A new tool for more effective television advertising was demonstrated recently by J. Walter Thompson Co. in New York. It's a completely equipped television studio located about two blocks from the company's main offices. What makes the venture unusual is that the tv studio, equipped for live and film telecasting, transmits commercials on a closed circuit to the agency offices over co-ax cable. They're picked up on television sets scattered around J. Walter Thompson offices, all tuned to Private Channel 3.

The new studio, called the J. Walter Thompson Workshop, is the result of a year's planning and research. It's being used to test and demonstrate commercials for Pond's, Eastman Kodak, Lever Brothers, Scott Paper Co., French's mustard, P. Ballantine and others. Bart McHugh, v.p. and member of the JWT tv department, said that not only are more effective commercials developed through use of the Workshop but also that there is a considerable saving in time and money.

"When a live commercial is being created," Wallace W. Elton, v.p. and art director, explained, "we can watch its actual development, see what the commercial will look like before incurring costs of final production and can see auditions of talent or pilot films under actual broadcast conditions. Without waste of expensive production, flaws can be eliminated and immediate recommendations can be made. Good ideas are made better and the end result is a higher standard of quality at a saving of time and money."

One recent example of the Workshop's use, said Elton, was the development of commercials for Scotkins, a paper napkin product of the Scott Paper Co. The picture shows a test Scotkin commercial, one of more than 25 experiments conducted by the Workshop to develop the most dramatic way of demonstrating the strength of the napkins. ★ ★ ★

After 25 experiments, JWT devises commercial: Wet Scotkin holds apple, competitor's doesn't



Advertest survey shows radio popular in tv homes

Music and news appear to be the biggest drawing cards for radio. That's one of the basic findings of an Advertest Survey of radio listening in television homes.

Results of the survey were released by WNEW, New York, which was one of the participants in the study. The study is one of a series of monthly surveys on television viewing made by Advertest and subscribed to by six New York tv stations and major advertising agencies. WNEW participated in the survey because it involved radio listening.

Highlights from the study include the following findings:

- There are an average of 1.92 radio sets in working order per average tv home; 39.5% of the respondents had one radio in working order, 33.6% had two, 18.1% three, 3.2% four, 3.2% five or more and only 2.4% reported no radios in working order.
- More than 12% of the respondents spent more time listening to the radio in 1954 as compared with 1953.
- Main reasons given for increased radio listening: 29.8% said it was because of radio's music, 24.4% said they could listen while doing other things.
- More than 55% of the respondents had cars equipped with radio; 41.1% said that when riding in the car, the radio was "always on," 43.5% said it was "frequently on."
- Nearly 58% said there were radio programs that they listened to regularly. Ranking first—with 13.9% of the respondents naming it—was WNEW's *Make Believe Ballroom*. ★ ★ ★

Musical jingle promotion gets city-wide response

For anyone who may still wonder about the impact of musical commercials on radio stations, WIKK, Erie, and Goldswan Productions, New York, offer this tale:

Late October Texas Jim Hurley, who's m.c. of a Western program on WIKK, wrote to Bryan Houston, Inc., that the agency's Western-style musical for Nescafe was "almost the Number One song" in Erie. He said it "was the first time in five years that I've received requests from listeners to play a commercial."

Hurley went on to say that he was running a contest as to the identity of

the singer in the commercial—and that a local theatre was going to give free tickets to the winner. "So that's my problem," Hurley concluded. "Please tell me the name of the singer who recorded the jingle for you so I can end the contest."

Jules Bundgus, radio-tv business manager for the agency, contacted Goldswan Productions, Inc., producers of the Nescafe musical commercial series, for the singer's name. Goldswan enlisted the cooperation of RCA Victor, for whom the mystery singer—Bernie Knee—recorded as a member of the Smith Brothers Quartet. RCA Victor (Label X division), in turn, sent to Hurley all the group's releases—plus a dozen albums as prizes for Hurley's contest. (Bryan Houston contributed a case of Nescafe.)

Charles R. Kinney, WIKK station manager, reported to the agency that "The Smith Brothers Nescafe promotion was a tremendous success. . . . These boys were jumping all day. We have never had a nicer group to work with." ★ ★ ★

WFMY-TV described as 'modern as tomorrow'

"Plenty of space for lavish shows or commercials" was the order Gaines Kelly, general manager of WFMY-TV, Greensboro, N. C., gave to his station engineers and architects over a year ago when he decided to enlarge the station.

On 1 February the station officially opened its new studios, which were christened with its first local, live commercial program—a demonstration of the 1955 Chrysler line of cars.

Kelly said the new building "is as modern as tomorrow. It's one of the best-equipped stations in the country, has two major studios with outstanding lighting. With five-and-a-half years of experience behind us we have everything to look forward to."

The new building gives WFMY-TV eight times the space it had in its old quarters. Coupled with the move was a power increase to 100 kw and a 759-foot antenna tower. Kelly says the new power and tower adds about 300,000 people to WFMY-TV's audience for a total of more than two million. ★ ★ ★

THE MOST POWERFUL TV STATION IN NORTH AMERICA!

You Can SERVE . . . SELL and PROFIT Well on CKLW-TV's MILLION DOLLAR MOVIES

YOUR AUDIENCE WILL SEE . . . . The Finest collection of First Run Movies ever scheduled in the Detroit Market.

YOUR CLIENT WILL PROFIT WITH Six participating film commercials per week in a repeated First Run Movie Schedule in high rated premium time.

YOUR COMMERCIALS SELL TO AN ESTABLISHED AUDIENCE . . . Based on current performances First Run Movies repeated four times weekly have produced a cumulative ARB Rating of 50.1 . . . 600,000 TV homes with an average of 2.5 viewers per set at a cost of 76c per thousand viewers.

It all adds up to a million dollar bargain so write, wire or phone your Adam J. Young Representative or

CKLW-TV channel 9, Detroit

the WHLI long island story

WHLI

ONE STATION DOMINATES LISTENING

. . . in the Major Long Island Market

latest "PULSE" survey

	Morning	Afternoon
WHLI	**23**	**23**
Network "A"	20	21
Network "B"	9	12
Network "C"	9	7
Ind. Station (NYC)	7	9
Network "D"	9	6
All Others	15	17

ONE STATION—WHLI—HAS A LARGER DAYTIME AUDIENCE IN THE MAJOR LONG ISLAND MARKET THAN ANY NETWORK OR INDEPENDENT STATION!

*DATA: "The Pulse" Report Daytime Survey, Nov. 1954, Hempstead Township, N. Y.

WHLI AM 1100 FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
the voice of long island
Paul Godofsky, Pres.

TV COMMERCIALS

(*Continued from page* 42)

the same weekly set. At first there hardly seems room to do much about picture so you concentrate on the words and let the pans, cuts and dolly-ins fall where they may.

But, again, that's doing the obvious. Viewers, whose toilet habits are now strangely regulated for between-the-acts and between-the-programs, are beginning to demand more than just a voice and more than just a face to hold them still for *any* selling message. It's truer now than it was a year ago—and it will be still truer in the years to come: would-be customers have to be *shown why*.

Recently one of the most notorious of all such television personalities woke up one evening to discover that one of his star products had just yielded first place in the market to a late-starter. Out of fairness, quality of product must play a part in the ever-more-selective American market. Yet the fact remains that the personality in question—the person who got results by clever understatements—was a party to a product that had slipped. His commercials were picture-lazy. From now on, he'll have to do more than just talk about this product—more than stick it within camera range whenever he pleases.

The days of 100% reliance on talent to go it alone in a tv selling pitch are fast fading. The reason is viewers are simply outgrowing the influence of testimonials which are not carefully planned and ambitiously visualized. Christ himself had some trouble convincing more than a certain number because the proof He offered for salvation went just so far, and faith was suppose to take over from there.

The tv pitchman cannot afford to leave any part of his story to faith. His audience may not be so inherently hostile as those Christ faced, but they are seldom cheering him on unless they know from experience his product is best.

One cigarette company recently did a twist on the old unbelievable and stilted testimonial by securing as on-camera endorsers famous people who never openly endorsed anything before. They were more the skeptical type. And their copy was honestly skeptical. These people were placed on a set resembling their natural habitat rather than in a typical living room or bedroom. The whole thing came off as credible and effective. So effective was it, in fact, that competition began hopping the bandwagon almost immediately.

An electric razor may be for shaving a face, but to get across a strong copy story, the copywriters complemented the obvious by making it shave a peach and a hairbrush. All this, mind you, demonstrated by a piece of high-price talent who has been known to go it on his own, aided in his heyday with nothing more visual than a small boy and a couple of large charts.

By no means am I underrating the value of selecting sales talent with the finest of care. Sincerity is a requirement, yes. But we're mature enough now to take sincerity thoroughly for granted. It's like wearing pants. It's only noticed when it isn't there.

What about the number of scenes in a commercial? While you don't need a great many to hold the viewer, you can spark your efforts by not dwelling too long on any one shot. Certainly if the famous little girl with the con-



General Custer would rub his eyes . . . in amazement!

Yes . . . things have changed since General Custer set out from Bismarck in the 1870's for the ill-fated battle of the Little Big Horn!

He wouldn't recognize the office buildings and industrial plants which now crowd North Dakota's capital city . . . or the surrounding countryside, once roamed by the Sioux, now dotted with prosperous farms. Today this is the land of agriculture, of oil—and television sets!

And . . . what the good name KFYR has meant to radio listeners for the last 30 years, *KFYR-TV* (with 100,000 watts of maximum power) now means to increasing thousands of TV-viewers. May we whet your further interest with some interesting facts? We've got 'em—so has Blair-TV, Inc.

NBC CBS ABC DUMONT

KFYR-tv channel 5

BISMARCK, N. DAK.

Represented Nationally by Blair-TV, Inc.

vertible sofa could do her act, nightgown and all, in 10 seconds flat, a lot of ground could be covered in a minute. Consider the animated razor blade commercials on the boxing shows. So much happens in 50 seconds that you are left slightly dazed. But not confused.

True, animation offers the perfect opportunity for visual interest. But what about advertisers with limited budgets? Isn't the announcer-behind-the-desk technique worth the money? Sometimes, but it's often possible to spend even less money than that and still be more interesting and sell harder. One of the most fascinating film commercials I ever saw concentrated on nothing but still photographs. The camera moved in and out—one photo even revolved to give the impression of a live and moving ferris wheel. I know from sales results it was highly successful. And the whole job cost less than three hundred dollars.

Putting a commercial in a class by itself picturewise is naturally easier in some cases than in others. Cigarettes are to be smoked and they cannot shave peaches. Automobiles are to be driven and they cannot revolve like ferris wheels. Detergents, too, must strain a bit to illustrate claims that sometimes overlap in similarity. But, for my money, many of the greatest commercials on the air stem from products in these categories because certain copywriters were bold enough to seek adventure into fields where even research had not yet trod.

Because there are so many variables, it is presumptuous for anybody to attempt to set down rules for avoiding picture-laziness in tv commercials. For instance, a commercial within a program does not have to bid quite so strongly for initial attention as does a spot commercial fending for itself. An animated commercial may be created for an ever-building impact on a heavy spot schedule, but may show up poorly on a one-shot test or when not given the opportunity to establish itself. Some types of products just naturally demonstrate better than others. And the amount of money available for production of the commercial is always a factor.

With that in mind, perhaps we can generalize to this extent:

1. Observe what competition is doing. If you can then create a different-looking commercial without sacrificing selling impact, do so.

2. If you decide on an on-camera salesman, give him something to *do* that will help to sell the product visually. A little extra rehearsal may cost more, but it's good for the soul —and the commercial.

3. Whenever a person is shown holding your product, steer away from trite poses. Nothing looks more ridiculous and unreal than a smiling bimbo holding the package next to her ear. It may frame right, but that's all that can be said for it. Nobody ever went wrong showing the product in the clear.

4. For advertising impact, if not for viewer interest, remember that superimposed lettering at strategic times can help drive home your basic sales theme.

5. Relate your picture to your spoken (or sung) copy and vice versa. Both suffer when they work at cross purposes.

6. Use as many scenes as you *need* to tell your story. When several scenes are called for, make none less than four seconds. Be sure the transitions from one to another are smooth and logical so the viewer can follow comfortably.

7. Remember that some of the most successful commercials are loaded with closeups. When using a medium or long shot, keep the picture simple and the background uncluttered.

8. Plan the kinds of scenes that take little or no explanation. The picture should pretty much stand on its own.

9. Make certain every scene is directly relevant to selling. The man who takes so long to slide down the snowy hill in the wine commercial entertains, but he hasn't much time left to sell.

10. Ideally, three craftsmen should collaborate on the creation of the commercial—the copywriter, the art director and the producer.

11. Keep abreast of television research. It can save you time before you even begin. ★ ★ ★

THE EASIEST WAY
TO SELL THE BIG NASHVILLE
NEGRO MARKET
USE ALL-NEGRO STAFFED
WSOK

"The TV Link in the Heart of the Nation"
KHOL-TV's
MAXIMUM POWER SIGNAL
EXCLUSIVELY
COVERS
30%
of Nebraska's
ENTIRE
FARM MARKET
with
UNDUPLICATED
TV COVERAGE
*SRDS Consumer Markets, 1954
KHOL TV
KEARNEY NEBRASKA
CBS-TV
Channel 13
ABC-TV
JACK GILBERT, STATION MGR
Operated by BI-STATES CO., Holdrege
MEEKER TV, INC.

Now it costs less to sell
MINNEAPOLIS ST. PAUL
Maximum power at minimum cost — choice availabilities.
ASK H - R
316,000 watts on Channel 9
KEYD TV
Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis
Represented Nationally by H-R TELEVISION, INC.

"It's as basic as your rate card"

1955 RADIO AND TELEVISION

buyers' guide
to station programing

Wednesday

If you were a timebuyer asked to make up a list of 60 farm stations how would you go about it? If it were your job to expertly suggest lists of stations featuring farm programing, or sports, or negro, or news, or Mexican-Spanish programing, or classical music, or homemakers' shows where would you turn?

If you were making up a tv station list on one day's notice and needed film and slide requirements of each station, if you had to know about likely homemakers' shows, movie participations, farm programs, sportscasts, feature film availabilities what would you do?

The busy timebuyer, account executive, and ad manager turn to the Buyers' Guide to Station Programing. It works wonders for him. It's the only tool enabling him to quickly, accurately, and expertly sort out the 3,000-plus radio and tv stations of the U.S. and Canada by program characteristics.

The 1954 Buyers' Guide, admittedly an experiment, was a huge success. The 1955 Guide will give buyers even more data about your station. It's as basic as your rate card. Your ad in the 1955 Buyers' Guide will have the advantage of 365-day exposure for the price of a single insertion. We need your "yes" right away. Advertising forms close Feb. 25.

Sincerely,

Bernie Platt

P.S. SPONSOR old rates and frequency discounts apply. All ads in the Buyers' Guide are preferred position (either master listing, category listings, or front-of-book) at no preferred position charge. Please advise which placement you prefer -- first come first served.

Published by **sponsor** services inc
40 east 49th street, new york 17, new york • murray hill 8-2329

DR. PEPPER COMPANY
P. O. BOX
DALLAS 2, TEXAS

April 27, 1954

...Lapica
...al Director
...R PUBLICATIONS, INC.
...at Madison
York 17, New York

...r Mr. Lapica:

...ngratulations on the arrangement of the information ...n your 1954 Radio and TV Station Program Guide. I'm finding in it the answer to some questions that I've not been able to get anywhere else. Thanks for my copy.

Cordially,

A. R. Caperton
Advertising Manager

William H Weintraub & Company Inc | Advertising

Miss Karoline Richman
Sponsor Publications, Inc.
40 East 49th St.
New York, N. Y.

Oct. 26, 1954

Dear Caroline;

Just a short note to you to cover our recent discussion concerning the Program Guide.

This Guide Book (which I choose to refer to as Station instead of Program Guide) contains numerous listings which have been very helpful in detailed radio & TV, research jobs. Each buyer in this Agency has his own copy of this guide, which is a part of his station reference file.

Listings which I feel should be incorporated into this guide are those of (1) the 50,000 Watts radio stations and (2) Network owned and operated radio & TV stations.

Sincerely,

Joan Stark
Chief Time Buyer

Philadelphia · New York · Chicago · Detroit
Boston · San Francisco · Hollywood · Honolulu

N·W·AYER & SON INC.

30 Rockefeller Plaza, New York City

Mr. Bernie Platt,
Sponsor Publications, Inc.
40 E. 49th Street
New York, New York

Dear Bernie:

For some time I have been intending to send you this note expressing my compliments to Sponsor for the excellent industry service provided by your Radio and TV station, Program Guide.

An important consideration in the selection of a station for local or regional sports events is the volume of programming of this type carried.

While I have referred frequently to the Sports material contained in the Guide, comments I have heard indicate that those engaged in other buying activities also find it a source of valuable information.

Cordially,

John W. Purves

November 29, 1954

RICHARD O'CONNELL INC
40 EAST 49TH STREET · NEW YORK 17, N. Y. · PLAZA 8-0140
Radio Station Representatives

November 1, 1954

Special To:
Miss Karolyn Richman
Sponsor Magazine

Re: 1954 Program Guide
New York, New York

Whenever this company writes one of its rare fan letters, it seems doomed to be addressed to Sponsor Magazine. The 1954 Program Guide was of inestimable value to us because of its forward looking section on Mexican American radio; at long last there was a listing of markets and stations giving the hours devoted to Spanish programming. This answered many agencies' and clients' questions to wit: "Where are they and how do I reach them?" The list of regular national clients was also helpful. May I suggest this year that you include an estimate population figure of Spanish speaking residents by market areas.

Again, I take pleasure in saying, call on us anytime we can be of help to your fine publication.

Richard O'Connell

RO:sb

cc: Norm Glenn

...LINGBERRY CO...
...N.Y. TEL. BRYANT ...

...ace Ross, Editor
... Magazine
...ison Avenue
...rk City, New York

...ally:

...ks a million for the Station Program Guide. ...link you've done a terrific job and are to be ...gratulated. A compilation such as this has ...n needed for some time by the industry.

...obably its greatest use will be as an aid to ...me buyers for a quick digest of individual ...tations programming formats. I for one, however, ...ave found it useful already in determining the ...national advertisers who have used classical music ...programs and who would be prospective buyers for ...some of our client stations. I know I'll be using ...this digest further as time goes on.

Again, thanks, and here's wishing you continued success on future studies.

Sincerely,

Russell R. Gaudreau

RRG:rw

SPONSOR SERVICES INC., *40 EAST 49th ST., NEW YORK 17, N. Y.*

Please reserve following space in the
1955 BUYERS' GUIDE TO STATION PROGRAMING

- ☐ *double truck* . . . **$780**
- ☐ *full page* **$390** *7x10*
- ☐ *half page* . . . . . **$220** *horizontal 7x4⅞*
- ☐ *third page* . . . . **$150** *horizontal 7x3¼*
- ☐ *third page* . . . . **$150** *vertical 2¼x10* *(special directories only, see list at right)*

FREQUENCY DISCOUNTS APPLY

- ☐ I prefer placement in Master Directory
- ☐ I prefer placement in category listings.
- ☐ I prefer front of book

Firm_____

City_____ **Zone**_____ **State**_____

Name_____

CATEGORY LISTINGS

RADIO
Classical Music
Farm Service
Folk Music
Foreign Language
Homemaking
Mexican-American
Negro
Popular Music
Post-Midnite
Sports

TELEVISION
Farm Service
Feature Film
Homemaking
Special Facilities & Film & Slide Specifications
Specialized Appeals
Sports
Syndicated Film-for-TV

"Specialized Programming"
REACHES, SELLS
Los Angeles BIG 350,000 Negro Market



Joe Adams
Nation's Top Negro D.J. (also Negro spirituals).

KOWL
10,000 WATTS
Transmitter: Los Angeles, California
Executive Offices: Santa Monica, California
National Representatives:
Forjoe & Co. New York, Chicago, Dallas, San Francisco
Dora-Clayton Atlanta, Georgia
GEORGE A. BARON, Gen'l Mgr.

1st ...in the HEART of AMERICA
the KMBC-KFRM Radio TEAM

You're making a blue ribbon radio buy in a blue chip market when you use the Midwest's leading radio combination, KMBC-KFRM. KMBC delivers metropolitan Kansas City (ranked 15th nationally in retail sales) *plus* 79 counties in eastern Kansas and western Missouri. KFRM, a bonus to KMBC, serves Kansas, sixth richest agricultural state. To get to this big, responsive Heart of America at the lowest cost per advertising impression, the first thing to do is to see your Free & Peters Colonel. He'll give you first-rate availabilities on the Team's first-rated radio schedule.

KMBC of Kansas City
KFRM for the State of Kansas
CBS
Free & Peters, Inc.

SPOT RADIO ROUNDUP

(*Continued from page 39*)

week per market. The spot radio budget has remained constant in 1955.

Jell-O (through Y&R) increased its 1955 spot radio budget substantially —some 34% over 1954. At least part of the reason is the fact that Jell-O is buying higher frequency this year than last.

3. More advertisers now buy radio consistently in large metropolitan markets. "Lots of buys last year were an attempt to buy 'beyond tv'," says Morris Kellner, Katz Agency's radio sales manager. "They used to buy tv in some markets, radio in others. Actually, there are more radio-only homes in big metropolitan markets than in smaller ones."

Lincoln-Mercury (through Kenyon & Eckhardt) is one of the outstanding examples of an account that not only recently increased its use of spot radio, but has also put most of the added appropriations into coverage of big metropolitan tv centers: New York, Chicago and Los Angeles.

Another K&E account, Nabisco's 100% Brand Cereal, is also planning regular and heavy spot radio schedules in big metropolitan centers. The campaign, starting 7 February, will be the brand's first large-scale push.

Ex-Lax (through Warwick & Legler) has been in radio for some 30 years. The account came back into spot radio last fall after a three-year hiatus, with coverage of big metropolitan centers as well as smaller markets.

Filbert's Margarine (through SSCB) is buying spot radio more heavily in big metropolitan centers this year than last. The account's spot radio budget has remained constant, but Filbert's is getting greater frequency in certain markets.

Barbasol (through Erwin, Wasey) is concentrating its spot radio campaign principally in big metropolitan centers. The 20-week campaign that started on 10 January is confined to New York and Chicago at the moment, but Barbasol expects to go into Philadelphia, Boston and Cleveland as well.

Account-by-account, here is some of the most recent activity in spot radio:

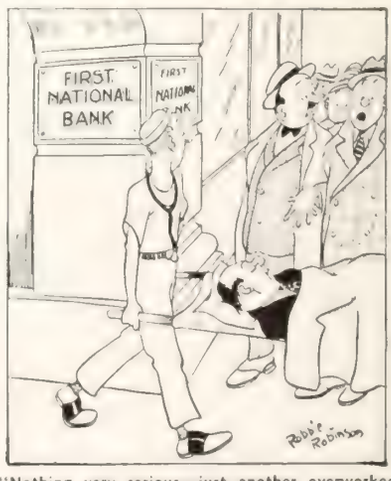
Brown & Williamson (Ted Bates): This cigarette manufacturer moved back into spot radio on 1 January with a new strategy and an expanded market list. The firm reconsidered spot radio because it felt that it could not afford to overlook radio-only homes in tv markets, not to mention the existing radio-only markets. B&W concentrates on early-morning radio in tv markets, morning and night in radio-only areas.

Carter Products (Ted Bates): Carter Products have consistently used spot radio. However, this year the agency has added high-powered stations in metropolitan centers to "reach out beyond tv coverage." In tv areas, Carter is generally on radio between 7:00 and 9:00 a.m.

P. Lorillard Co. (Lennen & Newell): P. Lorillard used spot radio and tv to introduce its new brand, the Old Gold Filtertip cigarette. There's the same emphasis on spot radio in 1955 as there was in late 1954. In short, Lennen & Newell is buying five- to six-week saturation campaigns, using early-morning radio in big tv markets. Frequency ranges from 10 announcements a week to 40 or 50.

Sterling Drug (Dancer-Fitzgerald-Sample): Sterling's Bayer Aspirin is continuing its 1954 spot radio strategy into 1955. This year, as last, the product is using radio in some 75 markets, generally on a 52-week basis. Schedules range from five to 15 60-second announcements per market per week. Bayer's has no set pattern where types of stations are concerned, but seeks the broadest audience in each market.

Dr. Lyons Toothpaste, another Sterling Drug product, is also continuing its 1954 spot radio strategy. This product covers 30 to 40 markets with



"Nothing very serious—just another overworked KRIZ Phoenix advertiser."

daytime and early-morning announcements throughout the year.

Liebmann Breweries (*Foote, Cone & Belding*): This brewer has one motto for his Rheingold Beer: "We want to dominate whatever medium we're using in the area we're using it in." In radio this has meant an increased appropriation for 1955. On New Year's Eve 1953, the firm sponsored one hour of Guy Lombardo over eight New York City stations. Last New Year's Eve coverage extended to 28 stations in upstate New York, Connecticut, New Jersey and Philadelphia.

Rheingold's announcement schedules have remained constant this year, with a frequency of some 300 announcements weekly over 20 stations in its Eastern distribution area. Rheingold is also a heavy spot radio user in Southern California. The brewer uses morning, afternoon and nighttime radio.

Lincoln-Mercury Dealers Assn. (*Kenyon & Eckhardt*): This advertiser is plunging into spot radio with a far bigger appropriation than he had in 1954, because the dealers liked the sales results the medium produced last year. Lincoln-Mercury Dealers will continue to concentrate on early-morning and late-afternoon schedules in order to reach men while they're driving. Unusual for this client, however, is the addition of major metropolitan markets, like New York, Chicago and Los Angeles.

National Biscuit Co. (*Kenyon & Eckhardt*): Nabisco started its first large-scale campaign for 100% Brand Cereal on 7 February.

The schedules are not being placed in a pre-determined time slot. Rather, K&E is looking for adjacencies near programs with a particular following.

Nabisco is not planning to use tv for this product right now. The firm will launch two waves of spot radio announcements, each lasting five weeks.

Jell-O (*Young & Rubicam*): Jell-O's spot radio strategy of 1955 has a new look. Last year, the agency looked for local personalities. This year, Jell-O is concentrating on early-morning radio and frequency (five to 20 announcements a week per market) rather than on personality. This year, as last, Jell-O is buying powerhouse stations for extensive coverage.

Jell-O's 1955 spot radio budget is one-third higher than its spot radio budget in 1954. Why is Jell-O putting extra emphasis on spot radio?

"Because we can get the most coverage most economically with radio," a Y&R executive told SPONSOR.

Filbert's Margarine (*SSCB*): This client was among the first to go on the air in 1955.

"We're doing the same, only more of it," says Steve Suren, timebuyer on the account. "We've stepped up the frequency to about five announcements a week per market."

This year, as last, Filbert's is in some 40 markets with a 10- to 13-week campaign. Since the product is bought and used by housewives, SSCB buys daytime and early afternoon schedules. The firm will be on the air with two more radio campaigns in 1955.

Q-Tips (*Lawrence C. Gumbinner*): For its first national air effort, Q-Tips is using a combination of network radio and spot radio. The spot radio



KMJ·TV

FRESNO, CALIFORNIA • CHANNEL 24

boosts power!

Video power up to 447,000 watts
Audio power up to 223,500 watts
. . . increasing signal power 12.58 times

KMJ-TV pioneered TV in this important *inland* California market. It's the San Joaquin Valley's most-tuned-to TV station°. Now, with a powerful new signal and the finest transmitter location in the Valley, it has more audience pull than ever. And more than ever, *KMJ-TV is your best TV buy in the Valley!*

KMJ-TV — Fresno's First Station — First in Power — First in Audience

Paul H. Raymer, National Representative

°KMJ-TV carries 19 out of the 25 top-rated nighttime programs viewed in the Fresno area. (October 1954 ARB report).

schedule started on 31 January in 40 markets.

"Spot radio can do an extremely effective job for us at a comparatively low cost," says Anita Wasserman, timebuyer for Q-Tips. "Also, we have the added advantage of merchandising support that stations offer us."

The 20-week spot radio campaign is aimed primarily at young mothers. It consists of three to six broadcasts weekly on each station of a 60-second announcement mentioning the advantage of Q-Tips swabs in baby care.

The agency decided to go into spot radio on a large scale as a result of a successful fall 1954 campaign on WNEW, New York. Q-Tips broadcast some 35 20-second announcements weekly over the station from September through December.

General Mills (*Dancer-Fitzgerald-Sample*): This client began using spot radio for its Gold Medal Flour for an additional purpose last fall, is continuing through spring 1955: to cover small towns with little or no tv. Some 30 to 35 of its spot radio markets are in that category.

¡Los Detalles!

(Just The Facts)
on the
L. A. Mexican American

KWKW's

Belden Survey Shows

- **Product Preference**
- **Family Income**
- **Media Preference***

*** Yes, the survey shows KWKW audience to be better than that of the next two stations combined.**

GET THE FACTS FROM

am KWKW fm

PASADENA - LOS ANGELES

REPRESENTATIVES:

New York: Richard O'Connell Inc.
San Francisco: Broadcast Time Sales

The firm also uses spot radio to reach special groups: 10 Negro markets, six to eight Spanish-language markets.

General Mills' schedules, always daytime, are on a 39- to 52-week basis. Frequency ranges from five to 10 announcements a week.

Atlantic Refining Co. (*N. W. Ayer*): This newcomer to spot radio (this is firm's second year) has been adding to its schedules consistently. Currently, Atlantic Refining is using 5-, 10- and 15-minute newscasts on 60 stations throughout the South, from Maryland to Florida. In New York, the agency has bought 5-minute weathercasts to be broadcast three times weekly over 18 am and 12 fm stations.

Like most gas companies, Atlantic also sponsored baseball in New York,

★ ★ ★ ★ ★ ★ ★ ★

"The real truth is that freedom of the press and the freedom to broadcast are policies rather than principles, and they vary widely with changes in public opinion—and with the opinion of persuasive thought leaders. I think it's safe to say that the general public is inherently and automatically in favor of the precept of freedom to broadcast, without condition or qualification."

THAD H. BROWN, JR.
Vice President in Charge Tv
NARTB, Washington

★ ★ ★ ★ ★ ★ ★ ★

New England and Pennsylvania in 1954 is expected to do so in 1955.

Though there is unquestionable interest and activity in spot radio, the medium isn't necessarily entering a second honeymoon with clients and agencies. On several fronts, spot radio continues to have an uphill fight.

There are, for example, a number of accounts that are reducing or dropping spot radio. Among them, Bab-O (through D-F-S) is significant, because of its long history in the medium. American Chicle (through D-F-S) plans to buy less spot radio because of the expense of its new network tv buy. The Texas Co. (through Kudner) is dropping spot radio for network radio this spring. And Nescafe (through Bryan Houston) is reducing its spot radio schedules somewhat.

It is still too early for a conclusive forecast of spot radio 1955. For January, however, the positive side of the coin shines far brighter than the negative. ★ ★ ★

ESSO

(*Continued from page* 35)

Jersey)—covers the Eastern seaboard and part of the South—18 states in all ranging from Maine to Louisiana.

Esso could use a regional network. It likes spot for two reasons, however. First, the *Esso Reporter* in each town is identified with the local radio station and the local "voice" (announcers remain anonymous, but they're usually among the better-known announcers at each station). Further, local news can be featured—to the exclusion of national or regional news, if warranted.

Second, Esso likes spot because it can air commercials which are appropriate for each market. The company may want to push anti-freeze in New England, for example, and promote tires in Louisiana. This is important to a company operating in a wide range of climates, Esso Ad Manager R. M. Gray and Assistant Ad Manager Vernon Carrier stressed to SPONSOR.

Some advertisers may fear spot radio, however. They may feel that it's hard to hold together a scattered operation and to promote relatively unglamorous spot (as opposed to network) to its dealers.

This is where the agency steps in. Marschalk & Pratt keeps in close touch with all the radio stations and with Esso as well. Here's how:

As soon as a new station is added to the Esso lineup, Tom Brown, Marschalk & Pratt's liaison man between the agency and the radio-tv stations, or Curt Peterson, M&P radio-tv vice president—or both—visit the station. Along with the usual handshaking the station manager gets a book from Marschalk & Pratt called "Your Esso Reporter—Instructions & Suggestions."

The book spells out exactly how the *Esso Reporter* is to be handled by the station. It emphasizes that "selection of news service and news content is the responsibility of the local station, without sponsor limitation or restriction." It does caution, however, against editorial interpretation. And it mentions that "on more than one occasion, the sponsor has been involved in an unflattering news incident on the sponsor's own program. That's a calculated risk, because the news *must* remain inviolate."

The book gives suggestions to announcers. (Example: "The vigor and

enthusiasm of the announcer's voice plays a large part in the impression news—or commercial—makes on the audience.")

Even emergencies are covered in the instruction book. In case of a tragic event in a station's area, for example, the announcer is told to discard the scheduled commercial and to substitute a "standby" anouncement. These announcements briefly touch on topics such as freedom of the press, with only the mention of Esso as sponsor of the program. In addition telephone numbers and addresses of Marschalk & Pratt and Esso executives are listed so that they can be contacted in an emergency, if warranted.

Esso gives stations carrying the *Reporter* a gentle hint that it would like them to promote the show. It doesn't demand extra promotion and it probably wouldn't drop a station from the schedule if the outlet refused to promote the show. As the company explains, however, "It goes without saying that a good news program will prosper . . . in direct proportion to the promotion that is behind it. Esso Standard Oil Co. backs up this program from time to time with newspaper advertising and sales promotion."

Esso advises its radio stations that it's doubly important that they keep Marschalk & Pratt advised on their promotion. "First," Esso says, "it's important that you don't 'hide your light under a bushel.' Second, these reports help us to help you by acting as a clearing house for good promotion ideas." Esso "suggests" that stations send in monthly reports on their activities; to make the job easier—and to more or less act as a reminder—the agency sends the outlets a standard promotion report form to be filled out and returned. Liaison man Brown and radio-tv director Peterson also discuss promotion of the *Esso Reporter* with the stations on their periodic visits. (Some of the promotion Esso has obtained from stations is illustrated on page 35.)

What are the criteria Esso uses in choosing stations?

Most basic, perhaps, is cost-per-1,000. Yet even this is not the final answer. For example, Curt Peterson told SPONSOR that the cost-per-1,000 for radio has gone up in the past few years. "We didn't drop radio," he explained, "because even at the slight increase in price it's still a darned good buy."

The cost-per-1,000 is figured with the help of local ratings. In one market it might be Pulse, in another Hooper, and so forth.

(The various local ratings cannot be averaged out to give Esso an indication of its total audience, however. Besides the fact that the rating services vary widely in technique, the days or weeks which they survey are not the same for all markets. Seasonal variations in listening would therefore make the results inaccurate. To obtain its average monthly audience Esso uses Nielsen cumulative ratings figured on a network basis. In other words, although Nielsen couldn't give Esso a reliable rating for many of the markets on an individual basis because of an inadequate sample, Nielsen can—using the same techniques it uses for obtaining network ratings—give Esso a reliable indication of its audience over the 18-state area.)

Esso uses "prestige" stations. This means that frequently the company buys time on one of the biggest, most powerful outlets. But not always.



A New Orleans street named Desire
—but where is everybody?

If the time is between 6 and 9 a.m., they're very likely listening to Louisiana 'Larm Clock. This sprightly WDSU program acts as eye opener to a large and loyal following. And it has been an eye opener to sponsors to see how well 'Larm Clock's Harry Wood can sell their products.

WDSU RADIO—New Orleans—Vital To The South's Biggest Market

Every now and again it drops a station it's had for a long time and substitutes another in the same city. A couple years ago, for instance, Esso dropped a 50 kw outlet which had carried the *Reporter* for more than 18 years and bought instead a 5 kw station. The former outlet covered more territory. The 5 kw station obviously covered fewer people but two years before the switch Esso had bought three stations which actually were within the coverage area of the powerhouse. The company apparently felt that it was better to have more local coverage with more stations rather than one big station blanketing an entire region in this instance. However, out of the 52 radio stations now on the schedule, 13 are 50 kw outlets. (On the other hand, five are 250 watt stations.)

Time periods bought by Esso drop into one of four periods, with an average of three of these periods used by Esso on each station. Time periods are early morning (breakfast), lunchtime, early evening (dinnertime) and late evening (bedtime).

Esso believes it reaches the most men this way. During some of these time periods in some markets, says Esso, more women than men may actually be listening. As long as the number (rather than percentage) of male listeners is high and the station rate card favorable, Esso says it's getting a sound buy.

Dealers buy time: Esso encourages its dealers (who operate as independent businessmen; they don't even have to feature Esso-only products) to buy their own time on radio. Twice a year the agency writes to 1 kw (or less) stations in Esso's marketing area. It asks these 632 stations if they'd like Esso's book, called "How Local Radio can increase business and profits for an Esso Dealer." In response to the current mailing, 360 radio stations said, "Send it." A follow-up letter went to the stations which got the book, offering a new Margaret Whiting transcribed musical jingle, free of charge. But the radio station was to indicate how many Esso dealers had bought time. Replies to this letter still are coming in but by SPONSOR presstime the radio stations responding indicated a total of more than 400 Esso dealers buying time.

The dealer book is in three parts. The first, addressed to radio station managers, gives hints on how to sell announcements or programs to Esso dealers. The second part, for the dealers' use, offers practical advice on the value of local radio programs and some of the principles of advertising. (Example: "DO give your radio advertising a chance to prove itself! DON'T sponsor a few isolated broadcasts, then give up because you aren't immediately swamped with customers.")

The third part of the Esso dealer book contains more than 60 30-second commercials to be read with a novelty musical jingle (not the Whiting jingle but another called "See your Esso dealer"). The commercials are hard-selling copy for more than a score of Esso dealer products and services.

In an introduction for its dealers, Esso says "Hundreds of Esso dealers are proving radio's selling power every day by sponsoring their own advertising. They buy one-minute announcements on their local stations—one of the most effective kinds of advertising ever devised. . . . When you put these commercials on the air, you take an important step toward more business, increased profits." Esso reminds dealers that when they do their own radio advertising they "enlist the help of millions of dollars worth of advertising which Esso Standard Oil buys to tell people about the products and services you offer."

'Reporter's' start: The *Esso Reporter* was conceived on the corner of 43rd and Broadway in July 1935 and born on October 7, 1935.

It was on the corner of 43rd and Broadway that Harry C. Marschalk ran into Clifford Glick, a salesman for NBC. Glick told Marschalk that the United Press had decided to change its newspaper subscribers-only policy and was ready to lease its news service to NBC. Glick suggested that possibly Marschalk could sell the idea to Esso which sponsored Guy Lombardo on radio through M&P.

Marschalk proposed the idea of news programs to Dr. R. T. Haslam, then the Standard sales manager.

Only Marschalk had a twist to the NBC proposition. NBC had offered Marschalk an opportunity to buy 15-minute news shows. Marschalk thought it would be better to sponsor four five-minute shows daily. When it became obvious that Esso would like to buy five-minute segments, NBC was aghast. The network didn't have a five-minute rate. After a little pondering, NBC agreed to sell Esso, via Marschalk & Pratt, five-minute news shows.

For 26 weeks Esso bought the network, but then it began to shift to a spot campaign, covering the territory which Esso serves. It's used spot radio in this same five-minute form ever since.

Because it is a regional firm, Esso canot use most magazines. It does buy space in the *New Yorker*, however, and an occasional Sunday supplement. It uses newspaper advertising and has extensive billboard locations. Esso also works closely with dealers in direct mail campaigns to Esso customers.

(In a future issue: How Esso televises the news.) ★ ★ ★

the music that pleases . . . the people pleases you . . . the sponsor!

CALL OR WRITE NOW FOR SPOT AND PROGRAM AVAILABILITIES



KOME

THE MUSIC STATION FOR THE MAGIC EMPIRE

5000 WATTS

TULSA, OKLAHOMA

RADIO & TV PERSONNEL

We screen New York's vast source of qualified personnel; take the guesswork out of hiring for stations anywhere. Tell us your needs, we do the rest!



right at our fingertips for you!

CAREER BUILDERS Agency

Marjorie Witty, Director, Radio-TV Div.

35 West 53rd St., New York 19 • PL 7-6385

TALENT PROBLEM

(*Continued from page* 37)

to the west coast program director.

Many admen feel the networks should set up more opportunities for new talent to expose itself and develop. Some would like to see more amateur talent shows on the air. Others would like the webs to provide more local opportunities on their owned-and-operated stations.

While agencies look to the networks to carry the brunt of talent scouting, they feel they have some scouting responsibilities themselves. Some of the talent people at the agencies want to get sponsors more involved in the talent quest on the grounds that an agency would not sign up new talent itself unless client indicated interest.

3. The opinion that ad agencies must show more backbone in talent and programing negotiation was expressed in some quarters. It was not frequently expressed (it is, after all, self-criticism) but when it was expressed, it was in strong terms.

Agencies were advised to (1) set a ceiling on talent costs and stick to it and (2) assert more control over programing. An example of the former policy is the ceiling set by J. Walter Thompson (in the forefront of those fighting the talent agent price scale) on *Lux Video Theatre.* This ceiling is said to be in the neighborhood of $3,500 for the lead player. The agency turned down Gloria Swanson's asking price of $7,500 (Editor's note: erroneously printed at $75,000 in the previous story) for appearing in "Sunset Boulevard" and hired Miriam Hopkins instead.

Agencies can assert more control over programing if they become more active in producing their own shows, it was said. This will help prevent a situation, so common now, whereby a complete show package is presented to the agency, either by talent agents or the networks, leaving the agency with a simple take-it-or-leave-it alternative.

The fact that the agencies often have little to say about supporting and nonperforming talent in their own shows makes it doubly difficult for them to control costs. One big network advertiser told SPONSOR the talent agents often "dump second-rate supporting talent on us" because of the growing trend toward presenting complete packages to sponsors and agencies. An agency programing executive said angrily that he couldn't even get from a talent agent a breakdown of above- and below-the-line costs for an expensive film show he is considering.

"If I told you what the show cost," he said, "you'd understand why I'm so mad. But what can I do when the package is already made up? What makes it worse is that the talent agents are so arbitrary about things. I'm just expected to acquiesce."

4. More dependence on writers is often suggested as a way of getting around the high cost of tv talent. An agency tv department manager said:

"The agencies and networks would do well to pick up some writers dumped by Hollywood and get them into tv. There are a lot around since the movie people aren't producing as many pictures as they used to. Some of these guys are good, though they may have to get used to the lower tv pay scale." (Y&R has such a system already in effect.)

The fact that writers generally get paid less than performing talent is the prime reason why admen would like to see more emphasis put upon writing. A source familiar with writers' salaries said that in many cases they get from 15 to 25% of what a performing star gets. Even when a writer's name becomes known he is not able to capitalize on it to the same extent that a performing star can, it was pointed out.

A SPONSOR check disclosed that tv network writers get from $250 to $2,500 per show with most of them in the lower end of this range. There are cases of writers who get $3,000 or even $4,000 but this is rare in tv and when it occurs the writer may perform another function, such as producer.

For a half-hour show, a free-lance writer will be budgeted from $600 to double that, but with $750 the most common fee. For the hour drama shows, the range starts at $1,000 and ends at about $2,500 with only top, experienced people getting the latter. Comedy writers get from $250 to $2,000, with a few going above that.

An interesting sidelight on the writers' pay scale is the fact that another $100 or so may be given for a drama script run during "rating week."

5. The number of admen who said they would like to see the government do something about talent costs can be counted on the fingers of one hand, but the fact that Uncle Sam was mentioned at all gives some idea of the intensity of feeling in some circles. This vocal minority would like to see the government take away from the networks their programing functions and limit them to selling time, the idea being that the combination of the two constitutes a form of monopoly. If the networks' programing wings are clipped, it is held, there would be less emphasis on high-priced shows.

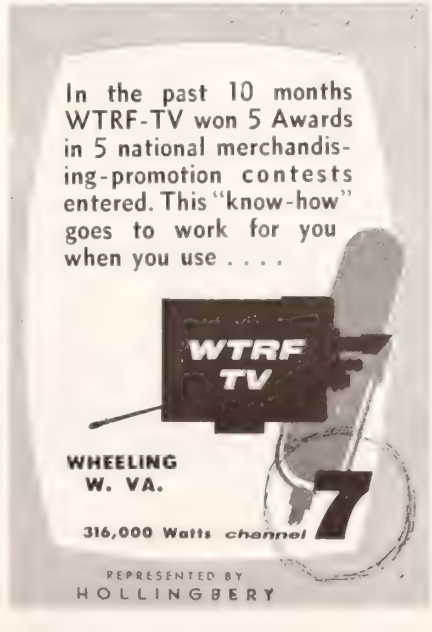
One source said he thought the talent agents might well come under U. S. scrutiny on the ground that their power to tie in secondary and non-performing talent with the sale of a star constitutes restraint of trade.

Actually, many admen, while they don't like the talent cost situation, consider it an example of free enterprise in exaggerated form, which is one of the reasons why they feel helpless to do anything about costs. Here are the difficulties the ad fraternity says it faces:

Said an agency radio-tv department head: "Talent costs are just a matter of supply and demand. The high prices for Gleason and the others exist simply because somebody is willing to pay the price asked."

Another adman put it even more succinctly: "If one pays, everybody pays."

The point that the high prices paid by a minority of sponsors affects the entire price scale for talent inevitably raises the question of whether the high price shows are worth the money to those who sponsor them. For if they are, admen say, there is not likely to be any change in the situation until costs become obviously uneconomic.



The standard — though not the only measuring rod is cost-per-1,000 homes reached or cost-per-1,000 homes per commercial minute. The latter is useful because it enables the slide-rule boys to compare costs-per-1,000 for shows of different length.

Nielsen figures indicate that the big-name variety shows are still worth the cost. As a group, the general variety shows on network tv are the most economical cost-per-1,000 buy despite the fact that the average time-and-talent cost is higher than any other group. The average nighttime general variety show, during early October (not including the spectaculars), cost $2.93-per-1,000 homes per commercial minute. Average show cost was $97,000. These are once-a-week shows, both hour and half-hour in length.

Averages, of course, can be misleading and it must be pointed out that the range went from $1.69 to $8.73-per-1,000 homes per commercial minute. While Nielsen would not reveal the cost-per-1,000 homes per commercial minute for specific shows, it was learned that the big name shows with their big audiences tend to be at the cheaper end of the cost-per-1,000 range.

(The cost-per-1,000 homes per commercial minute is calculated as follows: the average audience — not the regular six-minute Nielsen rating — is multiplied by the number of commercial minutes. This is divided by 1,000 and the resulting quotient is then divided into the cost of the show.)

After general variety shows, the next cheapest program category is general drama with a figure of $3.68-per-1,000 homes per commercial minute. Dearest category was what Nielsen calls "variety music and other music."

So far as trends go, however, the picture appears to be one of a leveling off of tv network costs-per-1,000 in 1954 after a continuous drop previously. The cost-per-1,000 homes per commercial minute for evening shows during October was $3.91, compared with $3.97 during the corresponding period in 1953. The six-cent difference is not considered significant.

A comparison of half-hour evening shows in terms of 1,000 homes reached during the same October periods shows a slight increase from 1953 ($10.76) to 1954 ($10.98).

What will happen during the 1955-'56 season is another question. Admen expect that, with rising talent prices and more station competition preventing any great increases in tv per-program audiences, the costs-per-1,000 may well show a substantial increase.

No advertising analysis can end with cost-per-1,000, however, and there's the rub for those looking for a respite in the upward price spiral. In the first place, even if his cost goes up 50%, Gleason is not a bad buy. Secondly, and most important, Buick bought Gleason to create excitement for its product, which has shown a spectacular rise in sales, having displaced Plymouth as the third ranking car. (If Buick sales are no better in 1955 than last year, the Gleason talent-and-production package will cost Buick — or Buick owners, depending on how you look at it — around $6 per car.)

The motives for Buick's payment of $3 million to Gleason during the next season shed light on why some of the other big spenders are acting as they are. It is notable, say admen, that the auto firms — to whom cost-per-1,000 is less important than, say, soap firms — stand out prominently among the

KXLY-TV's merchandising
DOUBLES SALES
for Carnation's Instant Milk!

Complete follow through at point of sale level secures outstanding sales results for KXLY-TV advertisers. It's a PLUS!

"May I take this opportunity to express my sincere gratitude for the help and guidance you extended to us during our recent Telemarket promotion on Carnation Instant Milk.

We received excellent cooperation from the Retail Stores, Advertising Accounts and Store Supervisors. Displays were featured in most all stores, and our sales of Carnation Instant Milk were doubled during the promotion.

Sincerely,
Phil G. Withers
District Sales Manager
Carnation Milk Company

KXLY'S-TV Merchandising is FREE
to qualified Advertisers!

Available at a discount when purchased in conjunction with the NL network

SPOKANE KXLY-TV WASHINGTON
RICHARD E. JONES
vice pres. & gen. mgr.
Rep.- AVERY-KNODEL
Moore & Lund: seattle, portland

big spenders. Oldsmobile, Lincoln-Mercury, Chrysler are all heavily involved in the big-show, big-name sweepstakes now going on in tv. Oldsmobile, like Buick, has been overtaking its competitors; Lincoln-Mercury dealers have expressed undying gratitude for the sales job Ed Sullivan has done for them and probably consult the cost-per-1,000 index seldom, if at all; Chrysler has made an all-out tv bid to regain its former standing.

The situation described above is, in effect, the basis of arguments used by those who defend the prices asked by WM and MCA. It is the job of talent agents, say the defenders, to get the highest price they can for their clients.

"The trouble with most talent," said a veteran agency talent buyer, "is that they believe their publicity. And if they feel their agent isn't getting as much money as possible for them, they'll junk him. Of course, talent isn't too likely to junk MCA and William Morris, but there is always the possibility that a big name will jump from one to the other.

"It's true that MCA and William Morris are tough bargainers and I think one reason why prices are what they are is that some tv talent buyers don't have enough experience to bargain for or evaluate talent. But, you'll sometimes find the big talent agents more reasonable than the talent."

Said another agency talent buyer: "It's often a convenience to be able to go to one source, like William Morris or MCA and get them to put together a program package. It can save us time and money. Sure, I've heard people say that agencies are getting lazy when they accept a package from an agent, but those outside talent buying don't appreciate the problems.

"And another thing. Whether we like it or not, the American public likes big names and the place to get them is at William Morris or MCA. You can't avoid dealing with them."

On one subject there was wide agreement among admen. Barring a depression, video was too dynamic, too exciting to be hurt by high talent costs. It was admitted there might be some temporary derangement caused by costs going way out of line, but the iron law of economics, admen assured SPONSOR, is an automatic regulator of prices. Look at Hollywood, they said. It happened there. But so long as tv offers good entertainment to the public, nothing disastrous can happen. ★★★

B&M TV TEST

(*Continued from page 32*)

sisting of cities with jobbers which are located within 50 miles of Green Bay; and Area B, consisting of jobbing points 50 to 100 miles away from Green Bay. Area A, in other words, is the heart of WBAY-TV's zone of influence; Area B is the outer region. (These two designations should not be confused with the usual A and B contour terms in tv coverage. Note, also, that sales are given for individual cities within Areas A and B as well as for the whole area.) One of the interesting points the test may reveal is whether Area B will get as big a sales lift from the tv campaign as Area A.

$12,500 budget: B&M sales for the entire year of 1954 are estimated by the broker at only $37,000 in sales Area A, $17,000 in Area B (wholesale basis). Nonetheless, B&M's tv campaign will be as heavy as the average six-month effort on the station by national advertisers. Budget for the campaign is $12,500. It is allocated 100% to WBAY-TV, a Channel 2 CBS TV affiliate (representative: Weed). The $12,500 is about 25% of gross wholesale sales for the entire previous year.

The campaign will include six one-minute announcements weekly, three in Class "A" and three in Class "B" time. Total over six months: 156 announcements. All announcements will be done live, many by the station's personalities.

Copy furnished by BBDO will be adapted to suit the style of WBAY-TV personalities, although a careful check will be maintained to see that the basic copy platform is not violated. (Examples of commercials used will be covered in a subsequent article of this series).

Success yardstick: SPONSOR asked B&M Ad Manager Northgraves what his yardstick for success of the campaign would be. In view of the proportionately heavy tv budget, would it be necessary for the profit from increased sales to equal the number of tv dollars?

"No," was his answer, "that would be expecting too much." A substantial sales increase plus increased distribution of the brown bread is the objective sought. No dollar benchmark for success or failure has been set in advance of the test.

If B&M deems the results strong enough, its first regular television campaigning in other markets may follow. The firm has used tv on rare occasions only and has never before conducted a tv test—or any other media test.

B&M's total ad budget for the year is estimated by SPONSOR at over $200,000. The New England firm has used a variety of media in recent years, ranging from magazines to newspapers to store-distributed magazines. It is currently using radio in 14 markets, not including Green Bay.

Marketing background: The B&M bean is the most expensive, ounce for ounce, sold in the Green Bay area. It's of the oven-baked New England variety. Most of the beans it must compete against are the lower-cost, cooked-in-the-can brands. Heinz, Campbell's and several hundred other canners make the can-cooked beans. Only B&M and a few other New England firms specialize in the bean baked in a brick oven.

While the molasses-rich oven bean is the big seller in New England, in most other areas it has only a small fraction of the market. Otto L. Kuehn's advertising manager, Marvin W. Bower, estimates that the cooked-in-the-can bean has 96% of the sales in the Green Bay region. It's believed that B&M sells at least 50% of the oven-baked beans in the area, which would give it 2% of the total bean market. Its chief competitor among oven-baked beans is Puritan, which sells at a lower price than B&M in most cases.

B&M beans have virtually complete distribution in the area and sales have been growing slowly. B&M brown



bread, however, has poor distribution —under 50%. The company moved only 380 dozen cans of the bread in sales Area A during the first six months of 1954; only 130 dozen in sales Area B. It's believed few people in the region relate the two products, whereas brown bread and beans are a favorite combination in New England. One of the objectives of the campaign, therefore, will be to establish the brown bread and beans as items to be eaten together.

"Our problem," says Ad Manager Northgraves," is to change the basic eating habits of the population. Selling oven-baked beans to people of this area is a little bit like coming into Maine to sell chile con-carne when the people here aren't accustomed to anything hotter than a fish chowder."

The Green Bay test has considerable significance for B&M because it has many markets where sales are at a low volume relative to its best markets. While it is a nationally distributed brand, about 60% of its brokers do 90% of the business. The South, for example, is a particularly poor area for the Yankee oven-baked bean. B&M sells through 87 brokers in key cities and Otto L. Kuehn, operating out of Milwaukee, covers the entire test area.

The Kuehn company acts as B&M's exclusive sales agent, selling the product through jobbers and through chain outlets. It's hoped that one effect of the television campaign will be to stimulate interest in B&M among grocery jobbers, chain stores and independent retailers. Otto L. Kuehn representatives started talking up the six-month test early in January and WBAY-TV organized a dinner for the wholesale grocery trade in the area to explain what was coming. That was back on 10 January.

Shortly thereafter, B&M streamers appeared on the windows of Red Owl stores in the area, indicating the advance publicity was beginning to take effect.

Otto L. Kuehn representatives have urged their clientele to stock up more heavily than usual in anticipation of demand. Extra supplies of the B&M products are available in the area on short notice in case of need. The inevitable question arising in the first weeks of the test: "Is it advance ordering by grocers that accounts for sales increases or demand at the retail level?"

The answer won't be known quickly since sales figures can be compiled accurately only at the broker level. But it's axiomatic that if tv-induced retail demand does not show up, reorders later in the test will tell the story.

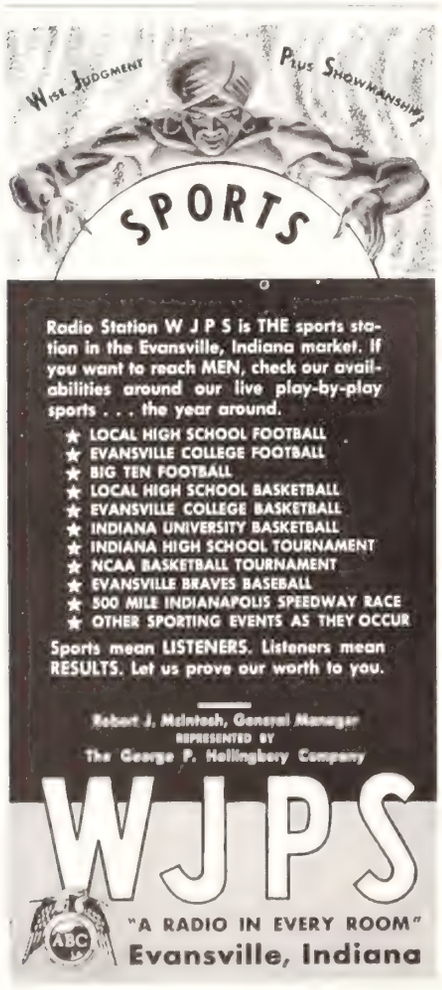
After grocers get more B&M on their shelves, will they push the brand harder with the housewife? It's agreed this is possible, tending to raise the question of whether it's the tv advertising that sells the product or the extra stocking as a result of the tv campaign.

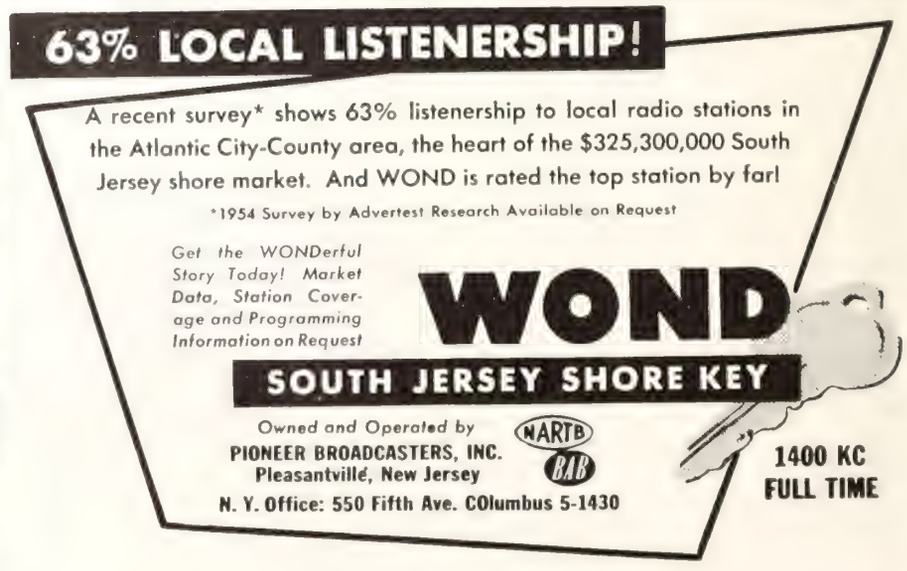
This, however, is a perennial chicken-and-egg question in any practical test and in the last analysis the advertiser is not concerned with the exact mechanism of the sale. The cash register results are the index of success.

Retail price of the B&M products varies with individual grocers. The 27-ounce size costs 29¢ to 33¢ per pot. Sales figures reported to SPONSOR will be broken down to cover wholesale movement of both 18-ounce and 27-ounce sizes. It will be possible to see, therefore, whether television stimulates trial purchases in the small or the larger size. (Brown bread has only one size.)

Previous advertising: SPONSOR asked Otto L. Kuehn's ad manager, Marvin Bower, to comment on the amount of advertising for bean products in the area today. His reply: "To the best of our knowledge competing brands of oven-baked beans and brown bread do no national advertising in the Green Bay area. The only medium employed by B&M as well as our competitor, Puritan, is to make available co-operative advertising funds to the chain stores and voluntary groups based on their own purchases.

"In the case of Burnham & Morrill, they allow the buyer at the wholesale level 2% of their purchases for co-operative advertising. This allows the chain or the wholesale house that sponsors a group of stores to insert copy for B&M in their weekly newspaper ads up to the amount of money that accrues based on their purchases . . . no oven-baked beans are promoted ag-





gressively here."

If past advertising has been almost non-existent, what is the possibility that competing brands will rush into the area with counter-campaigns designed to confuse results of the B&M test; or designed to hold onto their own share of the market?

The question arises because test campaigns are traditionally subject to counter-blasts from competition, once they are discovered. It's believed this problem will not occur in the present test campaign. Reasons: (1) There is no past history of aggressive advertising by other bean companies in the area, as noted. (2) The B&M budget for the test is proportionately too high to encourage counter-campaigning just for the purpose of confusing results.

The previous test: Results on the previous WBAY-TV test, designed to determine how far out a television station can exert sales pull, have been compiled by the University of Wisconsin. A new product, previously unadvertised in the region, was the guinea pig. University of Wisconsin researchers used 11 cities distributed at varying distances from Green Bay as their check points. It was found that to the north where WBAY-TV had no tv competition during the test period (15 February through 15 July 1954) sales effectiveness extended out to the fringes of signal coverage.

These are some highlight conclusions from the University of Wisconsin report on the WBAY-TV study:

- "The fact of area coverage by a station reaching away from major competition is clearly established. One might say that a 100 kw station with an 800 ft. antenna can cover a radius of 60 miles away from competition over average terrain as effectively as its home city. Beyond that distance a station's effectiveness gradually declines but it can be 75% as effective 90 miles away as it is in its own market.
- "Station and program listening are a good rough index of sales effectiveness. In fact, under certain limited conditions, tv station mail has a degree of validity as an index of sales effectiveness."

(Copies of the University of Wisconsin study, giving full details in results of the sales test plus telephone coincidental and mail ballot research, are available from WBAY-TV, Green Bay, Wisconsin. Address requests to Haydn Evans.) ★★★

4 A's REACTIONS

(Continued from page 40)

". . . It isn't reasonable to expect an overnight reversal of a trend which has gathered such momentum, but an agreement among so large and influential a segment of the agency field cannot help but aid stations and networks in an effort to hold to the letter of rate cards and policies in all the areas under discussion. . . ." ***John H. Bachem, Gen. Mgr. Du Mont Tv Net.***

"These problems are best handled by industry associations, rather than by individual reps, who alone cannot establish rate practices. The SRA Rate Committee is working on it. If all the reps can be gotten to think along the same line, then something might be done. The 4 A agencies are usually reasonable. But when some agencies get away from the straight and narrow, others want the same special deal. Something like these recommendations is needed from time to time as a reminder that we take stock." ***Adam J. Young, Jr., Pres. Adam J. Young, Jr., Inc. and Pres. SRA.***

". . . Adherence to these rules should be easy for the great majority of advertisers, their agencies and for broadcasters. As is to be expected, I am most interested in the section on rates. I am encouraged to see this stand against secret practices but I feel that on this point the Association might have been more positive in its approach. Here the burden of proof performance lies with the broadcaster. I think that a few agencies often not only encourage but foster undesirable rate practices. . . ." ***Roger W. Clipp, Gen. Mgr. WFIL, Philadelphia***

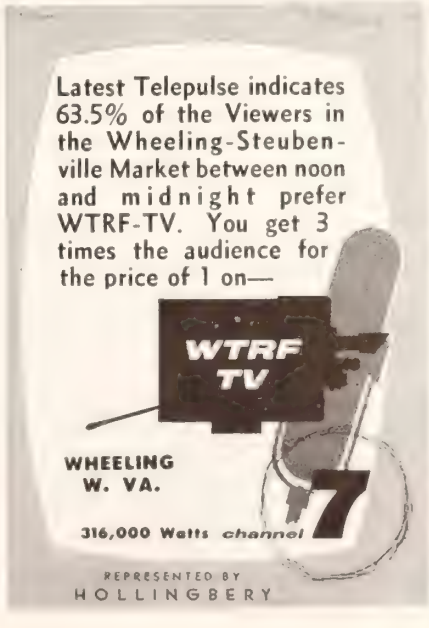
"While most agencies want to conduct their business decently, there are some which are naturally chiselers, and others which try hard to squeeze every bit of juice out of the lemon for their clients. On the whole, the recommendations should have a beneficial effect. Weak stations, especially, can find them helpful. For they can cite the 4 A code in discussions with agencies and advertisers that seek to depart from good practices." ***John E. Harrington, Partner, Harrington, Righter & Parsons.***

"The 4 A statement is a most laudatory document. The SRA Rate Committee feels, however, that the most significant problem has been completely overlooked—that of the national advertiser who attempts to buy radio time at local rates. There can be no criticism of either advertiser or agency for trying to get the best possible value. It is rather a question of using dollars to pressure stations into quoting improper prices. The only ultimate solution is for the 4 A's to take a stand against attempts of national advertisers to get local rates. And it is basically up to the stations to eliminate the multiple rate system. Everyone suffers from this evil: The station's product is cheapened, and the agency endangers its control of accounts and commissions." ***Robert Eastman, Exec. V.P. John Blair & Co. & Chrmn. SRA Rate Committee.***

". . . It is almost universally testified to by agency people that merchandising aid by stations rarely enters into decisions on station buying. It is only after the purchase that merchandising help is inquired into and sought. Furthermore, it is widely known that with all media, merchandising is longer on promise than it is on performance. . . . Many large advertisers look askance at money spent by stations on merchandising, with the feeling that the station's object should be to provide audience, not products. . . . The wide dissemination and universal approval of the 4 A statement is bound to correct the operations that now represent something less than good media practice. . . . Now that the 4 A's has dealt with these touchy subjects . . . can they promulgate the truth on identical local and national rates? Where the local rate is lower, the agencies are in some cases subjected to annoying arguments and work. The stations having the same national and local rates win agencies' applause. And cooperative advertising, with its widely known weak morals, might be dealt with in the same forthright manner." ***T. F. Flanagan, Mg. Dir. SRA.***

"The recommendations serve the excellent purpose of setting up standards. We do not object, of course, to the usual request for normal merchandising support, but some requests are far out of line. I intend to read the document to our men at our regular weekly meeting. Each of our 26 salesmen should be supplied with a set of the recommendations for use at agencies. They may help in cases where agency requests are unreasonable. Agencies that further the trend toward the use of co-op advertising, so that the client can benefit from getting the local rate, might keep in mind that that co-op money comes, by and large, out of national spot. In the long run the agencies are hurting themselves." ***Frank W. Miller, Sr. Chrmn. of Bd. Headley-Reed Co.***

"All rates should be published. There is nothing wrong with merchandising, which can be of help in obtaining business. It is



She speaks Spanish·
reads Spanish·
listens to Spanish radio·
but, BUYS AMERICAN!



She's one of over 900,000 Spanish-speaking Mexican-Americans in the Texas Spanish Language Network coverage area. These Mexican-Americans have been buying American products, with emphasis on products that are brought to their attention through Spanish Language radio.

TEXAS SPANISH
LANGUAGE NETWORK

KIWW *San Antonio* · XEO-XEOR *Rio Grande Valley* · XEJ *El Paso*

Represented nationally by
NATIONAL TIMES SALES
New York • Chicago
HARLAN G. OAKES & ASSOC.
Los Angeles • San Francisco

the extra effort and expense sometimes demanded that is the difficulty, for the station cannot possibly do the same kind of job for all advertisers. I am happy to say that we have little pressure exerted by agencies. Occasionally there is an effort to get local rates for national accounts. The trend toward the single rate is a hopeful sign for an ultimate solution of this problem." ***Russel Walker, V.P. John E. Pearson Co.***

". . . I feel that the means and language which this Committee has used to present this problem may not remedy the situation it has pointed out as much as it would tend to cause an acceleration of the very forces and factors it is ostensibly trying to curb. I feel that the statement on rates was somewhat incomplete and that it did not propose a conclusive remedy. On the one hand the agencies are encouraged to seek the lowest rate available for any class of advertising without any regard for the possible value delivered in exchange for those rates, while on the other hand the Committee has simply sought to legitimatize rate deals by insisting that they be published. . . . The rate paragraph has implicitly put advertisers on notice that lower rates are obtainable . . . from the majority of broadcasters. Thus, the major effect of the rate paragraph becomes one of branding broadcasting as the medium which is selling itself on the single standard of price. This situation has been aided and abetted on the agency-advertiser level. . . . It is my belief that the solution of this problem will not come as a result of two simple statements regarding rates in the AAAA report, purporting to wish that the situation would go away. . . . The Phil. R&TvB Assoc. has studied the question. Our belief is that 'All efforts at a solution of the rate problem must be based on confidence and faith in the medium and in each other based on the knowledge of what we have in the way of a product.' We have a good product to sell—we do not have to use the 'deal' to replace program development, efficient management, promotion and salesmanship." ***Wm. B. Caskey, V.P., Gen. Mgr. WPEN, Phila.***

". . . In today's situation, we believe that the agencies have a responsibility not to encourage stations to sell off rate, nor to play one station against another in an effort to force special rate concessions. These important matters were left out of the rate section of the AAAA release, and should be defined in the same manner as were the specific objections to current practices in merchandising and publicity. We further suggest that the AAAA establish a committee on ethics which would release to all members examples of agencies who deliberately practice rate cutting, insist upon use of copy in poor taste, and make excessive demands for free service from stations. If agencies indulging in such unethical practices are held up to the light of industry scorn, such practices will become less prevalent." ***Bill Maillefert, Sls. Mgr. Edw. Petry.*** ★ ★ ★

SPONSOR ASKS

(*Continued from page* 89)

ply good programing without commercials. But can this box office offer entertainment good enough to lure viewers away from the free program on another channel? Can this box office in the home take the place of going to the neighborhood theater or local sports event and leaving home problems behind?

What entertainment can subscription tv offer that sponsors can't? When the viewer is at the point of deciding whether he is going to pay $1.00 to see Subscription Movie X or see sponsored Show Y on another channel for free, then the entertainment values come into play. If fee tv presents *Moby Dick* for $1.25, the sponsor may say, "O.K. We'll give them *Gone With the Wind* free of charge."

Subscription tv, in order to go over, will have to offer top entertainment to viewers. But will it be able to compete with what the audience has been getting free of charge?

When they must pay for some of their entertainment, there is the happy possibility that home viewers may "rediscover" commercials, regard them with new appreciation as the means of receiving free entertainment.

Even if subscription tv should succeed and grow so big that it does away with commercially sponsored video, you still can't lose the sponsor because the sponsor will find some way to compete and present better spectacles.

In any event, if fee tv does go over with a bang, you can rest assured that it will be one of the biggest operations in the world because every ad agency man will be in it—with a box-top deal.



"KRIZ Phoenix advertised these dresses as cut to almost nothing."

Newsmakers in advertising



Raymond Nelson *is closing his own advertising agency to join Television Bureau of Advertising as national spot sales director. He's second recent appointment to TvB staff, follows by a fortnight naming of Dr. Leon Arons as research director. Nelson is broadcast media veteran, was one time production manager at NBC, supervisor of tv at Mutual in tv's infancy, produced and sold first half-hour tv show (Tintex Show) to be sponsored. In 1944 he built, sold first "spectacular" Du Mont's* Boys from Boise *(two hours long.)*



Maurice H. Needham *is one of country's few agency executives to give employees and public complete financial details of his operation. At annual meeting of Needham, Louis & Broby Inc. employees, he said agency's billing for year ending November 1954 was $28,933,000, an increase of $4.4 million over 1953. Net profit, he disclosed, was $303,400 compared with $221,600 year before. New figure represents about 1% of gross billings. Agency is entirely owned by 170 employee-stockholders. Agency's 1954 radio-tv billing: About $12 million.*



John B. Poor, *v.p. & general counsel of General Teleradio Inc., is newly elected executive vice president of MBS. Poor will retain vice presidency of General Teleradio in his new post, which will be "the administration of Mutual network activities," according to Thomas F. O'Neil, president. He's expected to become acting head of network when O'Neil is not in New York. Poor joined General Teleradio in 1952 following an association with the law firm of Dalton & Poor, Boston. He's a Harvard man, is married and has five children.*



Henry Schachte, *senior vice president of Bryan Houston Inc. and member of* SPONSOR's *All Media Advisory Board, has received a citation from the Advertising Research Foundation for "outstanding leadership of and distinguished service to" ARF. Schachte has been ARF board member since January 1952, served as chairman during 1953. He continues to serve as an ARF director. The citation was presented to Schachte by Edgar Kobak, ARF president, on behalf of the organization's board of directors.*



When that 1 buy is WJAC-TV, Johnstown, you not only steer your way into the rich Johnstown area, but you coast right into the Pittsburgh and Altoona markets, as well!

Latest Hoopers show WJAC-TV:

FIRST in Johnstown
(a 2-Station market)
SECOND in Pittsburgh
(a 3-station market)
FIRST in Altoona
(a 2-Station market)

Smooth the way for more sales with the 1 buy that covers 3 . . .

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

Get full details from your KATZ man!

National products get best results . . .



CASH REGISTERS RING RESULTS

Product labels mailed in by housewives playing for cash prizes, play a merry tune of profitable advertising wherever kash box has been used.

- NATIONAL PRODUCTS USING KASH BOX on KGA immediately following highest rated Don McNeil's Breakfast Club . . . will force sales throughout the hard to sell Inland Empire by using radio time, plus free newspaper tie-ins and display space in 68 IGA Super Markets. Your products are bound to move.
- BONUS IMPACT . . . KGA's 50,000 WATTS. The only 50 kilowatt radio in the nation's fastest growing market . . . command's listeners everywhere . . . give's buyers the lowest cost-per-thousand.

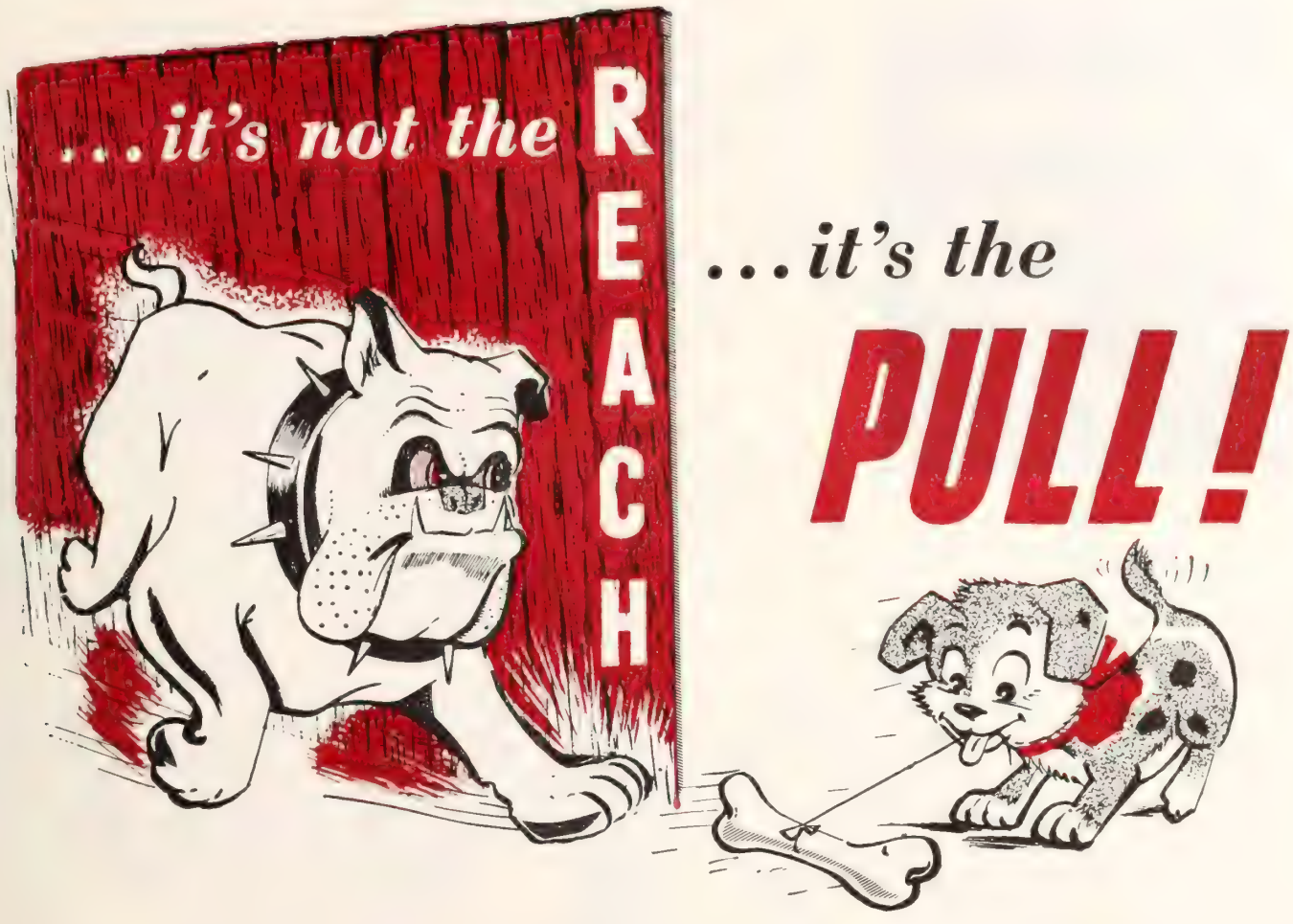


Represented by:
Venard, Rintoul and McConnell
Chicago - New York - San Francisco - Los Angeles

KGA ABC Affiliate

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. . . it's the PULL!

KARK pulls 18 "firsts" among 24 morning quarter hours— 3 times as many as all other Little Rock stations combined! —as reported by the March 1954 PULSE Area Study

Your sales pitch, no matter how persuading, can't convince anybody who doesn't hear it. So why blow your budget on bigger signals that reach more dead sets? The station that pulls the biggest bonafide audience in the Little Rock market, the station actually listened to most, is KARK. The proof of the pulling is in the rating. And PULSE rates KARK tops — morning, afternoon and evening — 66 quarter hour "firsts" out of 72.

Why such popularity? For one thing, KARK is a habit—and a good one—with Little Rock listeners. Dials have been fixed on 920 since 1948. Furthermore KARK programming includes the best of NBC.

It's program popularity and proved listenership like this, rather than power alone, that attracts customers for you . . . or to put it another way, *it's not the reach—it's the PULL!*

Advertise where people listen most, where the cost is low—on KARK!

kark

920 KILOCYCLES 5000 WATTS
LITTLE ROCK, ARKANSAS

ARKANSAS' PREFERRED STATION

NBC

SEE YOUR PETRY MAN TODAY

EDWARD PETRY AND CO. INC.



TvB progress

The Television Bureau of Advertising is making tracks—fast. It has already launched important research projects which the advertiser and agency will receive eagerly once they are off the statistical griddle.

As an example of things to come, the TvB has signed with A. C. Nielsen for a study of television viewing in homes which own washing machines. The objective: to show why manufacturers of sudsless detergents for washing machines can't afford to stay out of tv. Newspapers today get the biggest gob of sudsless business, a situation TvB is determined to change.

TvB has won wide support among broadcasters (latest count at presstime: 70-plus stations and first-year budget of over $400,000). CBS is the first network to join. And John Blair & Co. recently became the first representative member.

The John Blair decision to support TvB has considerable significance in light of the initial desire of many reps for a promotion bureau geared 100% to sell spot. TvB has been organized to give each of the three branches of the medium—spot, network and local—its own sales force. This has undoubtedly reassured Blair that its membership dues will provide direct support for expansion of spot business. It's to be hoped other reps, other networks, and film syndicators as well, will become members. SPONSOR, which advocated establishment of a tv promotion bureau as far back as February 1953, feels that the advertiser as well as the industry will gain from solid growth of TvB.

* * *

Let's get basic

The major printed media (newspapers, magazines, billboards and carcards) have lived and prospered by their circulation statistics. Over the years this has simplified existence for agency media men, who could start with a basis of given circulation and go on from there.

Not so with radio and television. Long ago the air media unwittingly made basic such complexities as "sets-in-use" and "share-of-audience." While the value of this research data is undeniable as a starting point in evaluating radio and television's place in advertising appropriations, it leaves much to be desired.

In 1955 radio and television broadcasters will do well to concentrate on the task of making circulation basic.

By circulation we mean the number of sets in workable order within the individual listening or viewer area, their disposition in the home and other factors that are roughly comparable to the circulation information on which the Chicago *Tribune* or the New York *Daily News* thrive. We'd also like to make basic such national radio intelligence as the average number-of-hours-of-radio-listening in all radio homes, in tv homes, in automobiles — broken down by some three or four periods during the day.

If radio and television sources will agree to foster and stick by some simple yet logical yardsticks (we suggest, in addition to the aforementioned, a coverage map made by each station in conformity with standard specifications), we believe that media directors, ad managers, account men and time buyers will express their gratitude in tangible fashion.

The NARTB is on the right track with its in-the-works tv set count. This count can't come too soon, for today there are no less than three conflicting trade paper tallies of an unofficial nature augmented by many compiled by large advertising agencies from outdated estimates. This chaos is typical in the history of radio and tv, but can be remedied by an official industry count that advertisers and agencies will welcome.

* * *

Toast to radio

Lincoln-Mercury, Kenyon & Eckhardt and Ed Sullivan performed a service to radio in presenting their "Cavalcade of Radio" on a recent *Toast of the Town* telecast. They not only dramatized the medium's history before a nationwide CBS TV audience: they also served to remind advertisers and agencies of the dynamic values inherent in the aural medium which are too often overlooked today.

Essentially the Ed Sullivan show took a backward look at radio from the 1920's through the mid-1930's. Now we'd like to see someone dramatize radio as it is today. Radio is so natural a part of living, it tends to be taken for granted. But tangible benefits in building stronger listening habits, greater excitement values, can accrue for the industry if it merchandises itself to the public more consistently. We say take a cue from Hollywood which has learned to use tv promotion—and radio too—increasingly.

Applause

Keeper of the Code

Every industry has its stalwarts—those few unpaid industry-minded men who pave the way and do the rough chores so all may benefit.

The radio and television broadcasters, more than most, have needed unselfish service. The names of those who provide it are well-known and none with greater respect and affection than John E. Fetzer, outgoing Chairman of the Tv Code Review Board.

A big, quiet, self-effacing man, John Fetzer makes himself heard only when there is a problem that calls for a prompt constructive action. Then he's heard from plenty.

At the recent meeting of the NARTB Board the tv Directors gave him a handsomely-bound copy of the tv Code containing this inscription:

"To John E. Fetzer who served as Chairman of the Television Code Review Board from 1952 to 1956 in recognition of selfless service to the nation's television broadcasters and to the audience they serve."

John Fetzer's acceptance was short and typical. "Let's call this an award not to a man, but to an ideal."



BROAD COVERAGE

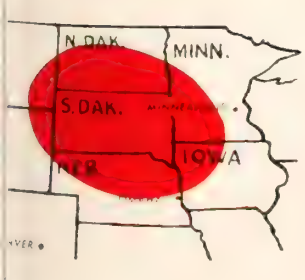
in the land where *radio* reigns

Taking the measure of big Aggie is a man-sized job. It's a big figure to work with. For Big Aggie Land is a land of 190 counties in parts of 5 states in the great Upper Missouri Valley — Minnesota, the Dakotas, Nebraska and Iowa.

WNAX-570 strides the length and breadth of Big Aggie Land. Plays a far bigger role in the lives of the 670,000 families in this area than any other medium. (To most of these families TV simply means Taint-Visible.)

Yes, this is the land where radio reigns . . . morning, noon and night. And WNAX-570, the Big Aggie Station, is radio in prosperous Big Aggie Land.

Whatever media you buy in other lands, there is only one low-cost, high-return way to sell the 670,000 families in the great Upper Missouri Valley. WNAX-570.



BIG AGGIE LAND:
Where 80% of the homes hear WNAX-570 from 3 to 7 times a week.



WNAX-570

Yankton, South Dakota

A Cowles station. Under the same management as KVTV Channel 9, Sioux City, Iowa.
Don D. Sullivan, Advertising Director.

Ask your Katz man. *CBS Radio*



First in Houston with TV Experience...Over 500 Man-Years

The Golden Gulf Coast Market has been sold on KPRC-TV ever since it made Houston's first telecast in 1949.

Today's excellence in market-wise programming, production, promotion, and engineering is the result of these years of experience. KPRC-TV remains first in the eyes of Gulf Coast viewers . . . mornings . . . afternoons . . . evenings . . . all the time, and over 500 man-years of experience is the priceless ingredient that makes it so.

KPRC-TV

Channel 2 Houston

JACK HARRIS,
Vice President and General Manager

Nationally Represented by
EDWARD PETRY & CO.

FIRST IN TV EXPERIENCE WITH OVER 500 MAN-YEARS

11-54
MM 3 MEDGES
C-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

he magazine radio and tv advertisers use

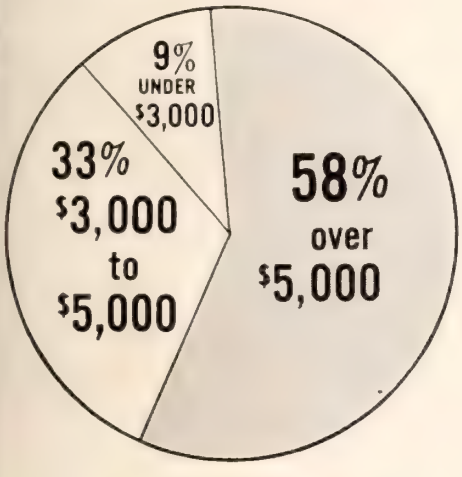
SPONSOR

21 FEBRUARY 1955

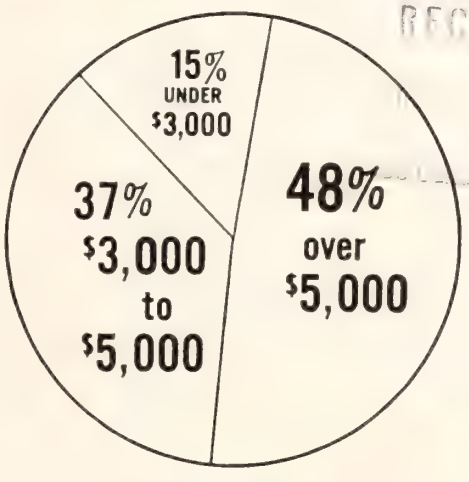
50¢ per copy • $8 per year

PRESTIGE?

3% of W-I-T-H's audience have incomes of $5,000 or more!



W-I-T-H's audience
by income groups



Audience of
Network Station A
by income groups

Just about everybody in the business knows at WITH has the biggest listening audience Baltimore City and Baltimore County. They now, too, that WITH provides the lowest ost-per-thousand listeners of any station in own.

But there's a lot of talk about the quality of his audience. The A. C. Nielsen Company has ecently made a survey which shows the com- osition of the listening audience for WITH and he other Baltimore station. The other station a powerful network outlet.

The upper group—families with incomes of $5,000 a year or more—make up 58% of the total WITH audience. Only 48% of the network's audience is in this group. In the middle group—incomes from 3 to 5 thousand dollars a year—WITH has 33%, the network 37%. In the lower group—under $3,000 a year—WITH has 9%, the network 15%.

So don't worry about "prestige" when you're buying radio time in Baltimore. WITH gives you all the "prestige" you need. Ask your Forjoe man!

—in Baltimore **WITH**

TOM TINSLEY, *President*

REPRESENTED BY FORJOE & CO.

PLOTKIN MEMO: WHAT IT MEANS
page 29

Radio's morning men draw the ladies to Slenderella
page 32

Are tv commercials getting talent-lazy?
page 34

TV TEST: REPORT 1
page 36

Should national advertisers get local radio rates?
page 38

Coca-Cola's new ad look
page 40

Should you redesign your package for color tv?
page 42



ESSO STANDARD OIL COMPANY

Traditionally in the Public Confidence . . .

Esso products are taken for granted by American motorists. It's the public's way of expressing complete confidence in Esso service and products. In many respects, this is a high form of tribute paid to Esso's men of science. Petroleum scientists and skilled laboratory technicians, assisted by the most modern scientific equipment, search out the answers to problem-free motoring and improved car performance. Havens & Martin, Inc., Stations have their specialists, too, devoted to turning ideas into sales for advertisers on WMBG-WCOD-WTVR. Programming research and vigorous imagination, tested by audience reaction, have built up a large and responsive following throughout Virginia on Richmond's only complete broadcasting institution, WMBG-AM, WCOD-FM and WTVR-TV. Join with confidence the First Stations of Virginia for your advertising needs in one of the South's richest areas.

PIONEER NBC OUTLETS FOR VIRGINIA'S FIRST MARKET

WMBG AM WCOD FM WTVR TV

MAXIMUM POWER 100,000 WATTS • MAXIMUM HEIGHT 1049 FEET

WTVR Represented Nationally by BLAIR TV, INC.
WMBG Represented Nationally by THE BOLLING CO.



REPORT TO SPONSORS
21 FEBRUARY 1955

Industry braced against Congress

Led by CBS president Frank Stanton, 27 CBS TV affiliates in 22 states last week promised fight to the finish on any Congressional move to adopt broadcasting recommendations submitted to Senate Commerce Committee by Harold M. Plotkin, ex-committee counsel for Democrats. Affiliates said Plotkin proposals would jeopardize tv's "most popular live entertainment and public service programs. . . ." Last Thursday Senate Commerce Committee's Republican counsel, former FCC commissioner Robert F. Jones, was to have turned in his report. (See story on Plotkin memo, page 29.)

--SR--

FCC to look at fee tv plans

Even though FCC last week asked for comments on subscription television, that doesn't mean Commission will ever authorize any type of "toll tv" service. FCC asked for comments from anyone interested in subject, but first asked petitioners to explain why they believe FCC has legal authority to authorize and regulate subscription television. FCC turned down bids for case-to-case approval of fee tv systems. (SPONSOR asked various sources if there can be peaceful co-existence between subscription tv and commercial video; for reactions, see SPONSOR Asks, 7 February 1955, page 88.)

-SR-

NARTB unit hits 'bait' pitches

NARTB's Standards of Practice Committee last week adopted resolution unanimously condemning "bait & switch" advertising "as an ugly practice." Committee chairman is Walter Wagstaff, KIDO, Boise.

SR-

Schweppes adds spot radio

Over 25% of Schweppes budget now goes into spot radio. Campaign built around bearded Commander Whitehead has been translated successfully from print to radio. Here's pattern: Schweppes attracts attention with 2 or 3 large newspaper ads, follows with 3 or 4 weeks of radio at frequency of 50 to 100 announcements weekly. Radio tapers off during next 8 weeks to 20 or 30 weekly. Second radio barrage is usually 50% of intensity of first. Agency is Ogilvy, Benson & Mather.

SR-

Vitapix signs WGN-TV, others

Vitapix has completed Chicago affiliation agreement, elected 5 other outlets to membership. WGN-TV got membership for Chicago. Other new members: WXEL, Cleveland; WGBS-TV, Fort Lauderdale; WSPD-TV, Toledo (all 3 Storer stations); WGAL-TV, Lancaster; WMCT, Memphis. Vitapix membership now totals 57—only 3 short of announced goal. Newest members of Board: George B. Storer Jr., Ed Hall, Clair McCollough.

--SR--

'Visual' item uses 95% radio

Glamorene is still "visual" product which likes radio (see article SPONSOR 15 November). In 1955 95% of firm's budget will be radio, including Godfrey morning show on CBS Radio and new spot radio campaign starting 21 February. Glamorene, a rug cleaner, will be sold via minute participations in women's shows on 200 stations.

SPONSOR Volume 9 No. 4, 21 February 1955. Published bi-weekly by SPONSOR Publications Inc. at 1140 Fifth Ave. Baltimore 12, Md. Executive, Editorial, Advertising, Circulation Offices: 40 E. 49th St. New York 17. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore, Md., under Act of Mar. 1879.

REPORT TO SPONSORS for 21 February 1955

KBS stations get 14.3 rating avg.

Average rating of 14.3 with 54% share of audience is what sponsors can expect Keystone Broadcasting System stations to deliver, based on survey made in small and medium-sized towns by large advertising agency for one of its clients. Agency hired research firm of Gould, Gleiss & Benn to make survey because national rating services didn't have large enough sample of KBS markets. In single-station markets (76% of 800-plus KBS outlets are only station in town), average rating was 19.1 with 68% share of audience. All survey stations were located within television areas.

-SR-

'Entertainment': $30,000 weekly

WABC-TV, New York, will spend more than $30,000 weekly for its new "Entertainment" show, to debut next week. Program will run 2½ hours daily, 5 days weekly, will feature Tom Poston, Bob Carroll, Marion Colby, 12-piece Ray McKinley Orchestra, others. Four advertisers have signed so far for participations in show, to be aired 12:30-3:00 p.m. They include Wise Potato Chips, Simplicity Patterns, Brown & Williamson (Raleigh), Chef-Boy-Ar-Dee.

-SR-

Hoag-Blair to rep KFEL-TV

Hoag-Blair Inc.'s representation of KFEL-TV, Denver, signed recently, marks modification of firm's 5-month-old policy of representing medium to small-sized stations. KFEL-TV had been repped by Blair Tv; it's now planned Blair Tv will rep stations in top 24 markets. Hoag-Blair will concentrate on those in 25th to 100th markets (with from 100,000 to 350,000 tv sets in market).

-SR-

Video tape to be tested

Installation of video tape recording equipment for field testing is under way at NBC, N.Y. Dr. E. W. Engstrom, executive v.p. of research and engineering for RCA, told SPONSOR testing will probably be completed by fall; equipment may be ready for tv market early in 1956. First stage will be to equip West Coast studios for purpose of replacing present kine system. Competitor Bing Crosby Enterprises, Inc., claims it is ahead of RCA in developmental work.

-SR-

Related selling radio plan

NBC radio O&O stations are due to unveil this week "RISE"—Related Items Sales Effect—to advertisers. Two different but related advertisers (soup and crackers, for instance) each buy announcement schedule at regular card rates. But by "selling" both products in each commercial, advertisers get double exposure.

-SR-

New England radio survey

Determination of radio stations to sell hard in 1955 evinced by action of 23 radio stations represented by Kettell-Carter, Boston. Stations voted to name committee to study possibilities of New England-wide audience survey. SPONSOR's All-Media Evaluation Study suggested idea for survey to stations.

-SR-

Guild buying W-B's shorts

Between 175 and 200 Warner Bros. motion picture short subjects may be bought by Guild Films Inc., marking first time Warner Bros. has sold any of its theatrical product to television. Deal was to have been finalized last week, was made through William Morris Agency.

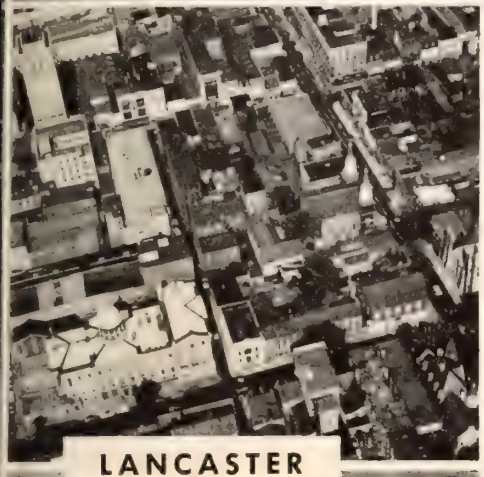
(Sponsor Reports continues page 127)

bird's-eye views of a 5,000,000,000 prospect for you



HARRISBURG



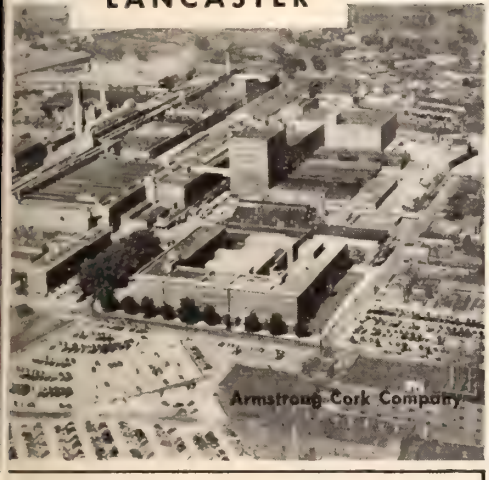


LANCASTER

These five important metropolitan areas *plus* countless industrially rich cities and towns make this vast WGAL-TV market area a multi-billionaire prospect for your advertising dollar. Use WGAL-TV to reach three and a quarter million people with an effective buying income of $5 billion. Share in the almost $3 billion they spend for retail goods annually.



YORK





LEBANON



Channel 8—Mighty Market Place

Harrisburg	Reading
York	Lebanon
Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown





WGAL-TV

Lancaster, Pa.

NBC • CBS • DuMont

STEINMAN STATION

Clair McCollough, Pres.

Representatives

MEEKER TV, Inc.

New York — Chicago

Los Angeles — San Francisco



READING



advertisers use

SPONSOR

Volume 9 Number 4
21 February 1955

ARTICLES

The Plotkin Memo

Much-talked of report to the Senate Commerce Committee proposes revolution in network operation, is the opening gun in what looks like radio-tv's year of probes. Here are the implications for admen **29**

Radio's morning men draw ladies to Slenderella

Fast-growing slenderizing chain was an all-newspaper advertiser till it tested radio in October 1953. Now 50% of the budget goes to spot am. Male personalities on morning chatter and d.j. shows do the commercial honors **32**

Are tv commercials getting talent-lazy?

The best commercial message in the world can go down the drain if it's delivered by the wrong announcer, warns BBDO v.p. Art Bellaire. This is the third and final article in his series on creative laziness **34**

B&M bean results: sales rise as trade stocks

First results of the tv test for B&M beans and brown bread show a sharp increase in sales of beans due to advance stocking by grocery trade; but brown bread moved ahead only slightly, needs consumer demand to force sales **36**

Local radio rates: who should get them?

A growing number of national advertisers are seeking to get local rates in their spot radio campaigns; many argue that the nature of their business warrants such rates. Many feel this is a trend which might undermine the effectiveness of radio advertising **38**

Coke's new look

Giant of the soft drink industry maintains $5,000,000 tv-radio budget, revamps long-standing copy approach to meet rising competition **40**

Should you redesign your package for color tv?

Will your package show up to good advantage on color tv? If not, should it be redesigned? The consensus of the experts is "No" if you are otherwise satisfied with it. Here are tips on achieving top impact in color **42**

What admen think of direct mail from stations

Direct mail has high casualty rate, must be visually attractive, brief and newsworthy to compete for busy adman's attention **44**

COMING

1955 SUMMER SELLING SECTION

In this, its seventh annual summer selling section, SPONSOR presents solid reasons why advertisers may find it advantageous to use the hot weather air, on both the network and local levels **7 Mar.**

B&M beans' tv test: Part III

SPONSOR will continue to report the results of this single-market six-month tv test as they happen. Both bean and brown bread sales rose on first lap **7 Mar.**

DEPARTMENTS

AGENCY AD LIBS
49TH & MADISON
TIMEBUYERS
NEW & RENEW
MR. SPONSOR, Emanuel Katz
SPONSOR BACKSTAGE
SPONSOR ASKS
TOP 20 TV FILM SHOWS
P. S.
AGENCY PROFILE, Myron L. Broun
ROUND-UP
TV RESULTS
NEW TV STATIONS
RADIO COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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KTHS (LITTLE ROCK)

FIRES UP FOR *Ash Flat*, TOO!



WHEN you use 50,000-watt KTHS (Basic CBS) you reach a tremendous lot *more* than the Little Rock Trading Area. You also cover thousands of farms — hundreds of Arkansas towns and hamlets . . .

Take Ash Flat (Ark.) for example. A. F.'s population is only 265 souls — but you'd have to multiply that nearly 12,800 times to visualize the interference-free daytime coverage of KTHS!

When you use radio in Arkansas, really *use* it! The Branham Company has all the facts.



The Station KTHS daytime primary (0.5MV/M) area has a population of 1,002,758 people, of whom over 100,000 do not receive primary daytime service from any other radio station . . . Our interference-free daytime coverage area has a population of 3,372,433.

KTHS 50,000 Watts CBS Radio

BROADCASTING FROM

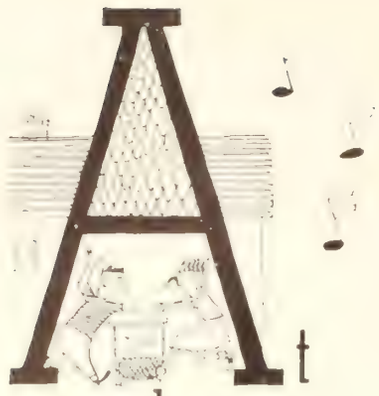
LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

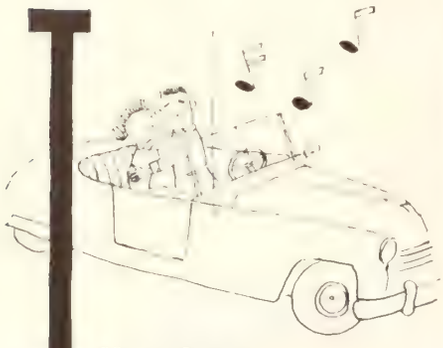
Henry Clay, Executive Vice President

B. G. Robertson, General Manager



At home...

more radios are tuned to KSDO than any other station . . . HOOPER.



In cars...

more radios are tuned to KSDO than any other station . . PULSE.



Outdoors...

more radios are tuned to KSDO than any other station.

Let us show you why KSDO is your best buy in San Diego.



AGENCY AD LIBS



by Bob Foreman

Needed: data on how show affects commercial

In the media department of every advertising agency are men and women to whom it is second nature to select publications with editorial climate that is appropriate to whatever product is under consideration. These folks daily see to it that the chemise ads don't get into *Sports Illustrated* and the razor blade copy is kept out of *Mademoiselle.*

Some of their problems in media selection, however, are a bit more abstruse. They may for one good reason or another pick this book with a dual audience or that one with specific youth appeal or another for its particular income group or still another for the editorial content of a certain section. Reasons such as these make the mere factor of the cost-of-reaching readers less than the only criterion in media selection. In fact, in many cases a higher priced medium (lower in circulation) gets the order over the bigger books.

This lengthy preface may seem irrelevant to a magazine titled SPONSOR but it was elaborated upon simply because I wish to point out that what is definitely second nature to print buyers is far from the order of the day with buyers of programing. Which, in my opinion, is far from right.

One of the causes for so little (if any) consideration being expended on fitting the type of show to the type of product sponsoring the epic is that we in broadcast media have *practically no statistical data* upon which to base our decisions. Thus we must fly by the seat of our pants. Or by what we hope the Chairman of the Board and/or his wife like.

To my knowledge only the sketchiest of research has been devoted to the subject of what programs have what effect on what commercials. In my own lumbering way, I've tried, and, I must admit, without tangible results, to fashion some kind of test to determine, for example, if a food product spotted within a whodunit does as well as the same middle commercial might do, centered, say, within a situation comedy. And I'd like to know if the more melodramatic programs in an anthology series do any appreciable harm (or good) to the copy they surround.

Certainly the two highly gripping media of radio and tv must offer some range of values to an advertiser, apart from

(*Please turn to page* 60)

WKY-TV proudly hoists its record of CONTINUING DOMINANCE!

IN 30 OKLAHOMA COUNTIES (Nov. '54)

AREA PULSE reveals

DAYTIME

WKY-TV wins 41 of 44

average* daytime quarter-hours!

Sta. "B" wins 1 of 44 average* daytime quarter-hours.

(7 a.m.-5:45 p.m., Mon. thru Fri.) (Two quarter-hour ties)

NIGHTIME

WKY-TV wins 158 of 164

night-time quarter-hours!**

Sta. "B" wins 4 of 164 night-time** quarter-hours!

(6 p.m.-11:45 p.m., Mon. thru Sat.; 6 p.m.-10:45 p.m. Sun) (Two quarter-hour ties)

In 30 County Area
PULSE* reveals
49 of top 50 shows
are on WKY-TV
*Nov. '54

In Oklahoma City
PULSE* reveals
43 of top 50 shows
are on WKY-TV
*Oct. 8-14, '54

In Oklahoma City
HOOPER* reveals
48 of top 50 shows
are on WKY-TV
*Oct. 13-19, '54

In Oklahoma City
ARB* reveals
48 of top 50 shows
are on WKY-TV
*Oct. 21-27, '54

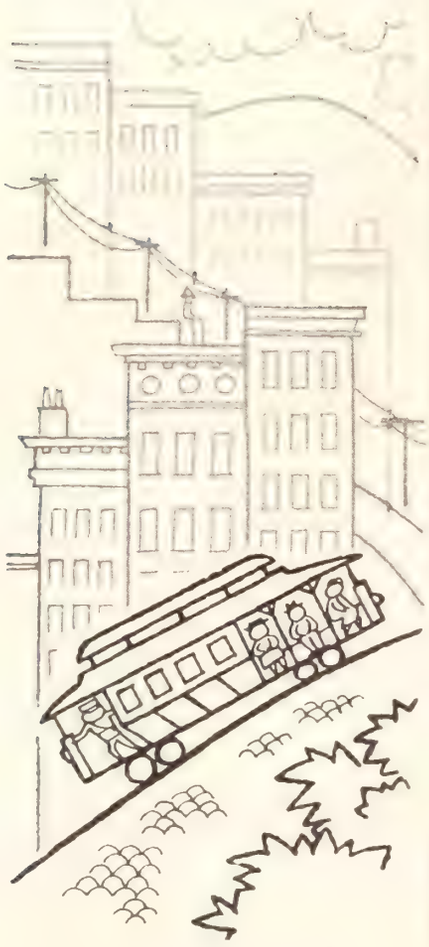
	WKY-TV	Sta. "B"
*DAYTIME average quarter-hour rating (7 a.m.-5:45 p.m., Mon. thru Fri.)	10.7	6.1
**NIGHTTIME average quarter-hour rating (6 p.m.-11:45 p.m., Mon. thru Sat., 6 p.m.-10:45 p.m. Sun.)	27.8	14.7

Owned and Operated by
The Oklahoma Publishing Co.
The Daily Oklahoman
Oklahoma City Times
The Farmer-Stockman
WKY Radio
Represented by
The Katz Agency, Inc.

Channel 4
WKY-TV
NBC
ABC
OKLAHOMA CITY
©

The Nation's FIRST COLOR TV STATION

to cover the
SAN FRANCISCO
Bay area...



. . . use one of
America's **2**
GREAT *independents!*

KYA

The Personality Station
. . . 1260 k. c.

NEW YORK OFFICE:
John Barry, 28 W. 44th St.
[illegible]

CHICAGO OFFICE:
George Clark, 360 N. Michigan
RAndolph [illegible]

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

RADIO-TV ADS

Your fine publication has come through again!

Your recent article and survey on trade paper advertising has proved most interesting, and you can be sure that everyone in our organization as well as the agency has thoroughly read both of the articles, "What time-buyers want in radio-tv ads" [13 December 1954]; "What agency and client readers want in radio-tv ads" [27 December 1954].

Perhaps because we came through with flying colors, we think it is a great series, but at any rate, your staff deserves a gold star for their work.

MARION ANNENBERG
Promotion Director, WDSU-TV
New Orleans

4 A's RECOMMENDATIONS

We, at WOR—WOR-TV, feel that the Committee on Broadcast Media for the A.A.A.A. did a great job and they have made a big step in the right direction. What they suggest is good for the advertiser and what is good for the advertiser is good for the agency and the advertising medium.

We wish that they had made a further step. Whenever the recommendations say these practices "should not" or "shall not" obtain, why not make them "will not"?

I would like to suggest a case in point. It always takes two parties to make an argument, a sale, a marriage, a divorce and it takes two parties to consummate bad practices as well as good practices. Even as the 4 A's report found its way to my desk, so did a notation from one of our salesmen observing that one of the largest agencies in the city had just called a meeting of station representatives and New York station salesmen to request "special" merchandising to approximate 6,000 pieces of mail four times during the course of the campaign. A quick pencil shows that in our case

to cover the
NEW YORK
Metropolitan area...



. . . use one of
America's **2**
GREAT *independents!*

WINS
1010

50,000 watts . . .
. . . 24 hours a day

SAN FRANCISCO OFFICE:
Chuck Christianson, Hotel Fairmount
DOuglas [illegible]

CHICAGO OFFICE:
George Clark, 360 N. Michigan
RAndolph [illegible]

KLZ-TV IS THE UNDISPUTED LEADER

January 1955 TELEPULSE proves KLZ-TV is*

Overwhelmingly FIRST... morning — afternoon — night... has more weekday viewers than all other Denver television stations ***combined.***

IN DENVER

KLZ-TV has more competitive quarter-hour *firsts*—more half-hour program *firsts*—more full-hour program *firsts*—than all other Denver stations ***combined*** ... And ...

- **8 of the top 15 shows**
- **7 of the top 10 multiweekly shows**
- **All of the first 5 syndicated film shows**
- **Highest-rated news, weather, and sports shows**
- **Highest-rated multiweekly kids' program (yes, KLZ-TV-produced)**

The January ARB gives KLZ-TV the long edge, too ... FIRST, sign-on till noon — FIRST, noon till 6 pm — FIRST, 6 till 10 pm ... most competitive quarter-hour firsts — most half-hour program FIRSTS — most full-hour program FIRSTS.**

Any Way You LOOK at it, Channel 7 is Denver's Best Television Buy!

Take advantage of KLZ-TV's ***undisputed*** audience leadership

BUY KLZ-TV

Call a KATZ man or KLZ Television Sales Today.

**TELEPULSE — **AMERICAN RESEARCH BUREAU — nationally recognized broadcast audience research services*

Represented nationally by The Katz Agency

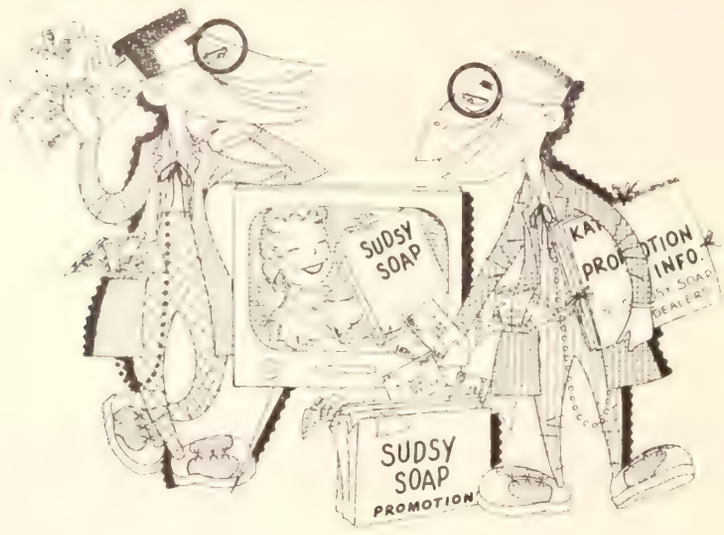
KLZ TV Channel 7 DENVER

Denver's Most Popular Television Station

CBS TELEVISION NETWORK

Denver's Highest-Powered Television Station

AFFILIATED WITH KLZ RADIO



"This merchandising is the MOST!"

"Man, this is a *real cool* promotion! When KATV does something . . . it's big!"

"Son, it's bigger than big! KATV is really on the ball when it comes to merchandising an advertiser's product . . . dealer aids, display material, reminders, letters, etc. . . . they flood 'em!"

"KATV merchandising programs are handled by real promotion people . . . no part-time squares . . . hep merchandisers only!"

"Man, you're in . . . when you advertise with KATV. You get the most, because KATV's got the most!"

For the *most* in Arkansas see:
BRUCE B. COMPTON
National Sales Mgr.

KATV

For the *most* in Arkansas see:
AVERY-KNODEL, INC.
National Reps

Channel 7

Studios in Pine Bluff & Little Rock
John Fugate, Manager
620 Beech Street
Little Rock, Arkansas

the station was being asked to spend 7½% of the gross cost of the campaign, after agency commission, for this "special" merchandising. Enough of these requests and we must raise our rates another 7½%, or cut the 7½% out of cost of programing or other costs of doing business. If we do it, we are not being fair to all of the rest of our advertisers. If we don't do it, we may los ethe business. I hope that the big agency in question —a member of the A.A.A.A.—reads the excellent report by the Committee on Broadcast Media for the A.A.A.A.

GORDON GRAY
Vice President
General Teleradio, Inc.
WOR•WOR-TV, New York

● Mr. Gray's letter refers to the 4 A's recommendations to agencies on their relationships with broadcasters. (See SPONSOR 24 January and 7 February.) For a statement this issue by 4 A's Fred Gamble on the subject of whether the 4 A's can "enforce" its recommendations see page 39.

TOAST TO RADIO

Your comment on the recent tv show "Toast of the Town" tribute (?) to radio seems to me to be somewhat different from the opinions of other critics who found the program rendered a disservice to radio. I can understand how you might favorably judge its effects in terms of "publicity" for one medium carried in another medium.

As you point out, it would have been better if the program had glanced slightly toward the future. But can't you put it stronger than that? How about suggesting that in planning such a program the writers at least take a look at the last five years in radio, and even slightly consider what's going on today?

There are radio personalities today playing to larger audiences than ever before. They are playing closer to these audiences in cities from coast-to-coast, in every field of entertainment, information, and public service. Radio is emerging as the "newest" medium for reaching out to everyone—everywhere.

From where I sit, I can't believe radio is about to fold. Maybe I'm living in a dream world—but please "Say it isn't so."

FRANK WOODRUFF
Director of Radio Promotion and Research
Free & Peters, New York

Television and the Iowa farmer:

More than half of Central Iowa's farm TV families have owned their television sets longer than two years, establishing them as key members of the WOI Television audience.



WOI-TV
IOWA STATE COLLEGE
5
AMES-DES MOINES

100,000 WATTS
CBS ABC DUMONT
REPRESENTED BY
WEED TELEVISION

WABC-T



ENTER

BRINGS BIG NIGH

LAUGHS with emcee Tom Poston, comedy "find" and an overnight sensation in the new Broadway hit "The Grand Prize."



SINGING AND DANCING by charmer Marion Colby, who was featured in Broadway's "The Pajama Game." Plus more stars every day!



SONGS by Bob Carroll, MGM recording star, equally good on the piano and guitar. Dances, too. Very talented fellow.



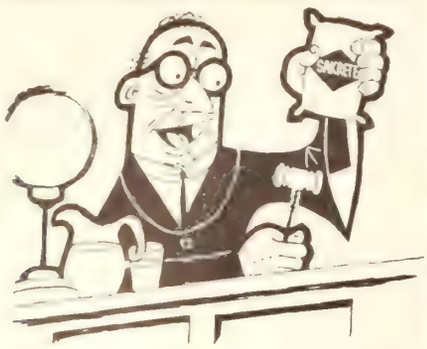
MUSIC by Ray McKinley and an orchestra with such "hep" people as Billy Butterfield, Tommy Howard, Bobby Christian.





rting next Monday, February 28th, at 12:30 P.M., ABC-TV upsets all the traditions of daytime TV and roduces a new show with new talent and a great v idea. The idea is that in the daytime, no less than night, people watch television for *fun* and entertain-nt. So we're giving them *fun* and entertainment . . . minutes of it *every* day . . . in a cheerful, tuneful, ent-full show called, of course, *Entertainment*, a 2½-hour extravaganza with all the excitement and glamour and variety of big night-time TV. In fact, we're so hipped on this *fun* idea, we're building our whole daytime schedule around it. No more chitchat, no more interviews, no more cooking classes. We're introducing a new fun-filled line-up of solid entertainment . . . especially *Entertainment*. We're sure a dandy time will be had by all, and most of all by the participating sponsors!

ABC-TV **CHANNEL 7** IN **NEW YORK**



HERE'S CONCRETE EVIDENCE

Two questions before the bar of advertiser opinion:

1. Can radio sell a semi-industrial product in Southern California?
2. Can it reach men in mid-day?

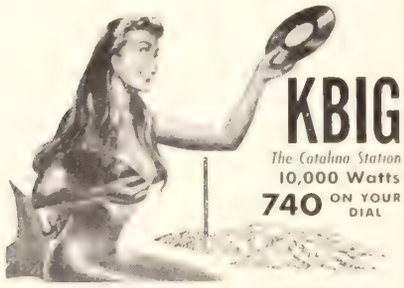
Associated Products of Puente, distributors of Sakrete readymix concrete products, answer YES on both counts with a pen dipped in dollar signs.

Sakrete signed the KBIG noon-hour five-minute news last spring, renewed it for 1955—as its sole consumer advertising.

This contented client also honored KBIG News Director Larry Berrill with a Concrete Sales Award . . . two tickets to the Rose Bowl!

Any KBIG or Robert Meeker account executive will show you a glowing Sakrete letter, detailing how the Catalina Station's lowest-cost coverage of all Southern California cements relations with dealer and consumer alike.

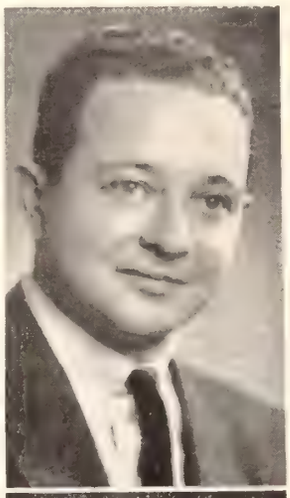
"The last two years, The Radio-Television News Club of Southern California Award for the Best Independent Station News Operation has been won by KBIG



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Jack L. Matthews, *director of media, Clinton E. Frank, Chicago, says that time buying has become more creative in the recent past. "It wasn't too long ago that time was bought principally on the basis of a millivolt map and a knowledge of the station's policy. The pendulum has been swinging in the other direction, whereby the rating of a given spot is the sole consideration. Neither extreme is healthy," says Jack. He feels that the two views should be merged along with greater knowledge on the part of the buyer of the client's sales objectives, his market and competition. "To do a good job a buyer must know the client's objectives, as well as the station's coverage, specific audience—age, sex, race and income—geographical considerations, such as city versus rural; and talent appeal of the programing or adjacencies."*



Ruby Safion, *Friend & Riess, New York, feels that part of radio's future depends upon intelligent "pinpointing of audiences and times." Her Toy Guidance Council account is cited as an example. An all-tv client last year, TGC is planning to add a 13-week radio campaign for a special Christmas promotion starting in November. TGC will be using 13 15-minute transcribed programs to reach radio audiences in some 20 markets. "Another example of specialized use of radio," adds Ruby, "is Lafayette Radio's continuous campaign over WQXR, New York. This client wants to appeal to a specialized audience—the hi-fi lover, the musical connoisseur. WQXR delivers just such an audience. Lafayette Radio uses a schedule of six announcements weekly, usually between 8:00 and 9:00 p.m., in order to reach these people at dinner."*



Jeanne Nolan, *N. W. Ayer, New York, knows both sides of the coin: Formerly with a station rep, she's now buying time. "I think this point can't be overemphasized—the more information a timebuyer is able to give a rep, the better job he can do when submitting availabilities," Jeanne told* SPONSOR. *She adds that the rep has a responsibility to buyers. He should, for example, offer improved schedules to a client as soon as the opportunity occurs, and before the buyer requests them. "It's much easier to recommend a change in schedule before the client discovers a drop in ratings or unfavorable adjacencies and starts screaming. In other words, the reps should watch their schedules as closely as the buyers do, and the only way they can do that is if the buyer informs them adequately about results or changes in client plans."*

KNORR BROADCASTING CORPORATION

Welcomes WSAM

SAGINAW, MICHIGAN

TO ITS *Power-Packed* FAMILY

Now! KNORR HAS FOUR!



Now! 4 Powerful Voices in the Mighty Michigan Market!

WKMH	DEARBORN and DETROIT
WKMF	FLINT, MICHIGAN
WKHM	JACKSON, MICHIGAN
WSAM	SAGINAW, MICHIGAN

Gosh! Are we proud! Our big new bundle of joy raises its husky voice to a whole new audience in the rich Michigan market and puts a terrific radio bargain right in the palm of your hand! Now you can buy two or more Knorr stations and earn a 10% reduction in price!

SAVE 10% Buy Any 2 or More of These Powerful Stations and SAVE 10% from Rate Card!

Represented By Headley-Reed

You Buy Michigan's Biggest Buying Power Through

KNORR Broadcasting CORP.

WXEL is now

Basic CBS Television

in Cleveland (starting March 2)

Maximum power—316,000 watts ERP – with greatest Grade-A coverage than any other Cleveland station.

a Storer Station—which means the finest in programming and service.

It's a triple combination you can't beat for selling results in the 4 billion dollar Greater Cleveland market!

now Basic CBS Television Network

WXEL *Channel 8 Cleveland*

Represented nationally by the Katz Agency

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Corn Products Refining, NY	C. L. Miller, NY	CBS 84	Robert Q. Lewis Show; W 2-2:15 pm; 23 Feb; 52 wks
California Packing, SF (Del Monte)	McCann-Erickson, LA	NBC 86	Today; 3 partic M-F 7-9 am; EST & CST; 8-9 am PST; 18 Feb; 26 wks
California Packing, SF (Del Monte)	McCann-Erickson, LA	NBC 91	Home; 3 partic M-F 11-12 noon, EST; 17 Feb; 26 wks
California Packing, SF (Del Monte)	McCann-Erickson, LA	NBC 45	Tonight; 3 partic M-F 11:30 pm-1 am EST 18 Feb; 26 wks
Falstaff Brewing, St Louis	Dancer-Fitzgerald-Sample, NY	CBS 74	Baseball Game of the Week; Sat 1:55; 2 April; 26 games
Heinz Foods, Pittsburgh	Maxon, Det	NBC 65	Captain Gallant of the Foreign Legion; Sun 5:30-6 pm; 13 Feb; 52 wks
Lehn & Fink, NY	McCann-Erickson, NY	CBS 73	Reruns of I Love Lucy; Sun 6-6:30 pm; 17 April; 37 wks
Revlon Products, NY	SSCB, NY	CBS 80	Public Defender; Th 10-10:30 pm; 10 March; 52 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bristol-Myers, NY	Y&R, NY	CBS 89	Stage 7 (Your Favorite Playhouse); Sun 9:30-10 pm; 3 Jan; 52 wks
Gold Seal, Bismarck, N. D.	Campbell-Mithun, Minnpls	CBS 93	Jo Stafford Show; T 7:45-8 pm; 1 Feb; 17 wks
Nash-Kelvinator, Det	Geyer Adv, Det	CBS 68	Danger; alt T 10-10:30 pm; 15 Mar; 52 wks

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
William T. Adams	JWT, LA, dir of copy & prod	Hixson & Jorgenson, LA, vp & creative hd
Raymond E. Banks	Western Adv, Seattle, acct exec	Wade Adv, Hollywood, copy dept
Donald A. Breyer	Doyle, Dane, Bernbach Adv, LA, vp	Fairfax Adv, Hollywood, vp
Dean L. Burdick	McAdams, NY, vp	Same, exec vp
Richard M. Carver	This Week Mag, Chi, sls stf	Earle Ludgin, Chi, acct mgmt stf
Winslow H. Case	Cunningham & Walsh, NY, gen creative wk	Geyer Adv, NY, vp
W. Howard Chase	Selvage, Lee & Chase, NY, partner	McCann-Erickson, NY, vp & gen exec
Robert J. Clarke	Geyer Adv, NY, space art dir	Same, tv art dir
Guild Copeland	Biow-Beirn-Toigo, NY, creative dept copy group hd	Same, also vp
Elliott Davies	Kroger & General Dept Stores	Rutledge & Lilienfeld, St. Louis, mdsg exec
Joe Derby	NBC, NY, trade editor	Y&R, NY, r-tv publ dept
Frank Egan	D. P. Brother, NY, office mgr	Same, vp in chg NY office activities
H. M. Feine	Julian Gross Adv, Hartford, vp	Wilson, Haight, Welch & Grover, Hartford, dir of copy & pub rel
Michael S. Freeman	Own consulting serv, Boston	James Thomas Chirurg, acct mgr
Helen Haberman	McAdams, NY, vp	Same, sr vp & sec
Alan Harvey		Beckman, Hamilton & Assoc, r-tv dir
Harold H. Jaeger	Geyer Adv, NY, vp & gen mgr	Warwick & Legler, NY, vp & gen exec
Jack Kaduson	Roy S. Durstine, NY, acct exec	Same, also vp
William W. Kight	Kight Adv, Columbus, vp	Same, pres
Arthur Kulman	KOL, Seattle, sls & sls prom supvr	Blitz Adv, Seattle, mgr
Wallace O. Laub	Turco Prods, LA, asst adv mgr	Abbot Kimball, LA, acct exec
Robert A. MacGill	Fuller & Smith & Ross, acct exec	Keeling Co., Ind, vp & creative dir
Robert G. Love	R. T. Harris Arv, Salt Lake City, r-dir, acct exec	Same, vp
James S. Little	Cecil & Presbrey, NY, acct supvr	Cunningham & Walsh, NY, acct exec
Harvey Mann	Weiss & Geller, Chi	H. W. Kastor & Sons, Adv, Chi, media dir
James W. McCandless	Dodge News Bureau, dir	Grant Adv, Chi, vp
Toby A. Miller	Edwards Adv, LA, gen mgr	Beckman, Hamilton, & Assoc, LA, gen mgr
Frederick N. Polangin	Fuller & Smith & Ross, NY, acct supvr	Ted Bates, NY, acct exec
Harold A. Polonus	Seiberling Rubber, Akron, pub rel mgr	Ketchum, MacLeod & Grove, Pittsburgh, pub rel acct dept
Stephen W. Pozgay	WTVP-TV, Decatur, Ill, gen mgr	Biddle Adv, Bloomington, Ill, acct exec & tv dir
William D. Shambroom	Flo-Ball Pen, NY, gen mgr	Emil Mogul, NY, acct service stf
Arnold C. Shaw	Glenn Adv, Ft. Worth, vp	Same, Houston, mgr
James C. Shelby	McCann-Erickson, Chi, acct exec	MacFarland Aveyard, Chi, vp & tv dir
Edward Sherry	Biow-Beirn-Toigo, NY, creative copy hd	Same, also vp
Wm. Philip Smith	Charles W. Hoyt, NY, dir of r-tv	Same, also vp
George W. Stokes	MacFarland & Aveyard, Chi, acct exec	Same, vp


James M Trayhern (3)


Richard M. Carver (3)


Elliott Davies (3)


Wynn T. Sullivan (4)


Stephen W. Pozgay (3)


Alan B. Miller Jr. (4)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments, New Firms, New Offices, Changes of Address



William E. Robinson (4)



Arnold C. Shaw (3)



Guild Copeland (3)



H. B. Nicholson (4)



Winslow H. Case (3)



John J. Steeves (4)

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Judith Tattersall	Brooke, Smith, French & Dorrance, NY, admin stf	Same, client contact stf
Linus Travers	Yankee Network, Boston, exec vp & gen mgr	John C. Dowd, Boston & Dowd, Redeld & Johns[illegible] NY, exec asst
Herminio Traviesas	BBDO, acct exec	Same, also vp
James M. Trayhern	WHAM-TV, Rochester, prod dir	Charles L. Rumrill, Rochester,, dir of r-tv
William D. Thompson	Y&R, NY, acct exec	Same, vp & acct supvr
D. Van Valkenburgh	Albany Times Union sls prom mgr	Goldman & Walter Adv, Albany, acct exec & cre[illegible] dir
Robert J. Wallace	Biow Co.	Benton & Bowles, NY, acct exec
John Jay Wiley	Ruthrauff & Ryan, SF	Roy S. Durstine, SF, acct exec
Robert Winternitz	Winternitz Adv, NY, hd	JWT, NY, acct rep
Robert E. Wright	J. H. Kennedy Adv, Chi, acct exec	Roberts, Mac-Avinche & Senne Adv, Chi vp

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
E. H. Andreson	General Mills, Minnpls, dir of grocery prods sls	Same, vp
Robert L. Aste	Griffin Mfg, Bklyn, exec vp	Same, pres
Ernest R. Breech	Ford Motor, Det, exec vp	Same, chmn of the bd
Henry Callahan	Lord & Taylor, NY, window disolay dir	Schenley Industries, NY, visual sls consultant
Thomas S. Carroll	General Foods (Swansdown Div), Jersey City	Colgate-Palmolive, NJ, brand adv mgr
John C. Cornelius	BBDO, exec vp in chg of Western offices	Rexall Drug Co, LA, dir
Joseph F. Cullman III	Philip Morris, NY, vp	Same, exec vp
Charles N. Crittenton	Lever Bros (Pepsodent Div), NY, gen sls mgr	William H. Weintraub, NY, acct & mdsg exec
Eldon E. Fox	Minnpls-Honeywell Regulator, Minnpls, adv mgr	Same, dir of adv & sls prom
Irving H. Granicher	California Packing, LA, vp & gen sls mgr	Same, dir of sls
H. Milton Gurwitz	Melrose Distr (Schenley Ind Div), NY, nat'l sls prom mgr	Jacob Ruppert Brewery, NY, sls prom mgr
Walter L. Hedin	Borden's, Chi, asst gen sls mgr	Same, gen sls mgr
A. Z. Kouri	General Mills, Minnpls, Grocery Prods Div, dir of opers	Same, vp
Andrew C. Kunkel	Breyer, Phila sls mgr	Same, vp in chg sls
Alan B. Miller, Jr.	Weiss & Geller, Chi, creative dir, Toni acct	Grove Laboratories, St. Louis, new prods dept hd
H. B. Nicholson	Coca-Cola Co, NY, pres	Same, chmn of the bd
Ernest Charles Parizeau	Simmons, NY, purch agent	Same, vp
M. J. Ragir	Ekco Prods, NY, district sls mgr	Autoyre, Oakville, Conn, vp in chg of sls
M. A. Reilly	Lipton, Hoboken, vp in chg of sls	Same, vp in chg of mktg
Lynn E. Richardson	Autoyre, Oakville, Conn, sls & adv dept	Same, adv mgr
William E. Robinson	Robinson-Hannagan, NY, chmn of the bd	Coca-Cola, NY, pres
William B. Smith	Lipton, Hoboken, dir of adv	Same, vp in chg of adv
Sam H. Sonders	Piggly Wiggly, LA, adv & sls prom mgr	Kory Markets, LA, adv & sls prom mgr
John J. Steeves	Lee, Ltd, NY, vp in chg sls	Helene Curtis, Toiletries Div, NY, gen sls mgr
Wynn T. Sullivan	Heyl & Patterson, Pittsburgh, adv mgr	Sylvania Elec Prods, Lighting Div, fixture adv & [illegible] mgr
Harold L. Suttle	Lipton, Hoboken, gen sls mgr	Same, vp in chg of sls
J. Ken Verden	Armour Soap Div, Chi, brand mgr	Gillette, Toni Div, Chi, adv brand mgr
Edward H. Weitzen	Bulova, Flushing, vp & dir & pres of res labs	Gruen Watch, Cin, pres

5. Station Changes (reps, network affiliation, power increases)

CJSH-FM, Hamilton, Canada, no longer operating (as of Dec 31)
WAKE, Greenville, S. C., new nat'l rep Walker
WDEL-TV, Wilmington, Del goes to 316,000 watts Feb 20th
WGNI, Wilmington, N. C., new nat'l rep Walker
WJNO-TV, Palm Beach, nat'l sls rep Venard, Rintoul & McConnell
WJNO-TV, Palm Beach, begins daytime programing
WOKY-TV changes call letters to WXIX beginning Feb 20
WTTG, Wash, D. C., has appointed H-R tv nat'l reps

Michael S. Freeman (3)



Judith Tattersall (3)



Philip Smith (3)



William Thompson (3)



Edward Sherry (3)



Jos. F. Cullman III (4)



Too good to hide!

OWNERSHIP of television sets is increasing so rapidly in Iowa that nobody can keep up with it.

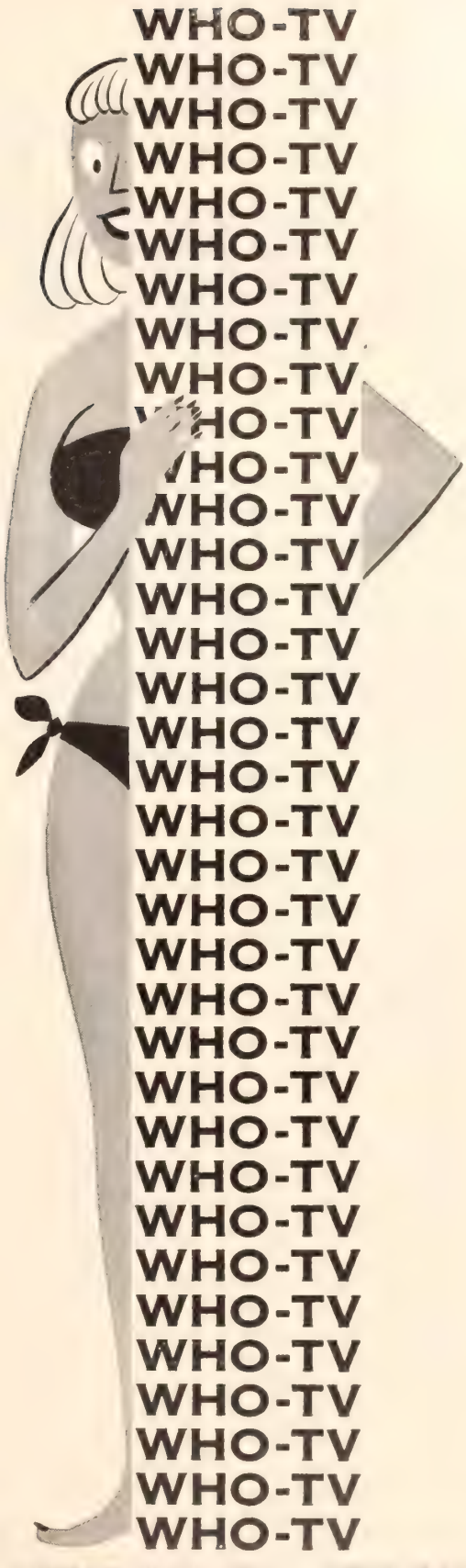
The 1954 Iowa Radio and Television Audience Survey was made in March, 1954. At that time, over one-quarter of all TV sets were less than six months old — yet, in March, 59.6% of all Iowa homes *had* television sets!

Here are the five-year figures from the Annual Survey:

INCREASE IN TELEVISION SET OWNERSHIP IN IOWA

	1950 Survey	1951 Survey	1952 Survey	1953 Survey	1954 Survey
All homes surveyed	1.7%	11.8%	25.7%	38.2%	59.6%
Urban homes	2.4	15.9	30.9	44.5	67.2
Village homes	1.3	8.7	21.0	32.7	53.3
Farm homes	1.1	8.7	21.2	31.9	52.7

Now there are more than 280,250 television sets in WHO-TV's Central Iowa — and 355,100 families. WHO-TV is giving them the best *programming* there is — from the tallest antenna in the State.
Ask Free & Peters for all the facts!



WHO-TV

Channel 13 • Des Moines • NBC



Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives

50,000 Watts
CLEAR CHANNEL

LATEST

AUDIENCE VOTE

Scores of counties around Pittsburgh are hammering Now B... eady spend
out one of America's most spectacular rebuil... ctacular co
programs. Industry alone is ... in Americ
second billion ... acular. Gre
being ... ects! Office
civic re... Parks!
super hi... ties of the
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Francisco. The...
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being made by ar...
civic redevelopmen...
super highways! Im...
ings! Huge housin...
Everywhere in the ...
burgh area there's a...
It takes a great pe...
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broadcasting station o...
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KDKA to and from wor...
families listen to KDKA...
KDKA is a Westinghc...
station. There are sevel... people listening
...ny so many more people listen t...

THE RADIO AUDIENCE

Published by The Pulse, Inc.
15 WEST 46th STREET
NEW YORK 36, N. Y.

KDKA AREA

OCTOBER 8-14, NOVEMBER 3-9, 1954

TOP TEN EVENING & DAYTIME SHOWS

Evening

		Program Average Rating Oct.-Nov.	Feb.-Mar.
Lux Radio Theatre	KDKA	9.4	
Concert,Bob Hope	KDKA	8.2	
News-Paul Long(6 PM, Mon-Sat.)	KDKA	8.1	8.7
	KDKA	7.9	7.2
	KDKA	7.9	7.4
Groucho Marx	KDKA	7.9	
Roy Rogers			
Tello Test,Misc. (6:15 PM, Mon-Fri.)	KDKA	7.8	
Three Star Extra (6:45 PM, Mon-Fri.)	KDKA	7.8	7.4
	KDKA	7.4	7.9
Dragnet	KDKA	7.4	
Walk A Mile	KDKA	6.8	
Big Story			

Daytime - 5 a week

		Program Average Rating Oct.-Nov.	Feb.-Mar.
News(12 Noon)	KDKA	7.9	7.3
News(8:30 AM)	KDKA	7.7	7.5
Backstage Wife	KDKA	6.3	5.9
Right To Happiness	KDKA	6.2	7.1
Sports,Songs,Music (5:45 PM)	KDKA	6.2	
	KDKA	6.1	6.1
Just Plain Bill	KDKA	6.1	
Stella Dallas	KDKA	6.0	
Lorenzo Jones	KDKA	6.0	5.9
Young Widder Brown	KDKA	5.9	7.0
Pepper Young's Fam.	KDKA	5.9	
Second Chance	KDKA	5.9	
Woman In My House			

SATURDAY & SUNDAY DAYTIME

		Program Average Rating Oct.-Nov.	Feb.-Mar.
Football,Misc.(Sat,1:15-4:30 PM)	KDKA	8.5	
News-Paul Long(Sun,12 Noon)	KDKA	7.0	7.5
World News Roundup	KDKA	6.3	7.0
Freedom,Waltz	KDKA	6.0	
Kickoff Time(Sat.)	KDKA	6.0	
News(Sat,12 Noon)	KDKA	6.0	6.8
Sammy Kaye	KDKA	5.8	
Music,Road Show	KDKA	5.5	
News(Sat,8:30 AM)	KDKA	5.5	6.0
Eternal Light	KDKA	5.4	

AVERAGE QUARTER HOUR RADIO SETS-IN-USE FOR THE WEEKS STUDIED
Entire Week, 6 AM - 12 Midnight

October-November, 1954	20.0
February-March, 1954	19.8

PULSE !!

1020 KC
PITTSBURGH

KDKA FIRST AGAIN

Of the Total 496 Quarter Hours Weekly, KDKA First in 415, Tied in 25!

Pick practically any time, any day of the week and reach far more of the Pittsburgh market's 893,800 families, get a bigger share of its three and a quarter billion dollars in retail sales.

And that's only part of the story. 50,000-watt KDKA sells strong in 108 counties where over eight million people spend more than 7¼ billion dollars annually. They spend over 2 billion on food, over 1¼ billion on automotive needs alone. Let KDKA sell for *you*. Call John Stilli, KDKA Sales Manager, GRant 1-4200 or Eldon Campbell, WBC National Sales Manager, PLaza 1-2700, New York.

TEN TOP DAYTIME SHOWS
TEN TOP EVENING SHOWS
TEN TOP WEEKEND DAYTIME SHOWS

Proof again—KDKA owns the big 15-county Pittsburgh market. Top shows, top power, top audience—you get them all only with KDKA. That means only KDKA advertisers make the most of this rich 15-county area.

The reason is that, in addition to power, KDKA has the talent, KDKA has the programs that win audiences and get action for advertisers.

If *you* want this top-audience action, look at the quarter-hour picture and see how KDKA gets it for you all around the clock.

KDKA—Pittsburgh

WESTINGHOUSE BROADCASTING COMPANY, INC.

KDKA • KDKA-TV, *Pittsburgh;* WBZ+WBZA • WBZ-TV, *Boston;* KYW • WPTZ, *Philadelphia;* WOWO, *Fort Wayne;* KEX, *Portland;* KPIX, *San Francisco*

KPIX represented by The Katz Agency, Inc.

All other WBC stations represented by Free & Peters, Inc.

SELLING IN MONTREAL? That's our business!



YOUR PRODUCT advertised on CFCF means more business for you



CFCF
MONTREAL
IN U.S.—WEED
IN CANADA—ALL CANADA



Mr. Sponsor

Emanuel Katz

President
Doeskin Products, Inc., New York

Doeskin's trademark is Dottie Doe, a Disney-like creature that could have come straight out of "Bambi." Emanuel Katz, president of the paper products firm, never lets you forget this trademark.

The forest-green drapes that hang on the three tall windows in his office are sprinkled with reddish-brown does. The couch on the right of his desk is covered with the same fabric. In the middle of his desk there's a small porcelain doe on a heavy pedestal that serves as paperweight. And, in case there's still some doubt about the nature of Doeskin's business, there's a table behind Katz's desk covered with a splendid, multi-color array of toilet paper, facial tissues, paper napkins.

"We like advertising," Katz told SPONSOR. "I'll go further: We like tv advertising."

This year, Doeskin's entire national advertising budget is in tv: *Robert Q. Lewis*, CBS TV, Fridays 2:00-2:15 p.m., through Grey Advertising. The $750,000 budget in 1954 paid for participations on the *Kate Smith Show*, NBC TV; in the fall, Doeskin switched to Lewis. (For details of Doeskin strategy, see SPONSOR, 9 August 1954.)

Katz supervises the advertising. He also directs marketing and merchandising strategy.

"I'm no financial man," says he. "I'm a marketing man. I guess I know most of the paper wholesalers in the country."

Katz spends some six weeks or more each year making sure that he still knows the trade, traveling from coast to coast. After a few weeks on the road, he's happy to return to his apartment in town or his Wilton, Conn., home. He's especially happy to get back to New York during the opera season. "I'm a great lover of lyric opera," he said.

Doeskin was born on University Place, New York City, 30 years ago, when its founder (who has since left the business) began making sanitary napkins (later dropped) with a $1,500 capital investment. Katz says that the firm's 1954 sales volume was close to $14 million. Furthermore, the firm is likely to complete the circle shortly: Doeskin is planning to add sanitary napkins to its paper-product line.

"There's one thing all our products have in common," Katz added. "Quality. Our stress is quality, not price." ★ ★ ★

the plus you DON'T pay for...

RATES on WJBK are based on home audience. RESULTS on WJBK are based on home audience PLUS a tremendous bonus . . . thousands upon thousands of car radio listeners. You don't pay one penny extra for this terrific "plus" in a market where everybody drives, 90% of all cars have radios, and most car radios are consistently tuned to the station that programs for "on-the-go" listening with top news, music and sports . . . . . .

WJBK Radio
DETROIT



A STORER STATION

Represented Nationally by
THE KATZ AGENCY
National Sales Director, TOM HARKER.
118 E. 57th, New York 22, ELDORADO 5-7690

OIL WELL!



No—that's not an oil well, but it is a gusher just the same.

That's the KSBW-TV television transmitter, gushing out the world's best entertainment to 422,709 tv sets, over 90,000 of which are unduplicated.

You'll strike a bonanza of sales every time your sales message is radiated from this Channel 8 antenna . . . 3,777 feet in the air . . . on the rich central coast of California.

We don't care what you are selling, what color it is, how much it costs. If it's for sale to people —we sell it at the lowest cost per thousand of any station in California.

ASK HOLLINGBERY.

KSBW
RADIO 1380 KC
TELEVISION Channel 8
SALINAS-MONTEREY
CALIFORNIA

CBS, NBC, ABC, DUMONT

SPONSOR BACKSTAGE



by Joe Csida

Tip to admen: study the rhythm-&-blues trend

Through happy circumstance, over more than two decades I have had occasion to view developments in virtually all segments of the entertainment industry . . . and to view same from the standpoint of the effects of developments in one phase on developments in another. From which ponderous opening let me leap off into an effort to point up a series of developments which may be of some significance to radio and television buyers of talent and shows.

The music and record side of showbusiness seems to have the inherent characteristics which most readily, most perceptibly and most accurately point up new, and often broad, entertainment trends. During and immediately following World War II, a substantial number of country (often termed "hillbilly") songs became big nationally popular *Hit Parade* numbers.

In the earliest phases of this development such songs were originally recorded by country artists, then "covered" by popular artists, via whose platters the songs achieved major countrywide hit status.

This earliest phase was followed by a surging effort on the part of established popular songwriters (not excepting the Irving Berlins, Frank Loessers, et al) to emulate and capture some of the same qualities which seemed to be making the country tunes such big hits.

In time, then, while most of these writers failed to imitate these tunes with full authenticity, their work nevertheless became touched with many of the same inherent appeals which marked the successful country songs. And quite soon country audiences were buying more and more of the records, not only of stars in their own fields, but more and more of the records of popular recording artists.

This gradual blending of country and popular today has reached a point of stabilization, and a new trend seems to have erupted. Again music and records most clearly point the way here. There was and is a type of song and music, which was once known as "race" music, and for the past several years has been termed "rhythm-and-blues" or r-&-b music. This, of course, was the type of earthy, uninhibited song (often very close to outright smut) played and sung with an even more earthy and uninhibited beat.

For many years these songs and records were popular exclusively with the populations of the various "Harlem" com-

(*Please turn to page 63*)

. . . and as the King of Siam said,

CONFIDENCE
KNOW-HOW
ABILITY



that's why WTVJ CHANNEL 4, MIAMI was selected by the "Big 3" to originate the NETWORK SHOWS from Miami and Miami Beach.

WTVJ has the personnel, equipment and facilities to "carry the freight" for you.

Florida's FIRST Television Station, TALLEST TOWER IN FLORIDA. FULL 100,000 WATTS POWER. Complete Merchandising Department.

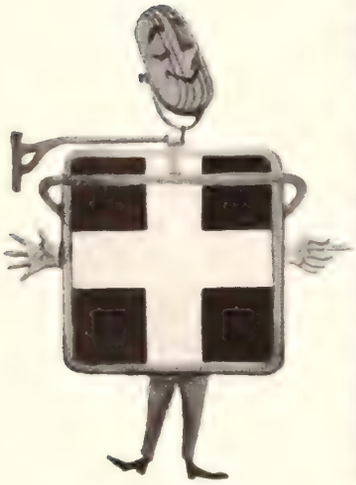
. . . and COLOR

Preferred by 89% (ARB - Sept. 1954) of the viewers in Fabulous South Florida.

WTVJ Channel 4 MIAMI

See Your Free & Peters Colonel TODAY





X-RAY OF A QUEEN



sure a successful operation, a surgeon first checks the in-
acts with a fluoroscope or x-ray. And what x-ray does for
octor, the 600,000 IBM cards compiling the J. A. Ward
y can do for an advertiser. With them he can, for the first
assure a more successful business operation.

for example, is an x-ray analysis of one of radio's most
ntial daytime radio shows—QUEEN FOR A DAY; heard five
a week on Mutual coast-to-coast (11:30-12:00 noon NYT):

—a big audience—2,487,000 daily listeners on the average.
remember, these are people listening, not just sets tuned in.
nd—over 75% of all shopping is done after QUEEN is broad-
cast. QUEEN's listeners make most of their purchases while the commercials are fresh in their minds. And more than a third of them hear it regularly in the kitchen. You can help make up their minds while they're making up shopping lists.

Third—nearly 70% of QUEEN FOR A DAY's audience can not be reached by any television show no matter how popular, because 1,721,000 of them simply do not have TV sets.

This x-ray shows what P. Lorillard gets for its Old Gold on QUEEN FOR A DAY in its fourth year of sponsorship. There's still room for a companion advertiser five mornings a week.

Let Mutual's Mister PLUS develop the picture further for you.



MUTUAL BROADCASTING SYSTEM
1440 Broadway
New York 18, New York


Best Buy in Texas
kgul TV
CHANNEL ELEVEN
CBS TELEVISION
FOR THE TEXAS
GULF COAST AREA
CBS
REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES

21 FEBRUARY 1955 SPONSOR

THE PLOTKIN MEMO

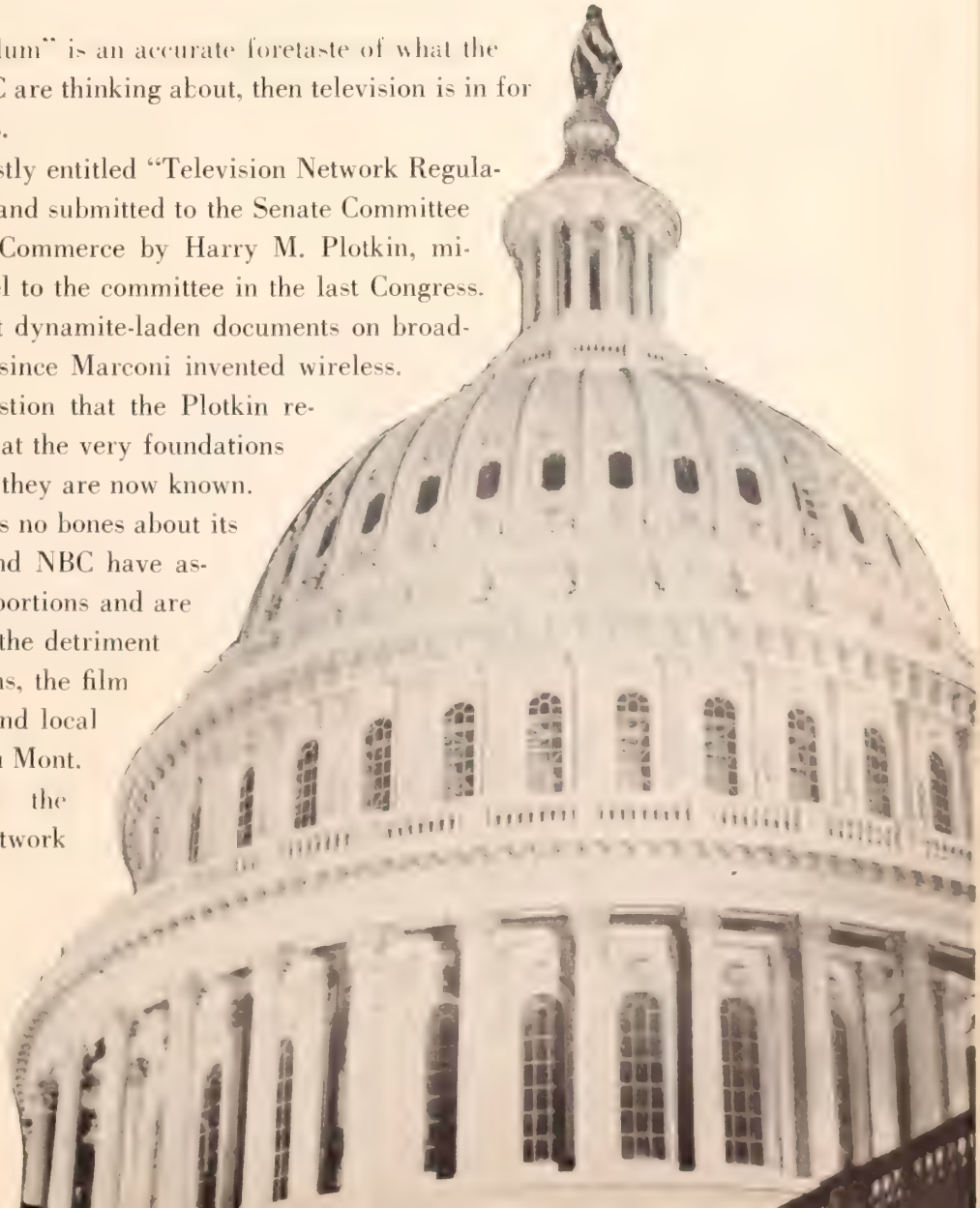
IT PROPOSES A REVOLUTION IN NETWORK OPERATION, IS THE OPENING GUN IN WHAT LOOKS LIKE RADIO-TV'S YEAR OF PROBES. HERE ARE THE IMPLICATIONS FOR ADMEN

If the "Plotkin memorandum" is an accurate foretaste of what the nation's lawmakers and FCC are thinking about, then television is in for some revolutionary changes.

The memorandum, modestly entitled "Television Network Regulation and the Uhf Problem" and submitted to the Senate Committee on Interstate and Foreign Commerce by Harry M. Plotkin, minority (Democratic) counsel to the committee in the last Congress. is probably one of the most dynamite-laden documents on broadcasting out of Washington since Marconi invented wireless.

There appears little question that the Plotkin report's recommendations hit at the very foundations of tv network operations as they are now known. The memo, moreover, makes no bones about its author's belief that CBS and NBC have assumed quasi-monopoly proportions and are dominating the industry to the detriment of the consumer, the stations, the film syndicators, national spot and local advertisers and ABC and Du Mont.

Plotkin would redress the scales by: (1) banning network



Photograph by Harold M Lambert

PLOTKIN RECOMMENDS BAN ON NETWORK OPTION TIME, LIMITATION ON CBS, NBC PROGRAMS IN MARKETS WHERE THERE ARE NOT ENOUGH VHF STATIONS TO GO AROUND

option provisos and giving national spot clients equal access to choice time periods; and (2) by providing that "time be made available for all of the networks so that none of them is frozen out of a substantial number of markets."

The memo is as yet still the opinion of one man. It has not been considered by the Commerce Committee and a parallel report by special committee counsel Robert F. Jones (not out at SPONSOR's presstime) who had been appointed by Senator John W. Bricher, has not yet been considered.

However, the Commerce Committee chairman, Senator Warren G. Magnuson, Democrat, of Washington, commended the report to members "as an excellent basis for further inquiry." And its importance was highlighted by a sharp retort from Dr. Frank Stanton, president of CBS, Inc., who described its proposals as "mistaken, impractical and unwise" and warned that network television would be "gravely crippled" and the public's set investment hurt if they were adopted (box below).

To what extent the Plotkin report will be acted upon, no one can say for sure. There are some who feel that attitudes shown by the Administration and FCC indicate a reluctance to make any drastic changes in broadcast practices. However, Democratic control of Congress and the up-coming 1956 elections may have a strong effect on the situation.

The Commerce Committee will hold hearings on the burning issues posed by the Plotkin memo shortly. Both the Justice Department and FCC were asked to examine the memo and come back to the committee with some preliminary ideas within 30 days—that is, by 1 March. In addition, the FCC was asked to give interim progress reports every 60 days and come up with a final report in six months.

Whatever the up-coming Commerce Committee hearings lead to, they will not be the only spotlight thrown upon broadcasting. The indications for 1955 are that broadcasting will be probed, analyzed, and dissected to a fare-thee-well. Most, though not all, of this examination will take place in Washington. The capital's other probes are proceeding on three fronts:

- An investigation into "monopoly aspects" of the communications industry will be undertaken by the Senate Judiciary Committee headed by Senator Harley M. Kilgore, Democrat, of West Virginia. It is understood, though not yet officially decided, that the Kilgore probe will not overlap on the Magnuson investigation. However, Senator Kilgore's committee will definitely look into broadcasting in examining ownership of networks by electronic manufacturing interests, owner-



Networks would be gravely crippled if Plotkin's proposals were adopted, says CBS' Frank Stanton

CBS believes that many of the proposals of the Plotkin Memorandum, insofar as it deals with network television, are mistaken, impractical and unwise. If these proposals were to be adopted, network television as it is known today would be gravely crippled and the public's investment of $13.5 billion in receivers would be . . . depreciated.

The Memorandum, which is the product of a single individual and not a report of the Senate Committee, was not based on any investigation which included the television networks. Yet these are the very organizations whose existence would be so radically affected. Questionnaires were submitted by the Committee to the networks, and CBS provided answers covering hundreds of pages. But these questions did not even suggest the major issues with which the Memorandum now deals.

It is not surprising, in these circumstances, that the proposals betray such a complete lack of understanding of the complex business of television networking. The failure to test theories against facts has resulted in unrealistic and extreme proposals. The Memorandum attempts to resuscitate concepts and approaches which during the last decade have been specifically and uniformly repudiated by the Congress and the FCC.

Television networking is precisely the kind of business where blind and unrealistic tampering with some of the parts can destroy the whole. . . .

CBS urges that if the Senate Committee or the FCC is inclined to give these proposals any weight, CBS and the other networks be given the opportunity to be heard. We ask this right not only for ourselves. While our stake is large, the stake of the public is even larger. There are a number of ways in which its enormous investment can be depreciated. In the recommendations of the Plotkin Memorandum, one such road is clearly blueprinted.

ship of stations by newspapers and ownership of tv stations by radio interests.

• Last week the FCC, in issuing a notice of proposed rule-making on subscription tv, took an important step by opening the entire question to public discussion. (For opinions on what toll tv may mean to advertising, see "Can there be peaceful co-existence between subscription tv and commercial video?" SPONSOR, 7 Feb., 1955.)

• The Justice Department's Anti-trust Division has revived its investigation of advertising, which started about a year ago and was halted when one of seven ad associations balked at opening its records. The department has decided to go ahead without forcing action from this association. This investigation will study the "advertising industry" as a whole and will include, of course, radio and tv.

• In addition to these developments from the nation's capital, an investigation into "bait-and-switch" advertising on radio and tv is being pushed by the Brooklyn District Attorney's office and some evidence has already been placed before a grand jury. "Bait-and-switch" advertising refers to the practice of offering products like vacuum cleaners and sewing machines at low, low prices as a means of gaining admittance for a salesman into the home. What happens very often, according to Edward S. Silver, Brooklyn D.A., is that the salesman tries to high-pressure the consumer into buying a more expensive model and will not deliver the cheaper model even if the customer wants it. This, he said, is fraudulent advertising. The investigation covers radio-tv's biggest market — the New York metropolitan area.

The Commerce Committee probe is the most inclusive so far as broadcast advertising is concerned and the Plotkin memo ranges over a wide variety of topics. Two recommendations stand out as having the most profound implications for both networks and air advertisers, however. They have to do with option time and exclusivity.

Option time: In recommending that network option time be banned, Plotkin argued that there is no reason why government regulations should permit one kind of advertiser to oust another. And network option time, he said, does just that. The already powerful networks, he maintained, have an unfair, government-supported advantage over competitive sources of programing.

"Even in non-option time," the Plotkin memo says, "the station or national spot representative is at a serious disadvantage as against the network. When time is sold to an advertiser on a national spot basis, the sales contract quite generally provides for cancellation by either the station or advertiser before the end of the term. When the advertiser deals with the network, he knows that the station has very limited or no cancellation privilege."



Harry M. Plotkin

His dynamite-laden report is result of probing ahi problem

Because of this disparity in cancellation privileges, Plotkin went on, the abolition of option time should be accompanied by some kind of proposal providing "that the station should not discriminate as between advertisers with respect to the right to cancel programs."

Option time thus gives the network an "inordinate amount" of control over broadcast time and a position of dominance over the station, the memo maintains. Only when the number of

(*Please turn to page* 114)



Senate Commerce Committee *will investigate all aspects of broadcasting. Reports of former counsel Harry M. Plotkin and Robert F. Jones may play key role in its probe*

Senate Judiciary Committee *will look into "monopoly aspects" of communications industry, may avoid overlapping above probe. Group will also study station ownership*

Justice Dept., *through Anti-trust Division, has revived advertising investigation, which was dormant for a while. Its study of ad "industry" will include both air media*

Subscription tv *has finally been opened for discussion by public as FCC last week issued notice of proposed rule-making. Though many consider toll tv years off, it is being studied closely by the stations and networks to determine effect on present advertising-supported video*

"Bait and switch" *advertising in nation's biggest radio-tv market—New York metropolitan area—is being investigated by Brooklyn District Attorney's office. D. A. has already placed evidence of what he says is fraudulent advertising before grand jury. Stations, BBB, are discussing problem*

Radio's morning men draw the ladies to Slenderella



Fast-growing slenderizing chain used newspapers till fall of 1953, now puts 50% of budget in spot

Last year, some 36,000,000 inches and 4,500,000 pounds were shed by 3,000,000 women patronizing Slenderella salons—by that organization's estimate. And radio played a noteworthy role in this weighty accomplishment as the means of first attracting a goodly proportion of these women to Slenderella.

Slenderella International is a network of 63 slenderizing salons from Coast to Coast in 13 cities including one each in Paris and London. It has been in existence since May 1950 when it debuted with four salons in New York City.

From its outset, Slenderella advertised almost exclusively in newspapers.

Lawrence L. Mack, president and founder of Slenderella International, worked out the salons' figure program, determines ad policies



By the fall of 1953, however, they felt some of their cities might be saturated newspaper-wise and decided to add radio. In October 1953, they ran a radio test in Los Angeles which proved so satisfactory that Slenderella marched radio schedules into city after city where it has salons. Today, about 50% of the firm's total $40,000-per-month advertising budget goes to spot radio covering all Slenderella's markets.

Announcements are run on 26 stations in 12 cities: New York, Washington, D. C., Philadelphia, Boston, Pittsburgh, Cleveland, Chicago, Los Angeles, San Francisco, Columbus, Milwaukee and Detroit (which also covers Slenderella's Toledo area).

It might be thought that a service of this type, meant exclusively for women, would gravitate to women's feature programs with lady commentators. Not Slenderella. Most of its commercials are delivered by male personalities on early-morning chatter and d.j. shows. The thinking of Lawrence L. Mack, Slenderella president and the formulator of its advertising policies, is that women prefer to listen to a man rather than another woman. There are only two women's feature programs in which Slenderella has announcements—and both of these were offered along with male personalities on the same station in attractive packages.

Not only do males deliver Slenderella commercials, but they deliver them ad lib in their own individual styles—from fact sheets which Slenderella supplies. Slenderella prepares no written commercials. But Mack makes sure that the performers know just what they're talking about. He meets each of them personally, briefs them thoroughly. And he has them visit a salon to see—and even experience—the Slenderella treatment.

Just how effective this approach has proven is shown by dollar results. As Slenderella entered radio in city after city it noted unmistakable sales increases: in some cases business has actually doubled, according to Eloise English, operations director and national supervisor of all Slenderella salons.

case history



The Slenderella Table, *featured in system's 3-part program, does all the work as patron lies passive. Eloise English, Operations Director of Slenderella's 63 salons, shows one lady proper position. Spot radio in 13 cities, 26 stations, gets $20.000 a month*

How does Slenderella know that a given business increase is due to radio? Slenderella keeps extremely close tabs on its 63 company owned-and-operated salons. Each salon sends in a daily report which includes the exact volume of business that day. In this way, Slenderella knows just how much business is being done in each of its cities and what per cent of the total national business each city accounts for. If there is a significant increase in a city's share of the national business, says Slenderella, then this must be traceable to a new factor affecting Slenderella's operation in that city. This new factor, in city after city, was radio.

It was in this way that the success of the initial Los Angeles radio test was gauged. That city's share of the total national business jumped from 17% to 20% after a 30-day air trial.

Business is currently so good in New York and in five other metropolitan centers that women signing up for the service must wait two or three weeks before starting treatment. For this reason, Slenderella recently cancelled its newspaper advertising in these areas for a few weeks. (This sent radio's share of the budget ahead of newspapers in February for the first time.)

Slenderella uses an average of three announcements per week on each station. These run on Monday, Tuesday and Wednesday mornings, almost without exception. The reasoning: Slenderella found from its own experience with women that they tend to launch new projects—especially those which may go on for some time—at the beginning of the week. Even though they may hear of Slenderella at the end of one week, says the company, the chances are they will say to themselves, "I'll wait till Monday and then go and really get started."

This is interesting as a complete reversal of the thinking of the retail advertiser who tends to advertise at the end of the week—Thursday, Friday, Saturday—in preparation for the weekend shopping rush. (Some stations have complained that they have a problem due to this advertising philosophy: They have a heavy wave of advertising at the end of the week and not enough at the beginning.)

Here's a closer look at the test which made Slenderella decide radio might do a job for them.

It was October 1953. Slenderella had been running a concentrated campaign in all four of the newspapers in Los Angeles. When the normal business increase seemed to abate somewhat, they decided to relate the circulation of the papers to the response received. In this way, they determined that they had practically saturated the market newspapers could reach.

Slenderella has a system whereby every customer phoning or coming into the salons is asked where she heard of the company. This is how they were able to keep tabs on how many customers (or prospective customers) the newspapers were drawing.

But now, Slenderella was casting about for a new medium. Radio was picked for testing and Los Angeles

(*Please turn to page* 100)





ARTHUR BELLAIRE, *author of this article series, is v.p. in charge of radio and tv commercial copy at BBDO. His* ***"Are tv commercials getting word-lazy?"*** *appeared 24 January.* ***"Are tv commercials getting picture-lazy?"*** *appeared 7 February.*

PART THREE
OF A THREE-PART SERIES

Are t

The best commercial message i

Of all phases of the commercial-making operation of television, probably the most neglected one is talent selection. Even today, when television is reputed to be mature, there is an overabundance of underdirected male and female announcers trying to sell products and services they were just not cut out to sell.

Often thousands of dollars, millions of brain cells and a few pints of blood go into creating the message only to see it go down the drain because the wrong announcer was chosen.

I am not overlooking the encouraging progress many of the agencies have made along this line, with regular audition schedules for new talent and the development of specialists in the selection of this talent. I am also not forgetting the high standards already set by the Rex Marshalls, the Betty Furnesses and a handful of others, including a few relative newcomers who are setting the sales on fire.

I *am* referring to other big names and little names who have been allowed to go on week after week fooling everybody but the viewers, some with over-confidence, others with insincerity.

Occasionally the copywriter must share the responsibility for this. He may work hard to keep his commercial from being word-lazy and picture-lazy, then suddenly tend to lose interest when it comes time to decide which human voice—and perhaps face—shall carry his selling message to the public. He may not be fighting back often enough, when, at the last minute, he hears somebody say, "Hell, get Joe Sneer to do it. He's fool proof. He's a pro. You can count on Joe to do a job every time."

Better to face the problem at an earlier stage in the creative package and stop sensibly and say, "Let's take time to look around. Let's audition. Let's get a person who *fits the product.*" Then if they still pick Joe, then I'm for Joe.

Yet today too few people are delivering too many commercials on television. Not that a man who sells toothpaste on Tuesday can't do a good job selling automobiles on Wednesday. But if he also sells cosmetics on Thursday and electric water heaters on Friday, he had better be a hearty soul and a superior actor to remain believable and convincing. Ed Herlihy is one of the few so gifted, and the fact that he is off-camera much of the time gives him added mileage.

We should learn from the tragically short careers of a few announcers who used their gifts of friendliness and



Suit talent to product: *It is important that your announcer fit your product, feel at home selling it*

Cartoon by Alphonse Normandia

)mmercials getting talent-lazy?

ld can go to pot if it's delivered by the wrong announcer, warns Art Bellaire

warmth wisely in the beginning, then started a slow, sure decline as soon as they started counting their money and allowing themselves to think that maybe this business wasn't so tough after all. Their bedside manner became a little sickening because they were laying it on too thick. Their folksy attitude just didn't come off any more. The cruel tv camera suddenly became an X-ray machine and looked clear through them in front of millions of people. And, sadly, the telling blow: They just weren't moving the merchandise like they once did.

I'll never forget what a professional auctioneer told me on an airplane recently when I asked him what his biggest selling secret was. "No secret," he said. "I figure my first job is to sell myself. Once I do that I can get down to business."

I don't suppose I had to ride in an airplane to find that out, but it did remind me how doubly true this is for the on-camera voice in television commercials. This guy has only a minute, more or less, to sell himself *and* the product, and that ain't easy.

The first requirement of a good commercial is a good product. The second, to my mind, breaks down equally among copy, production and talent. And talent is the perishable item. As perishable, if you will (and maybe you won't), as a head of lettuce. It must be picked in the right way, handled carefully and then properly preserved lest it go bad.

From a happier angle, you've seen many a commercial, mediocre from the standpoint of copy and production, saved by the right salesman or saleswoman. Without a doubt, some of television's most productive commercials are directly traceable to a skillful sales job on the part of the talent.

Our greatest hope is the development of new talent. A noble statement that means nothing until more is done about it. By "new" talent I don't necessarily mean young talent. Besides bush-beating in the hinterlands, let's also take a closer look at those hundreds of names we've seldom heard of listed with the registries and exchanges.

And if some kind group could provide struggling newcomers with the money to order several prints of a kine displaying their talents, these could be left at the agencies for easy reference. It's surprising how many announcers are looking for jobs and how few of them have anything more to leave behind than a glossy photo.

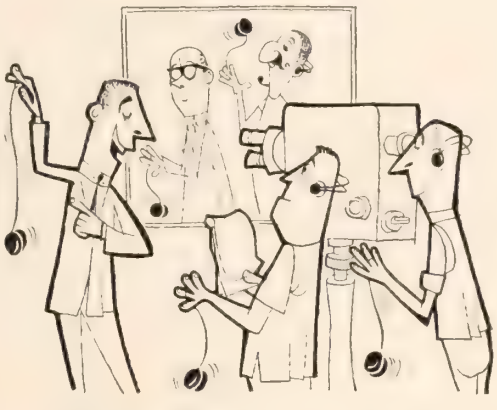
Under the talent we've considered so far come the announcer and the actor making like the announcer. And acting experience is often a plus.

Of course, a force that is becoming stronger and stronger in personality

(*Please turn to page 72*)



Beware of insincerity: *Tv's X-ray screen reveals phonies, overconfidence. Good talent may fall prey*



Get a real salesman: *Make sure your announcer is enthusiastic about product, can demonstrate it*



Develop new talent: *Bush-beat hinterlands, consult registries, exchanges. This is greatest hope*



Blow-by-blow story

First results of Burnham & Morrill tests

baked beans in preparation for tv. But

For the first time in television and trade paper history, SPONSOR *is able to report the results of a tv test campaign as they happen. Last issue* SPONSOR *revealed that the Burnham & Morrill Co. had just launched a campaign using tv only in a market where it had never advertised before and where sales of its oven-baked beans and brown bread products were low. The campaign was undertaken to see what tv could do for these Yankee favorites in a region where they had never achieved high popularity. Now* SPONSOR *reports first results (chart below).*

This is SPONSOR*'s second major series on media. The first was* SPONSOR*'s two-year All-Media Evaluation Study (recently published in book form). The All-Media Study explored the role of each major advertising medium, urged advertisers to test media. The present B&M campaign is one case of an advertiser turning to a media test in the effort to solve a marketing problem.* SPONSOR *hopes its reports on the B&M test will provide valuable guidance for readers, stimulate more media tests. And* SPONSOR *will welcome the opportunity to report other tests.*

ADVANCE STOCKING MOVES 1,680 DOZEN MORE CANS OF BE

Sales of two sizes of B&M beans and one size of brown bread at the wholesale level (by dozens of cans)	JANUARY 1954			JANUARY 1955†			% PLUS OR MINU		
	18 oz	27 oz	Bread	18 oz	27 oz	Bread	18 oz	27 oz	B
AREA A (50 mile radius around Green Bay)									
1. Manitowoc, Wis.	60	30	0	140	110	10	**+133**	**+266**	
2. Oshkosh, Wis.	50	25	0	110	25	0	**+120**	*	
3. Appleton, Wis.	100	40	50	270	115	70	**+170**	**+188**	+
4. Gillett, Wis.	0	0	0	30	100	0	*	*	
5. Green Bay, Wis.	310	70	0	700	300	50	**+ 94**	**+328**	
6. Menominee, Mich.				100	0	0	**+200**	*	
Totals A	**570**	**165**	**70**	**1,350**	**650**	**130**	**+137**	**+239**	+
AREA B (50-100 mile radius around Green Bay)									
7. Fond Du Lac, Wis.	30	25	0	30	35	0	*	**+ 40**	
8. Stevens Point, Wis.	60	10	0	100	70	0	**+ 66**	**+600**	
9. Wausau, Wis.	40	5	0	180	30	0	**+350**	**+500**	
10. Norway, Mich.	70	75	0	50	100	0	**— 28**	**+ 33**	
11. Sheboygan, Wis.	40	30	0	120	90	20	**+200**	**+200**	
12. Wisconsin Rapids, Wis.	30	10	0	20	15	0	**— 33**	**+ 50**	
Totals B	**270**	**155**	**0**	**500**	**340**	**20**	**+ 85**	**+119**	
Total A & B	**840**	**320**	**70**	**1,850**	**990**	**150**	**+120**	**210**	+ +
TOTAL BEANS BOTH SIZES	***1,160 dozen cans***			***2,840 dozen cans***			***+145%***		

television test

lers are willing to stock extra

ad made only slight gain

TEST IN A NUT-SHELL

PRODUCTS: B&M beans and brown bread
MARKET: 100-mile zone around Green Bay, Wis.
MEDIA USED: Television only
PAST ADVERTISING: almost none in area
SUCCESS YARDSTICK: sales, increased distribution
BUDGET: $12,500
DURATION: Six months
SCHEDULE: 6-min annets wkly, 3 evening, 3 afternoon

Can tv alone lift sales in a low-volume market?

The Burnham & Morrill Co. of Portland, Maine, was one step nearer an answer this month as results began to come in following the start of its six-month tv test in a 100-mile area surrounding Green Bay, Wis.

At SPONSOR's presstime, sales had been tabulated for January 1955 vs. January 1954. This was the box score:

- Combined sales for two sizes of beans were up 145%.
- Numerically the increase was 1,680 dozen cans, with gain greatest for the large-sized can.
- Sales increase for the second product under test. B&M brown bread, was small—from 70 to 150 dozen cans.

The television campaign did not begin until 24 January so that sales increases reflect advance stocking by the trade rather than consumer demand.

While jobbers were willing to buy more B&M beans on the strength of the campaign, brown bread showed only slight advances. Attitude of jobbers in the area was: "We can always get rid of the beans." But it was apparent that it will take demand direct from the consumer to force sales of the brown bread. Though B&M beans have good distribution in the area, brown bread is sold in only 50% of the locations.

As the campaign got under way, B&M's chief competitor among oven-baked beans, Puritan, launched what appears to be counter-action. Puritan has started to give grocers in the Green Bay area coupons with each purchase of beans by the case. (One coupon to a case with prizes ranging from a singing kettle for 15 coupons to a portable mixer for 50.) Checkups in Milwaukee, metropolitan center nearest Green Bay, indicated no Puritan couponing was underway there. This lent credence to the belief that the Green Bay couponing was a measure designed to counteract the B&M campaign.

B&M's budget for the six-month tv campaign over WBAY-TV, Green Bay, comes to $12,500, or nearly 25% of its entire wholesale sales in the area last year (1954 totaled $54,000). The campaign consists of six live one-minute announcements weekly, many of them done by the station's personalities. (Agency is BBDO, Boston.)

This is the tough marketing problem tv must solve:

Oven-baked beans are higher-priced, not popular in the northern Wisconsin and Michigan region. Beans cooked in the can (Heinz, Campbell, et al) have 96% of the market. B&M and Puritan split up the remaining 4%.

The brown bread sold at the rate of only 510 dozen cans during the first six months of 1954. While brown bread and beans are considered a toothsome combination in New England, few Wisconsinites apparently relate the two products. Creating the association, increasing distribution and sales will be major objectives of the campaign.

If television proves successful, it may become part of B&M's market-by-market advertising strategy. The company has many markets like Green Bay where sales do not come up to the level attained in its New England strongholds. Recent media use by the $200,000 spender has included newspapers, magazines, store magazines and radio in 14 markets, not including Green Bay. B&M has never used television or conducted a previous media test. ★★★



Next issue SPONSOR will report sales for first half February 1955 compared with last year

Who should get local rates? These are some who seek them

Pictured here are five examples of advertisers who [illegible] spot radio business through local channels. Clockwise: Ford, who now gets the "regional" rate on many Texas stations through Dallas distributor; Rayco, seat cover chain, [illegible] spot radio business at local rate; Blatz, nearly half of whose radio is locally handled; Quality Bakers (a confederation of local bakers) which buys over [illegible] at local prices; Robert Hall Clothes, 100% local. Reps, for the most part, feel that all of these firms, and others like them, should pay national rate. W[illegible] reserves local rate is poorly defined.











Should radio have both national and local rates?

"No," say many reps, admen, pointing to dangers of undermined spot radio structure, bypassing of reps and agencies

For years broadcasters, agencymen, representatives and clients have debated the question of whether radio stations should have two spot rate cards — one national, one local (see SPONSOR 23 April '51). But in the past year the controversy has boiled up into one of the steamiest topics in air advertising.

Today many in the segment of the industry hardest hit by dual rate practices — reps, who don't get 15% commission on local rates — contend that the whole structure of national spot radio may be in danger.

This danger, as reps voice it, is due to the siphoning-off of an increasing amount of national spot business into quasi-local channels. Thus, reps say,

problem

one of radio's most profitable sources of income — as well as the service reps can give ad agencies and stations — is endangered. Reps are joined in their protests by many agency people who share their concern.

These are the factors at work:

• *More local-rate stations:* This is an era of transition for radio. With the stepped-up competition for the radio dollar, many stations who never

used to bother have hustled hard for local radio business. Where rates were set up on the basis of broad coverage for national advertisers, these stations have found that local retailers objected to paying full price for coverage that was, for them, partially waste circulation. So, lower local rates were established, often triggering a round of rate revisions on other local stations. Reps and timebuyers estimate that more than half of the radio stations in the country now have some form of local rate card.

• *More local-rate "national" advertisers:* A sizable amount — reps put the figure at more than 30% today — of all the spot radio business in such "national" industry categories as autos, automotive products, beers, clothing chains, soft drinks, farm implements, home appliances and tv sets, interstate bakeries and drugstore products is now placed at local rates. The rest of the spot radio business for the same sponsors goes at national rates. The list of national advertisers seeking local rates, reps say, is increasing all the time.

• *More local-rate confusion:* With more stations offering, and more sponsors seeking, local rate concessions, the lines of demarcation between local and national rates are becoming hazy. It's largely up to the individual station manager to draw the line, to determine who gets what rate. He, in turn, is motivated in his decisions by his own personal views and the amount of red or black ink on his books. One station may therefore accept what might be considered by many to be national radio business — at the local rate. Another station of the same size and rank may refuse.

Why are these trends bad for spot radio and eventually the advertiser, in the opinion of agencies and reps?

Several points of view in this matter were uncovered by SPONSOR in recent weeks when it sought reactions to the recent recommendations on radio rates put forth by the American Association of Advertising Agencies (see SPONSOR 24 January and 7 February).

The views most widely held by reps were summarized by Bob Eastman, executive v.p. of the John Blair rep firm and chairman of the SRA's Rate Committee:

"The most significant problem has been completely overlooked — that of the national advertiser who attempts to buy radio time at local rates when he is not entitled to them. Everyone suffers from rate deals in the long run. The station's product is cheapened, and advertiser and agency skills are not applied when price alone becomes a factor. Furthermore, there is danger of an agency losing control of accounts along with commissions."

Many agencies share these sentiments as well. Here are typical opinions:

"The local-rate problem seems to run in cycles. We're in one of them right now. Clients with strong dealer organizations ask us 'Why don't we place the business at local rate? We'll save money.' We carefully explain that by doing so they will lose the creative, billing and policing services that an agency and rep can provide. We also explain that costly and elaborate channels must be set up to administer local-level radio buying handled by dealers," said Kenyon & Eckhardt associate media director, Phil Kenney.

Apart from the fact that control over local-rate purchases by national advertisers is difficult to maintain, some agency executives see another major source of trouble in local-rate buying.

"When you shop for an attractively

(*Please turn to page* 120)

The case for "dual rates"

Practice of having two rates, stations say, is justified when station has large coverage area and local retailer cannot possibly draw trade from full area. Local rate is a marked-down rate for retailers to make station more competitive in selling locally. Also, at many outlets, national rate is merely the local rate marked up to allow for 15% agency and 15% rep commission on national business. System works fine, these stations say, with clear-cut line of demarcation. Also, many "national" advertisers feel they qualify for local rates.

Case against "dual rates"

Large number of admen view local rate practice with alarm, feeling that it undermines national spot structure and acts as open invitation for dollar-conscious clients to try for lowest possible rate. Radio placed locally through dealers detours the rep (and thus loses rep servicing and billing) and may even bypass the agency commission, which must be tacked on as service fee. Many stations, reps, admen urge a single rate charge, with everybody paying the same. Others point to need for clear-cut definitions in rate policies.

4A's can't enforce its rate recommendations, Gamble says

In the last two issues of SPONSOR *appeared reports on new code of agency-station practices put forth by 4A's. Reaction from readers, particularly on local rate question, came quickly. Most asked if 4A's could enforce code. 4A's president, Frederic R. Gamble, gives his reply below:*

We are glad to see that our "Recommended Practices for Advertising Agency People in Their Relations with Broadcasters" have stirred up so much interest, and we hope that they will continue to do so.

Some of those who commented, in your last issue, asked whether A.A.A.A. has any "machinery" to carry out the Recommendations. The answer is "No," we are not allowed legally to do so. Even in our "Standards of Practice," applying to the general conduct of our member agencies, the following statement appears:

> "These Standards cannot be enforced. Nor should they have to be. They should be accepted and practiced voluntarily because they are a guide to the kind of agency conduct which experience has shown to be wise, foresighted, and constructive."

As to whether broadcaster grievances can be referred to us: The answer is "Yes."

There are some problems we cannot lawfully handle, but we always want to know about any serious grievance. We will try to do anything constructive that we can.

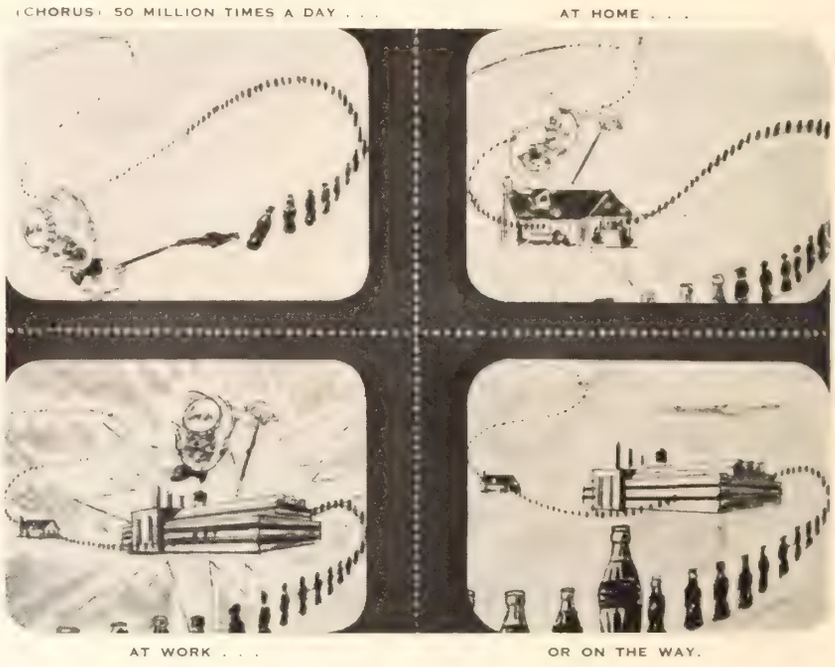
Gamble asks letters on station grievances



COKE's new look



TRADITIONAL: *Dream girl of early Twenties symbolizes Coca-Cola's past reliance on soft-sell in print and air media. Till now copy has been sparse, institutional-like*



NEW: *Harder-hitting copy is part of Coke's new ad style. First company jingle stresses specific product features, plugs hard at Coke leadership. Portion of story board above ties in with major 1955 slogan: "50,000,000 times a day" people buy Coke. Other major facet of new look is high style, modernity*

Giant of the soft drinks maintains $5,000,000 tv-radio budget, revamps long-standing copy approach to meet rising competition

Coca-Cola has adopted a new ad look for 1955. It is characterized by smartness, glamor, high fashion. The famous soft, almost casual, copy treatment that had become an every-day feature of the American scene has given way to stress on specific product features. In tv, sprightly animated announcements are being readied. And for the first time since its entrance into radio in 1927, Coke has created a singing commercial for national use.

That even the giant of an industry must occasionally pause to review its advertising is evidence of the dynamic nature of the American economy. Coke, company spokesmen proudly point out, is everywhere. An authoritative estimate puts its share of the soft drink market at about 50%: sales are running around 12,775,000,000 units a year. The sales curve, it is said, while not rising sharply, is still going up. Yet the makers of the most successful soft drink in history deem it necessary to alter their traditional approach.

Although the reasons behind high policy decisions are seldom directly revealed, SPONSOR offers the following as possible factors: the rise of competition from other beverages such as frozen juices; the emergence of a direct competitor, Pepsi-Cola, as the first to offer a serious challenge in its own immediate field.

At D'Arcy agency, which has handled the account since 1906, they will tell you of the recent motivation studies conducted by Social Research, Inc. of Chicago. They will tell you too of the intensive copy research, which submitted a number of Coke campaigns to a cross-section of consumers. The surveys showed, among other things, that the new style and copy approach were likely to be the most effective. This, according to a e Frank Weber, was one of the main reasons for deciding upon the new campaign.

Advertising of Pepsi-Cola has also been emphasizing modernity and sophistication. The two approaches differ in that Coke uses photography in print and Pepsi art work; on the air Pepsi uses a commercial personality, Polly Bergen, and programs for adults, where Coke appears to be aiming its programing primarily to youth. Pepsi emphasizes low calories as well although Coke too has begun to lay some stress on diet copy points.

Whether the spectacular rise of Pepsi-Cola to a reliably reported 19%

share of the market during the past four years helped spur the Coke decision is open to speculation. At Pepsi-Cola and its agency, Biow, they naturally like to think so.

Coke's 1955 ad-look affects commercial approach only, not programing. Last year an estimated $5,000,000 went into radio-tv; a similar amount will probably be spent this year. Exact ad budgets are difficult to arrive at because of the complicated system of co-op ad deals with the 1,056 bottlers. SPONSOR estimates that the combined company-bottler ad expenditure for 1955 may run as high as $35,000,000. Traditionally, Coca-Cola has tended to give more or less equal budget weight to each of the major media, and is continuing with that pattern.

The same shows as last year are being kept: Eddie Fisher on NBC TV and MBS, *The Adventures of Kit Carson* on spot tv. Announcements will continue to be made available to bottlers for both radio and television.

Copy themes: Because of Coke's nearly universal distribution, Weber explains, the problem is how to increase per capita consumption: It is assumed apparently that just about everyone drinks Coca-Cola at one time or another. In some Southern towns, a company spokesman says, per capita consumption is 300 per year!

"Our policy is to show the product used in a number of appropriate situations," states Weber, "social gatherings, mealtimes, and so forth, to suggest times and situations at which Coke becomes a welcome treat. We aim to increase usage through inculcating the idea of new occasions for enjoying Coke."

The point is that in such a huge market even a small increase in per capita consumption means a tremendous increase in volume.



Ass't ad mgr. Robert T. Kesner *heads up Coke's radio-tv. He operates out of New York office, though rest of ad department is located in Atlanta, Ga.*

Convinced that it has a product whose quality is unsurpassed, Coca-Cola is attempting to imply superiority through ad association with the fashionable and glossy in costume and decor in print and through the glamor of show business on tv and radio.

Copy has become sharper than the soft "Pause that refreshes" approach of yesterday, stressing taste, sparkle, freshness. Low-caloric values are mentioned for the first time. Coke's leadership is turned into a sort of theme. "Fifty million times a day" is a [illegible] tured headline and broadcast slo[illegible] D'Arcy's research, says Weber, indicated that the public responds positively to the idea of product leadership in ad copy.

First singing commercial: To D'Arcy copy chief Tom Carpenter, the new approach is made to order for radio and tv, which "are ideal for putting across a feeling about a product by means of the way the message is delivered rather than its actual wording." The new singing commercial he considers a perfect illustration. It was a lavish job, with full orchestra, chorus and soloist, which SPONSOR listened to in the three-dimensional hi-fi-equipped D'Arcy audition room. Carpenter, who prefers to call it a "musical commercial," sees in it a basically new approach to the whole subject of jingles. He compares the traditional and the new approach as follows:

1. *Traditional*—The jingle carries the copy points, the words are used to sell specific product ideas, with the music designed to be catchy and entertaining.

2. *New*—The Chiquita Banana jingle brought about a change. Here at-

(*Please turn to page* 76)

Coke waited year for Eddie Fisher to get out of army. His show is on NBC TV and MBS (via edited version of tv audio). Second major show, Kit Carson, offered bottlers on co-op basis. Total company-bottler spending is estimated at $35,000,000. D'Arcy is parent firm's agency







Distinctive design *by Egmont Arens registers quickly. Red handle splashes against yellow background. Brand name stands out. Drawings on back directly influenced by tv*



Toy soldier *on Canadian package has tv animation purpose, says Arens. As cartoon character, figure will provide entertainment recognition base for frozen food sections*



Midwest firm *does little advertising no but Arens kept tv possibilities in mind: ca pic for closeups and match dissolves, su cane figure for animation, stripes for eff*



Drene design *by Donald Deskey Assoc. is striking on shelf. Combination of chartreuse, black, white, purple "outstanding example of good design for color tv," says NBC expert*



Brand name *practically leaps at you in Deskey's much admired Gleem design. It utilizes fewest possible elements, bold color blocks in smart, distinctive combination*



Lippincott & Margulies *redesigned Bro Seltzer package for shelf and ad impa Blue-white combination, uncluttered bac ground, improved logo, help identity in*

Should you redesign your packag

Here are experts' tips on achieving maximum impact in the new medium as ve

The new Marlboro package, shown at right beside its pale predecessor, is geared to the needs of the coming age of color television. So are dozens of other well known packages which have recently been redesigned.

How does your package measure up? Will it show up to good advantage on color tv? If not, should it be redesigned? And what points should be kept in mind for video's future development?

To get the answers, SPONSOR conducted dozens of interviews with package designers, with the network people who have worked most closely with color and commercials, with agencies and advertisers.

Here is the most fundamental answer of all:

There is no reason in the world to redesign your package solely for color tv—assuming you are satisfied with it on other counts.

Madison Avenue's busy rumor factory notwithstanding, SPONSOR could find no case of a major advertiser who has redesigned his package just for the sake of color television. On the other hand, practically all who had anything to do with package questions stated: "We are keeping color television in mind."

The experts urge caution on the following ground:

1. The era of color set saturation is a long way off. Set production this year has been estimated at approximately 200,000. Mass production may



Which package will reproduce more effectively in color tv? *To designer of new Marlboro package Frank Gianninoto, it's no contest. Old package lacks tv punch: (1) elements are formally balanced, carry out no design idea that can be easily remembered; (2) too much copy in available space and superimposition of brand name add up to visual confusion, hinder instant registration and shelf recognition; (4) color used only decoratively, not as part of design. New package will be top tv contender, designer feels: (1) a minimum of elements are used; (2) design idea of inverted "v" registers immediately, is easily remembered; (3) brand name is bold, can't be missed; (4) color is used strongly yet simply in striking red-white combination. Pre-testing has already proven design's effectiveness. Color tv needs were kept in mind by designer.*

r color tv?

n the super market shelf

not get under way until 1956, with three or four years probably elapsing before color has made a big percentage dent in the video market. Thus to concentrate on color tv needs may be premature. Industrial designer Raymond Loewy is among those who discount the medium today as not yet worthy of serious consideration. He states that when set distribution warrants, his organization will give color tv its due attention.

2. For the next few years your package will have to come across in black-and-white as well as color, simply because of the great number of monochrome sets (over 33 million to date). Much is known by now about handling packages for black-and-white alone, but the compatible era may pose new problems. The current belief is that a good color design will be a good black-and-white design as well, but this remains to be proved. Some companies are preparing now. Compton agency, for example, is conducting a series of film tests this month on a number of Procter & Gamble products. Their purpose is to find out what has to be done to obtain commercials that are effective in both color and black-and-white.

Despite these cautions, now may be a good time to reexamine your package design. Color tv has stimulated an interest in the psychology of color which has already had considerable effect upon packaging. Ask yourself these questions when analyzing your product in relation to color tv, say the tv packaging specialists.

• Is your design making good use of color as a sales tool, particularly on the shelf, for which it is eventually intended? Or is it old-fashioned, with no thought given to color's effects on human behavior? Says industrial designer Egmont Arens: "Color is one of the prime factors stimulating the 'glands of decision'. . . . Consciously and subconsciously, we are influenced by color every moment of our waking lives. And this influence does not end with merely inducing emotions. It goes right on to produce the action that leads to sales." The main difference between black-and-white and color tv, says Arens, "lies in the

(*Please turn to page 94*)

PART THREE
OF A SERIES

What admen think of direct mail from radio and tv stations

Direct mail has very high casualty rate, must be visually attractive, brief and newsworthy to compete for busy admen's attention

"Direct mail is the infantry unit in advertising. It can do the job of taking a specific objective after sales resistance has been softened by mass media. . . ."

That's the way William B. Henderson, then managing director of Direct Mail Advertising Association, described his medium in SPONSOR's All-Media Evaluation Study. But how well does advertising's infantry work within the advertising business itself—specifically in the promotion sent by stations and networks to admen?

SPONSOR set out to answer that question as the third effort in a series of studies of communication between air media buyer and seller. Part One of the series analyzed the reactions of timebuyers to advertising in the radio and television trade press (13 December 1954). Part Two covered the reactions of sponsor firm executives and non-media executives in agencies (27 December 1954). The present survey embraced both media and non-media executives in agencies as well as advertiser firm executives, mainly advertising managers.

This sentiment was expressed over and over by those interviewed:

"I would say 90% of the direct mail reaching my desk goes almost immediately into the waste paper basket."

Whether you speak to timebuyers, account executives or advertising managers, a frequent reaction is: "We have too little time to read all the stuff that comes in the mail."

A timebuyer who has recently changed jobs and is busy learning his new accounts summed it up best:

"I'm tearing my hair now trying to keep up with all the memos crossing my desk from within the shop and from the clients. It's a mental effort for me to stop and look at direct mail pieces when I'm in the mood to get to more important things. Brother, that mailing piece has to nail me to the floor if it's going to grab my attention."

What can the radio and television promotion department do to nail the largest number of admen to the floor? What forms of direct mail are most welcome? What is least useful in direct mail? These are some of the questions SPONSOR tried to answer in the belief that any improvement in selling-communication between the seller and the buyer redounds to the best interests of admen.

It should be borne in mind, however, that none of the conclusions set forth here are hard and fast rules. A station's selling must be based on its own needs and what makes a weak story for one station may be the only story another has to tell. Morever the very form of promotion piece admen say they like least may be successful for some stations—depending on the ability of the promotion man to put it across.

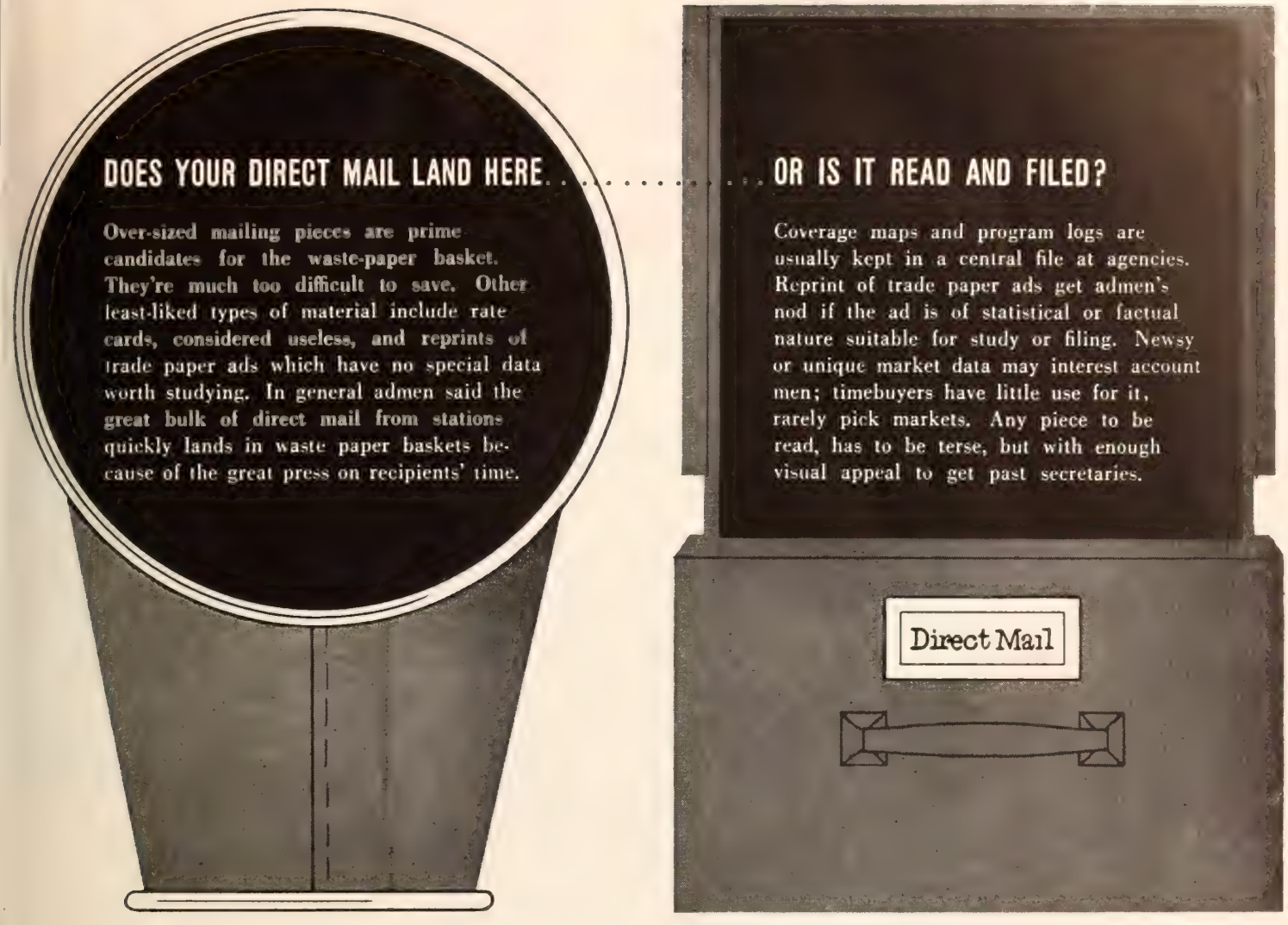
Following that common-sense qualification, here's a quick rundown on reactions to promotion pieces by types.

1. *Coverage maps*: Of all the types of data mailed out by stations, coverage maps seem to win the most favorable reaction. The maps are not neces-

NEITHER FILED NOR FORGOTTEN

Gimmicks, like sexy calendar, have highest recall of any direct mail. Everyone remembers Lili St. Cyr (below), many recall station





sarily pored over immediately; but they are least likely to be tossed in the waste paper basket. Many agencies, in particular, maintain a file of coverage maps. The feeling was expressed repeatedly that while coverage maps are not necessarily taken for gospel they can constitute a valuable starting point. One suggestion from many of the timebuyers interviewed: "Use the back of the coverage map to list pertinent data that might come in handy on the station's facilities."

2. *Program logs*: Probably the most frequently received form of station promotion is the program log. Like the coverage map it is usually placed on file by agencies. Timebuyers suggested stations could save money by cutting down on the number of station logs sent to each agency. Said one of the business' veterans: "With over 2,600 radio stations and some 400 tv stations, no individual buyer can possibly keep his own personal set of program logs. This agency and most others I know of maintains a central file of logs available to each buyer. Stations would do best to send in just one or two logs."

Often logs are used more in retrospect to check on current adjacencies to announcements bought some time ago than as a guide to purchases. The tendency is to use availability information obtained from the rep as a basis for buying. Haste is the main reason. The buyer often hasn't the time to spread out the programing of the station and make his own check of adjacencies when there's a long list to be bought.

3. *Reprints of trade paper ads*: Opinion was mixed on the subject of reprints of ads which have already appeared in the radio and tv trade press. Some of the admen—and women—felt stations were wasting their money when they made reprints.

Said a woman buyer with long experience: "You've seen the ad by the time the reprint hits you. So why fill up the desk with more stuff to weed out and throw away?"

But there were equally strong reactions on the other side. The advertising manager of a company with a variety of air-advertised products said: "If it's an outstanding ad, the reprint

(*Please turn to page* 104)

Save $7,000 a year in operating cost*

...WITH RCA's TRANSMITTER



RCA 12-section low-band antenna at KCEN-TV. Powered by an RCA 10-kw VHF transmitter (low-band) this antenna can radiate 100 kw ERP—with gain to spare.

RCA 10-kw VHF transmitter operation at KGNC-TV. Operated in conjunction with a RCA high-gain antenna, the combination is producing 100 KW erp at substantiall lower cost per radiated kilowatt than any low-band equipment package now availabl

*Compared to a 25-kw transmitter operated in conjunction with a 6-section antenna. As your RCA Broadcast Sales Representative for a comparison breakdown of the tube an power savings.

RCA Pioneered and Developed Compatible Color Television

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION CAMDEN, N.J.

EXCLUSIVE 100-KW
-ANTENNA COMBINATION



WHAT TELECASTERS ARE SAYING ABOUT RCA'S EXCLUSIVE 100-KW TRANSMITTER-ANTENNA COMBINATION

KCEN-TV (6). Reports W. O. Crusinberry, Chief Engineer: "We are getting almost unbelievable coverage with our RCA 10-kw VHF transmitter and 12-section antenna combination.
Operating economy—on the basis of both equipment operating costs and radiated kilowatts per dollar—exceeds our most optimistic calculations."

KGNC-TV (4). Says William H. Torrey, Chief Engineer: "Audience reports indicate that our RCA 10-kw VHF transmitter and RCA 12-section high-gain antenna equipment package is blanketing our coverage area with strong, snow-free signals. We appreciate getting the most ERP for our operating dollar."

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oday, RCA's low-band 10-kw VHF transmitter and 2-section Superturnstile antenna "package" is deliv-ring remarkable coverage—at an equipment *operating ost of less than one dollar an hour!*

Think of the savings this offers: 100 kilowatts of effective radiated power at a reduced tube and power expenditure — that amounts to as much as $70,000 over a 10-year period.

Think of the protection to your investment: 100 kilowatts ERP—ready to go to work for you on *COLOR* whenever you say. No equipment rebuilding. No extra expense for color conversion. And, of course, the same low equipment operating costs as with monochrome transmission.

For more than a year now, RCA's exclusive low-band 10-kw and 12-section Superturnstile antenna combinations have been setting records for blanket coverage and low-cost operation. For the complete facts on this remarkable combination—designed and built only by RCA—call your RCA BROADCAST SALES REPRESENTATIVE. In Canada, write RCA Victor, Ltd., Montreal.

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Do you feel it hurts radio station talent to appear on television as well

THE PICKED PANEL ANSWERS

NO: RADIO SEEKS TV STARS

By Stanley E. Hubbard

President & General Manager
KSTP, KSTP-TV, St. Paul, Minn.



The answer is emphatically and to me very obviously, "no"! Our experience within a combined radio and television operation has been quite opposite. All our talent is used on both media and as the appearances and popularity of an artist on television increase, the demand for his use on radio also increases.

In the early days of television we used some of our top radio talent on television to give the new medium impetus. Some of this well established radio talent was not as enthusiastic as it might have been to spend time learning how to work with the broadcasting's new dimension while the newer talent, eager for any opportunity was most enthusiastic. The result in recent years has found those who pioneered six years ago are on the top of the heap in both radio and television. The others, who were too preoccupied with radio find themselves being lost today, relegated to standby work in radio and nothing in television.

We find, today, that when a radio advertiser has a choice of talent, he asks first for some personality who is riding the television crest. The law of supply and demand steps in here. The result is that some of the television talent must at least try to price itself out of the radio market if for no other reason than protection from too much work. However, we find, in many instances, a radio advertiser willing to pay outlandish prices for that television name. True, the television talent may not be as good on radio as one of his lesser brethren in that field, but the tv talent gets the call.

It seems now the best way for talent to succeed in radio is to get on television first.

YES: MEDIA ARE COMPETITIVE

By Alex C. Keese

Manager, WFAA, Dallas



If this question were rephrased, "Do you feel it hurts the radio station for radio talent to also appear on tv," my answer would be —yes, under most circumstances."

If a radio personality such as a farm director, woman's director, or other featured entertainer has a good rating on radio, regular appearances on television will unquestionably diminish their radio audience. This then will lessen their value to the radio station and to advertisers who sponsor such talent.

I was quoted, back in 1952 in a national trade publication as saying: "Radio and television are highly competitive for the advertisers' dollar as well as highly competitive for audience. Both can be strong industries when they recognize their product, which is programs, and quit sharing their product."

I believe most people in the radio-television industry today agree that these two media are the most highly competitive of all media for they are competing for the attention of people *at the same time.*

Therefore, a strong radio personality, who has a following, and who can be heard only on radio, will have a much larger audience than he or she would if they could be seen as well as heard on television. We, at WFAA, believe the great strength of our radio station lies in the exclusiveness of our featured talent.

DEPENDS ON TALENT ABILITY

By George M. Burbach

General Manager
KSD, KSD-TV, St. Louis



Obviously, the answer to this question is both *yes* and *no*. When radio talent has *all* the necessary qualifications to handle a tv assignment in addition to his (or her) radio duties, the answer is *no*. When anyone of these qualifications is lacking, the answer is a definite *yes*.

The qualifications to which we refer are not restricted to those of appearance, versatility and adaptability. A most important qualification, which too easily can be overlooked until it is too late, is the performer's stamina. This may not be too great a factor in the case of most network performers, or once-a-week performers on local stations. But it is a very big factor in the case of the local disk jockey, for example, who is doing a daily ra-

dio show of one or more hours per day. The additional burden of a daily tv show is almost certain to be reflected in the quality of his radio performance, and in the ultimate value of the radio property to the station and its clients.

In our own stations, we have a number of individuals who appear regularly both on radio and television. Most of them originally were on radio only, and had opportunities to assimilate their tv assignments *gradually* . . . due to the fact that our tv station began operating in 1947 when the demands of the medium were not as great as they are today. With only one exception, however, none of these people is on the air as a featured performer as much as five hours a week . . . radio and television *combined*. And the single exception is a musician-m.c. who has other live talent "supporting" him on his daily radio show, as well as his three-a-week tv show.

The inclination to capitalize on the popularity and "cash register" value of an established radio performer by giving him a tv show in addition, is a most understandable tendency. In many instances, the performer as well as the station management might even consider the tv assignment a "reward" in recognition of radio services faithfully performed. To the management of stations which might yield to this inclination, we respectfully offer these suggestions: (1) keep a vigilant ear tuned to the quality of your "rewarded" performer's *radio* shows, (2) keep a watchful eye on the month-to-month ratings of his *radio* shows, (3) reread that story about the man who killed the goose that laid golden eggs.

NO: BOOSTS TALENT SALABILITY

By Charles H. Crutchfield

Executive V.P., General Manager Jefferson Standard Broadcasting Company, Charlotte, N. C.



Seven years ago when we received our tv c.p., there were only 13 tv stations in the country and none south of Washington, so we had very little precedent to guide us. However, we made one decision immediately and that was that our announcers and talent would operate on both

(*Please turn page*)



Passing lures don't take away our listeners. We stack up . . . for we carry the 20 top-rated programs, day and night. And for faithful listening, WBNS has lasting appeal — a greater tune-in than all other local stations combined!

CBS for CENTRAL OHIO

WBNS radio

ASK JOHN BLAIR

COLUMBUS, OHIO

radio and television. To date we have found no reason to alter this decision.

Today our announcers are assigned, as nearly as possible, to equal staff duties on WBT Radio and WBTV Television. Not only is their staff work divided equally, but the company also insures that each of them is available for talent shows on either radio or television. Our experience has proven this a sound working arrangement.

We have discovered that a great radio personality has little trouble adapting himself to tv or vice versa. By using talent on both radio and tv, we get an automatic cross-plug . . . increase the salability of the talent . . . and strengthen the acceptance of the personality by our listeners and viewers.

Of course the degree to which we utilize talent on both stations varies. A folk music group has 15-minute and half-hour shows on both WBT and WBTV. The co-sports directors do a joint late afternoon show on radio and then present a tv sports program later in the evening. Conversely, a top radio personality has only one tv show a week . . . and the number one tv newscaster does only two short radio programs a week . . . although each performs staff work for both stations.

All of which is to say that we don't bind ourselves to a set policy; but, our talent will continue to "wear two hats" as long as they please both listeners and advertisers as well as they have to date.

DILUTES VALUE OF TALENT

By Gustav K. Brandborg

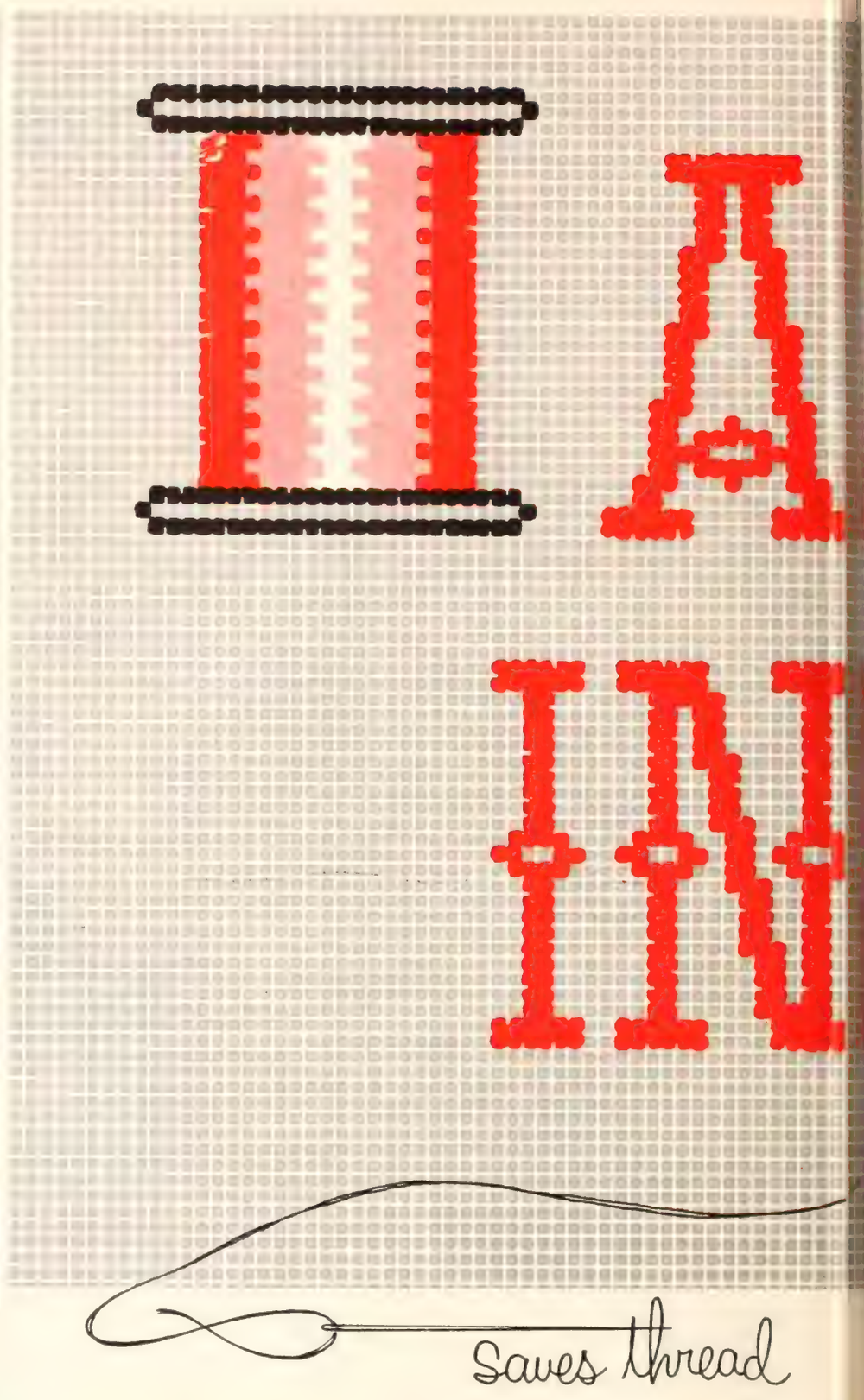
Assistant General Manager
KVOO, Tulsa



Thinking from the management side of radio I am not so much concerned about what dual radio-tv appearances do to talent as to what they do to the station.

Exclusivity has always been a basic requirement for success in any field of endeavor where artistic, literary or other limited production has been the prime factor. This is true of recording company artists, news syndicate writers, and of patented processes of every kind. It is true of network tv con-

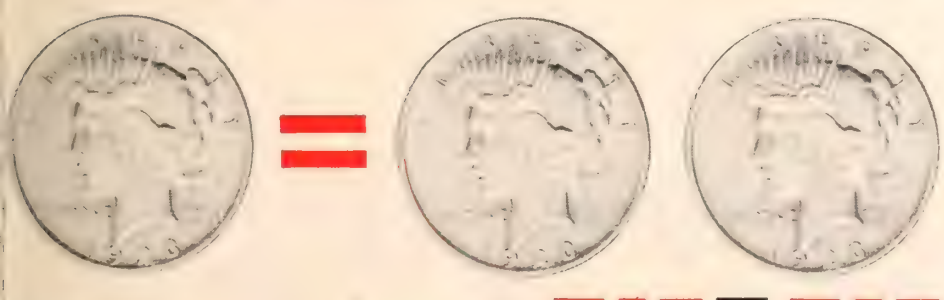
(Please turn to page 112)



We've got it all sewn up for you on WLW Radio. You ge
double your money's worth. Only WLW's Radio two-for-one plar
guarantees you an additional dollar or more in exper
merchandising and promotion for every advertising dollar you spend
Let us unwind a neat promotion for your product . . . and give
your ad dollar double duty. Yes, we'll trade two dollars of ours
for every one dollar of yours! We'll prove that . .

STITCH

IN TIME



one equals two on **WLW** RADIO

a distinguished member of the

CROSLEY GROUP

WLW	*Radio*
WLW-A	*Atlanta*
WLW-C	*Columbus*
WLW-D	*Dayton*
WLW-T	*Cincinnati*

Exclusive Sales Offices:
New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago, Miami

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film pro

Rank now	Past* rank	Top 10 shows in 10 or more markets Period 3-9 January 1955 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		5-STATION MARKETS		4-STATION MARKETS							3-STA MARK
				N.Y.	L.A.	Mnpls.	S. Fran.	Atlanta	Boston	Chicago	Detroit	Milwkee.	Seattle-Tacoma	Wash.	Balt
1	1	***I Led Three Lives,*** Ziv (D)	22.9	6.9 wabc-tv 10:00pm	13.2 kttv 8:30pm	26.5 kstp-tv 9:30pm	22.0 kron-tv 10:30pm	17.8 wlw-a 10:30pm	23.5 wnac-tv 7:00pm	15.0 wgn-tv 9:30pm	20.4 wjbk-tv 10:30pm	16.2 wtmj-tv 10:30pm	13.0 ktnt-tv 7:00pm	18.0 wtc-tv 10:30pm	17.4 wbal-t 10:30pm
2	3	***Badge 714,*** NBC Film (D)	21.2	9.1 wor-tv 9:00pm	16.7 kttv 7:30pm	26.0 kstp-tv 9:30pm	30.5 kpix 9:00pm	13.7 wlw-a 9:30pm	16.9 wnac-tv 6:30pm	14.7 wgn-tv 8:00pm	22.9 wwj-tv 7:00pm	13.3 wcan-tv 7:00pm	24.4 king-tv 9:30pm	20.4 wtc-tv 7:00pm	14.0 wbal- 10:30pm
3	5	***City Detective,*** MCA, Revue Prod. (D)	20.2	8.2 wpix 9:30pm	11.1 knxt 10:30pm	15.9 wcco-tv 10:15pm	15.4 kron-tv 10:00pm				6.9 klw-tv 7:00pm		14.5 king-tv 10:00pm		
3	6	***Superman,*** Flamingo, R. Maxwell (K)	20.2	13.6 wtmj-tv 6:00pm	12.6 kttv 7:00pm		21.0 kgo-tv 6:30pm	18.9 wsb-tv 7:00pm	17.5 wnac-tv 6:30pm	15.2 wbkb 5:00pm	20.2 wxyz-tv 6:30pm		23.0 king-tv 6:00pm	20.5 wtc-tv 7:00pm	21.2 wbal-t 7:00pm
5	2	***Liberace,*** Guild Films (Mu.)	19.7	6.7 wpix 6:30pm	4.9 keop 7:00pm	18.5 wcco-tv 7:00pm	25.9 kpix 9:30pm	9.9 wlw-a 8:00pm	15.4 wbz-tv 8:00pm	11.2 wgn-tv 9:30pm	7.7 wwj-tv 6:30pm	35.4 wtmj-tv 8:00pm	19.6 king-tv 8:30pm	8.5 wttg 9:00pm	14.9 wbal-t 7:00pm
6	3	***Mr. District Attorney,*** Ziv (A)	19.4	6.3 wabc-tv 10:30pm	12.4 knxt 10:00pm	21.4 kstp-tv 7:30pm	20.7 kron-tv 10:30pm	22.9 wsb-tv 7:00pm	20.0 wnac-tv 10:30pm	13.2 wbkb 9:30pm	16.7 wwj-tv 10:30pm	16.2 wtmj-tv 10:30pm	20.3 king-tv 9:00pm	11.5 wmal-tv 10:00pm	13.2 wbal-t 10:30pm
7	7	***Annie Oakley,*** CBS Film, Flying A (W)	18.5	9.4 wnbc-tv 5:30pm	17.8 kttv 7:00pm	20.0 wcco-tv 5:00pm	12.5 kgo-tv 6:30pm		13.9 wbz-tv 6:00pm	21.3 wbkb 2:00pm	19.4 wwj-tv 1:30pm	11.9 wtvw 7:00pm	23.5 king-tv 6:00pm	10.9 wttg 7:00pm	28.9 wbal-t 5:30pm
8	10	***Cisco Kid,*** Ziv (W)	18.2		10.2 kttv 6:30pm	16.1 wcco-tv 1:30pm	16.9 kron-tv 6:30pm	14.5 waga-tv 7:00pm	12.5 wnac-tv 6:00pm	10.9 wbkb 1:30pm	18.9 wxyz-tv 6:30pm	25.5 wtmj-tv 5:30pm	16.0 komo-tv 7:00pm		24.0 wbal-t 7:00pm
8	9	***Favorite Story,*** Ziv (D)	18.2	4.7 wor-tv 9:30pm		20.5 wcco-tv 9:00pm	12.2 kron-tv 7:00pm	17.4 waga-tv 7:00pm	1.0 wjar-tv 10:00pm	14.9 wnbq 9:30pm			24.2 king-tv 8:00pm		
10		***Ellery Queen,*** Tel. Progs. of Amer. (M)	16.8		3.9 keop 7:30pm	16.0 wcco-tv 9:30pm			20.5 wnac-tv 10:30pm	11.5 wbkb 10:00pm	11.9 wjbk-tv 10:30pm	19.8 wtmj-tv 10:30pm	13.5 king-tv 10:00pm	8.5 wttg 10:00pm	9.7 waam 10:30pm
10		***Waterfront,*** MCA, Roland Reed (A)	16.8	4.9 wabd 7:30pm	19.5 kttv 7:30pm		19.7 kron-tv 8:30pm	9.9 waga-tv 7:00pm			10.7 wxyz-tv 7:00pm	8.9 wcan-tv 7:00pm	16.6 komo-tv 8:30pm		
Rank now	Past* rank	**Top 10 shows in 4 to 9 markets**													
1	1	***Stories of the Century,*** Hollywood Tv (W)	19.3		12.2 kttv 9:00pm		2.0 kovr-tv 7:00pm	13.4 wsb-tv 11:00pm	16.9 wnac-tv 6:00pm				18.4 king-tv 9:30pm		
2		***Life of Riley,*** NBC Film, Tom McKnight (C)	19.1		13.7 kttv 8:00pm	19.9 kstp-tv 6:00pm	19.4 kgo-tv 7:00pm			13.7 wgn-tv 9:00pm		19.9 wcan-tv 8:00pm	27.9 king-tv 7:30pm		
3		***Passport to Danger,*** ABC Film, Hal Roach (A)	17.7		5.7 keop 8:00pm		14.7 kron-tv 10:30pm				11.5 wxyz-tv 10:00pm				
4	2	***Gene Autry,*** CBS Film (W)	16.9		11.8 knxt 7:00pm				20.0 wnac-tv 6:30pm	18.6 wbbm-tv 5:30pm	10.5 wjbk-tv 6:00pm		28.0 king-tv 6:00pm		
5	2	***The Whistler,*** CBS Film, Joel Malone (M)	16.5		7.2 kttv 9:00pm		21.7 kron-tv 10:30pm						21.3 king-tv 10:00pm		
6	4	***The Falcon,*** NBC Film (D)	14.7		8.4 knxt 10:30pm	5.4 kcwt-tv 8:00pm					7.2 cklw-tv 9:30pm		15.3 king-tv 9:00pm	10.7 wtop-tv 10:30pm	6.9 waam 10:30pm
7	7	***Boston Blackie,*** Ziv (M)	12.2		5.9 kttv 8:30pm		7.4 kgo-tv 6:30pm		26.5 wnac-tv 10:30pm	11.9 wgn-tv 9:30pm	10.5 cklw-tv 7:00pm	10.2 wcan-tv 6:00pm	6.3 ktnt-tv 11:15pm		
8	9	***Star Showcase,*** Tv Progs of Amer, Sovereign (D)	11.3		8.4 kttv 8:00pm			9.5 wsb-tv 5:30pm		6.5 wbkb 10:30pm					
9	10	***Sherlock Holmes,*** MPTv, Shel. Reynolds (M)	10.5	6.2 wnbc-tv 7:00pm	4.5 kttv 9:00pm	20.4 kstp-tv 9:30pm		8.9 wlw-a 10:00pm		10.0 wbkb 8:30pm	12.5 wxyz-tv 10:30pm		12.7 king-tv 7:00pm		
10	8	***Florian Zabach,*** Guild Films (Mu)	10.2	2.2 wpix 10:00pm	3.3 keop 7:30pm	8.2 wcco-tv 6:00pm				5.9 wgn-tv 9:00pm			16.5 king-tv 9:30pm		

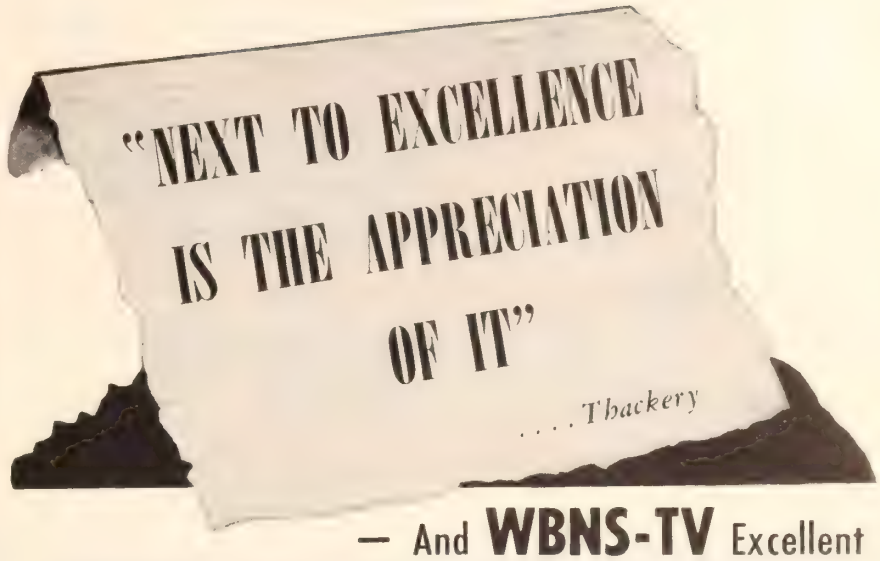
[illegible] (M) mystery; (Mu) [illegible] (W) western. [illegible] four or more [illegible] [illegible] [illegible]

m shows

lly made for tv

3 STATION MARKETS				2-STATION MARKETS			
leve.	Columbus	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
0.2	20.4	15.5	20.9	25.5	53.8	26.8	44.8
ews 0pm	wbns-tv 9:30pm	wcau tv 7:00pm	ksd tv 10:00pm	wabt 9:30pm	wbtv 9:30pm	whio tv 9:00pm	wdsu tv 9:30pm
1.4	19.7	18.5	24.9	31.8	46.8	25.3	
nbk 0pm	wlw-c 7:00pm	wcau tv 7:00pm	ksd tv 9:30pm	wbtv tv 9:30pm	wbtv 10:00pm	wlw-d 7:00pm	
		6.0	26.5	14.8	55.5		42.3
		wrtl tv 7:00pm	ksd tv 9:30pm	wabt 9:30pm	wbtv 8:00pm		wdsu tv 10:00pm
2.4	23.9	22.3	18.2	20.3	33.8	14.3	30.8
nbk 0pm	wbns-tv 6:00pm	wcau tv 7:00pm	ksd tv 6:00pm	wabt 6:00pm	wbtv 5:30pm	wlw-d 6:00pm	wdsu tv 5:00pm
3.5	25.7		22.7	24.5		31.5	50.3
ews 0pm	wbns-tv 7:00pm		ksd tv 10:00pm	wabt 9:00pm		whio tv 7:30pm	wdsu tv 9:30pm
9.2	18.9	9.7	20.2	24.3	55.3	17.5	26.3
ews 0pm	wlw-c 10:30pm	wptz 10:30pm	ksd tv 10:00pm	wbtv tv 9:30pm	wbtv 8:00pm	wlw-d 10:30pm	wdsu tv 10:30pm
5.7	14.9		15.4	23.5	29.8		23.8
nbk 0pm	wtsn 6:30pm		ksd-tv 12:30pm	wabt 6:00pm	wbtv 2:00pm		wdsu-tv 12noon
	16.0				32.3		
	wlw-c 6:00pm				wbtv 11:00am		
	20.2		22.5		53.5		
	wbns-tv 10:00pm		kwk tv 8:30pm		wbtv 9:30pm		
			20.4				47.8
			kwk tv 9:00pm				wdsu tv 9:30pm
8.7	21.9	20.8		19.3		20.0	35.0
ews 0pm	wbns-tv 7:00pm	wcau-tv 6:30pm		wbtv tv 10:00pm		whio tv 7:00pm	wdsu tv 10:30pm
			30.0				42.5
			ksd tv 9:30pm				wdsu-tv 5:30pm
							40.3
							wdsu tv 7:00pm
						12.3	
						whio tv 7:00pm	
							12.5
							wdsu tv 11:30pm
		14.2	20.0				43.8
		wptz 10:30pm	kwk-tv 10:00pm				wdsu tv 10:00pm
		18.5					
		wcau-tv 7:00pm					
			13.9	18.3			
			kwk-tv 3:30pm	wbtv tv 10:00pm			
8.5							
nbk 30pm							
7.5	15.2		10.9				
ews 0pm	wbns-tv 7:00pm		kwk-tv 10:30pm				

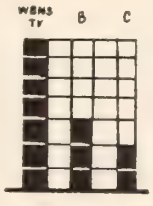
.n market is Pulse's own. Pulse determines number by measur- stations are actually received by homes in the metropolitan iven market even though station itself may be outside metro- of the market.



— And **WBNS-TV** Excellent Programming and Commercial Treatment is Appreciated By 427,239 Homes.

WBNS-TV *Program Schedule*

rated one of the country's best, dominating the central Ohio market. *For example:* *



Share of Audience

WBNS-TV	*Station B*	*Station C*
47.5	*36.3*	*16.2*

This same dominant position also delivers higher ratings for CBS and locally produced shows.
For example: WBNS-TV carried 8 of the top 10 shows in the Central Ohio area * *and this top position has been consistently held for the past two years.*

WBNS-TV *Commercials*



have selling showmanship for the approximately 3 billion dollar buying income coverage in the central Ohio area * *
For example: a complete advertising campaign was developed for Lushus of Sheriff's, Ltd. Canada, with film commercials created and produced by the WBNS-TV film laboratory.

WBNS-TV *Facilities*

include a complete film laboratory qualified to do any type of film or slide work; continuity department to assist or originate material; large property department, and the finest engineering equipment, including stand-by transmitter and antenna system. The station's facilities may always be counted on to be the newest and best suited for the job.
For example: the station's art department is one of the first in the country to be equipped with a Film-O-Type machine.



source material

* ARB, Dec., 1954 Columbus Area

* * Sales Management Survey of Buying Power—1954.

WBNS-TV's sales department coordinates these facilities to best benefit your account and results are evidenced by the national and local sponsors using the station's rich 33-county central Ohio market. Spot and program availabilities as well as costs, can be procured through Blair TV, or by writing the Columbus sales office.

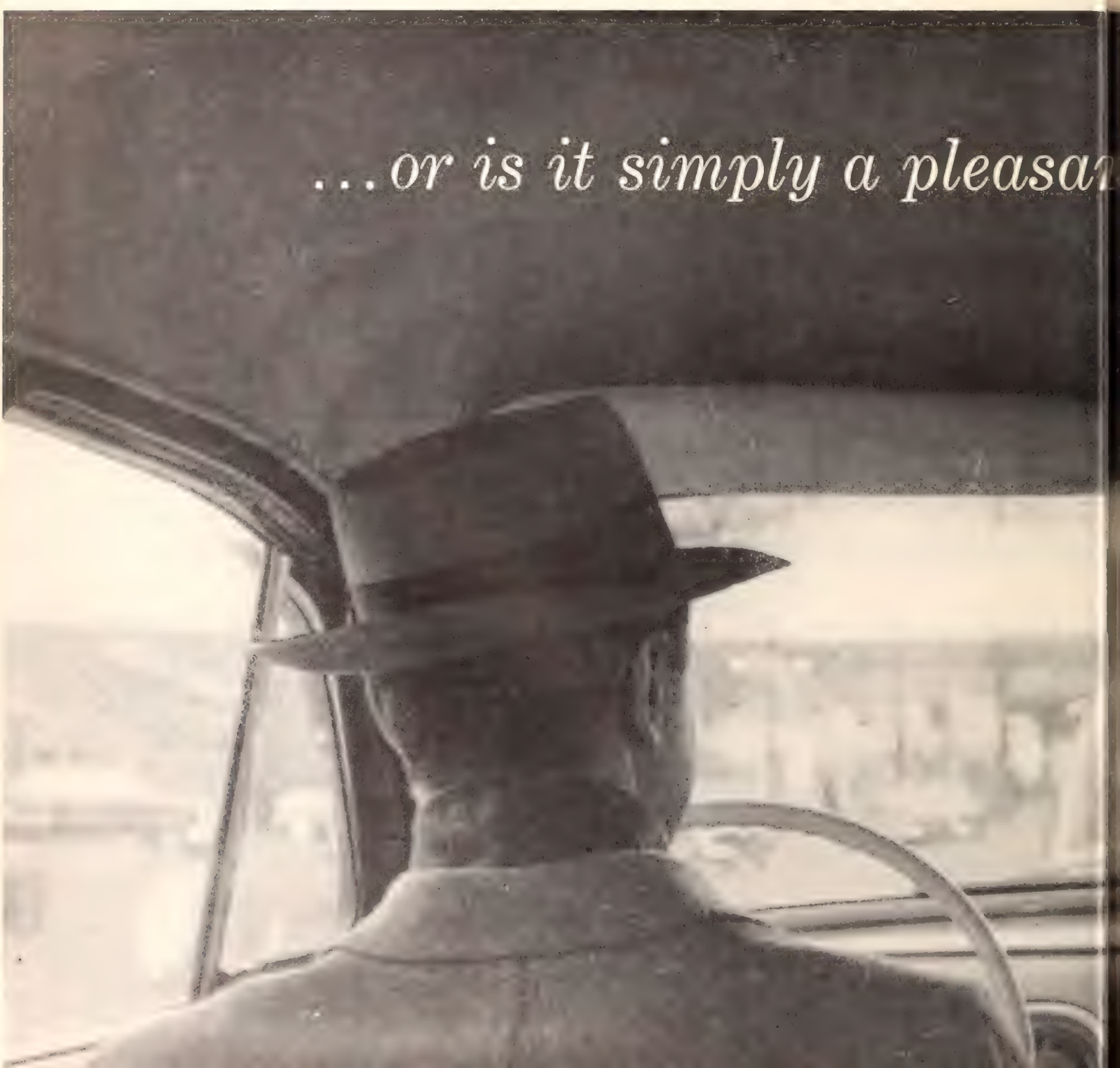
WBNS-TV

COLUMBUS, OHIO CHANNEL 10

CBS-TV NETWORK — *Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.*

REPRESENTED BY BLAIR TV

Does he really listen to his car radio?



Now that America is listening to radio in 26 million automobiles, advertisers have become increasingly interested in the amount of *attention* these sets command.

Here's what a pilot study recently showed:

75 per cent of all motorists not only know the sponsors of the programs they're hearing—they can "play back" substantial parts of the commercials.*

Actually it's not too surprising. With cars so easy to drive these days, there's not much to do but steer. And when the motorist's eye is fixed on the road, his ear hasn't much else to do. Except to take in the most popular programs. And news of the products they sell... on ***The CBS Radio Network***

**On two successive Sundays earlier this winter, [illegible] test Research [illegible] interviews with a total [illegible] motorists traveling the New Jersey Turnpike. A pretest found 77 per cent of the cars equipped with radio [illegible] programs whose commercials were being tested (Jack Benny and Amos 'n' Andy) had an average rating of 23.1. A booklet giving details of this survey is available from the CBS Radio Network on request.*



New developments on SPONSOR stories

P.S.

See: "Will out-of-home audience entitle radio stations to increased rates?"

Issue: 27 February 1950, page 38

Subject: The tremendous car radio audience

There are now more auto radios than tv sets, says Reg Rollinson, eastern sales manager of Quality Radio Group, who describes out-of-home radio audience on wheels as "the most underrated radio audience in the world." Rollinson points out that 85% of all new cars sold are now radio-equipped and that most people who ride in radio-equipped cars listen to the radio. Ergo: A big audience.

Rollinson says that—based on statistics provided by the Automobile Manufacturers Association—32.8 million radios have been installed in passenger cars during the past eight years. There are an estimated 4.5 million pre-1947 radio-equipped cars on the road. "We thus arrive at an estimated total of 37.3 million radio-equipped cars on the road today—a number greater than all the tv sets in America," Rollinson asserts.

Noting the discrepancy between his figures and the figures for automobile radios contained in the ARF (Politz) National Survey of Radio & Television Sets (1954), Rollinson points out that his figures are based upon the automobile manufacturers' own production and registration figures. (The ARF study indicated that as of May 1954 there were 28.8 million auto radio sets associated with U.S. households, of which 26.1 million were in working order at the time of the Politz interview. The figures were based upon a stratified probability sample of 11,020 occupied dwelling units.)

Reinforcing his argument that "spot radio is America's greatest outdoor medium," Rollinson cites figures indicating that 63.8% of all employed persons get to and from work by passenger cars.

According to a survey made by Advertest Research for the CBS Radio Network, three out of four auto radio listeners not only can identify sponsors of certain radio programs they hear in their cars, but also can "play back" substantial parts of the commercials. The Advertest survey was made along the New Jersey Turnpike about 35 miles south of New York City. The survey indicated that (1) 77% of all cars interviewed had radios in working order, (2) there were 2.8 listeners in each car, (3) the shows tested had a rating of 23.1% of cars with working radios, and (4) 75.4% of auto listeners who heard the test programs (*Jack Benny Show* and *Amos 'n' Andy*) could accurately repeat much of the programs' advertising content.

P.S.

See: The diary of Ford's "This Ole House" jingle

Issue: 10 January 1955, page 40

Subject: Musical commercials based on current popular music

Ford Motor Co. used a popular song with hit parade potential as the basis of a recent musical commercial announcing its 1955 cars.

Now comes Manischewitz Wine Co. which is basing its newest jingle on the latest musical craze, the mambo.

A spokesman for Emil Mogul Co., Manischewitz' agency, said a great deal of the credit for boosting the wine company's 1954 sales 22.7% over 1953 goes to radio and tv advertising. He added that the 1955 ad budget is being increased 20%. (SPONSOR estimates that Manischewitz' total budget is about $2 million, with about 75% going into radio and tv.)

Like the Ford jingle, Manischewitz' commercial is getting saturation treatment. It is being aired on 230 radio stations more than 10,000 times weekly and 131 tv stations 1,100 times weekly, according to the Emil Mogul spokesman. ★ ★ ★



Station Sells Double-Barreled Idea

AP News Gets 'em Coming and Going

In Montgomery, Ala., an oil company wanted to reach both men and women, urban and rural, and it wanted to be identified with a single type of program.

Frank Dudley, WAPX account executive, solved it this way:

For the ladies, the sponsor was offered an AP 5-minute summary prepared and edited especially for women. This went on the air at 10:55 a.m.

For the men, the sponsor bought a 5 p.m. AP news broadcast – the peak traffic load of the day, when men driving home from work could get the full impact of a motor oil sales presentation.

Sponsor is delighted with the double-barreled idea. Dudley feels the company's high regard for AP eased the sale.



Says WAPX's President, Thomas E. Martin: "Good news coverage, world-wide and regional, plus splendid cooperation, make AP a must with WAPX."

SPONSORS WARM TO AP
Because . . . it's better
and it's better known.

"Four men still missing . . .

I'll stick with it."



Case History No. 5

Thunder crashed and the rain beat down. Walter B. Grubbs, newsman for Radio Station KVMC, Colorado City, Texas, was barely asleep when a siren wailed.

Grubbs reached for the phone. The operator told him: "Fire in the Colorado Hotel!"

Minutes later – at midnight – Grubbs was on the scene. Lightning had set the building on fire. The roof was a mass of flame. Firemen were removing the guests. Wind-driven hail pelted the rescuers. Some hotel guests still were unaccounted for.

Grubbs telephoned The AP in Dallas.

Then, with firemen, he began a methodical check of the registration list to identify survivors. They tracked some to other hotels and motels. A few were bedded down in the courthouse. One was in the hospital. Name by name, Grubbs and the firemen wearily checked them off.

At 3 a.m., Grubbs telephoned The AP:

"Four men still missing," **he said.** ***"I'll stick with it."***

By 6 a.m., rescuers located the charred body of one.

Again, a phone call to AP.

At 10:30 a.m., a second body was recovered.

Another phone call to AP.

Shortly before 3 p.m., the remaining two bodies were found in the soggy, smoking ruins.

Still another phone call to AP.

By sticking with the story throughout the night and day, Grubbs had given every AP member across the country a clean beat.

It was a typical AP sweep — from beginning to end.

Walter B. Grubbs is one of many thousands who help make The AP better...and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write –



Those who know famous brands...know the most famous name in news is AP



all about

gimmick

The word that gets kicked around
so much in advertising circles—gimmick—
really means (as you knew all along)
a small device used secretly by
a magus in performing a trick.

A magus (a. y. also k. a. a.) is
a magician.

If you want *the* gimmick to reach Eastern
Iowa, be a real magus

Call on WMT. But you won't be able
to keep it secret.

WMT AM & TV

CBS for Eastern Iowa

Mail address: Cedar Rapids

National Reps: The Katz Agency



agency profile

Myron L. Broun

Television Director
Colman, Prentis and Varley, Ltd., London

If U.S. adman Myron Broun wears a shabby suit and frayed cuffs on his new job in London, it won't be because he's being underpaid. Brooks Brothers suits are simply not *de rigeur* among British admen.

"In fact, it's still somewhat fashionable to be a little shabby," Broun said before he left, "because, unless you were in the black market after the war, you couldn't afford elegant clothes."

Broun left for London on 6 February, fully equipped with American film, live tv and advertising experience plus knowledge of elementary fashion fetishes among London admen. It's his job to set up a tv department for Colman, Prentis and Varley, in anticipation of fall, 1955, when three cities (London, Manchester and Birmingham) will have their first taste of commercial tv.

Part of Broun's job will be recommending tv to clients when he deems it effective. Among the accounts of the London agency are: Shell Petroleum, Philip Morris, British European Airways, Cadbury's Chocolate, several divisions of J. Lyons.

The tv equipment Broun saw on his two previous five-week visits to London was "pretty much like ours. I didn't see any Teleprompter units or anything, but they've got something we don't: motor-driven cranes and dollies. Doesn't cut down on crew, but makes their job easier."

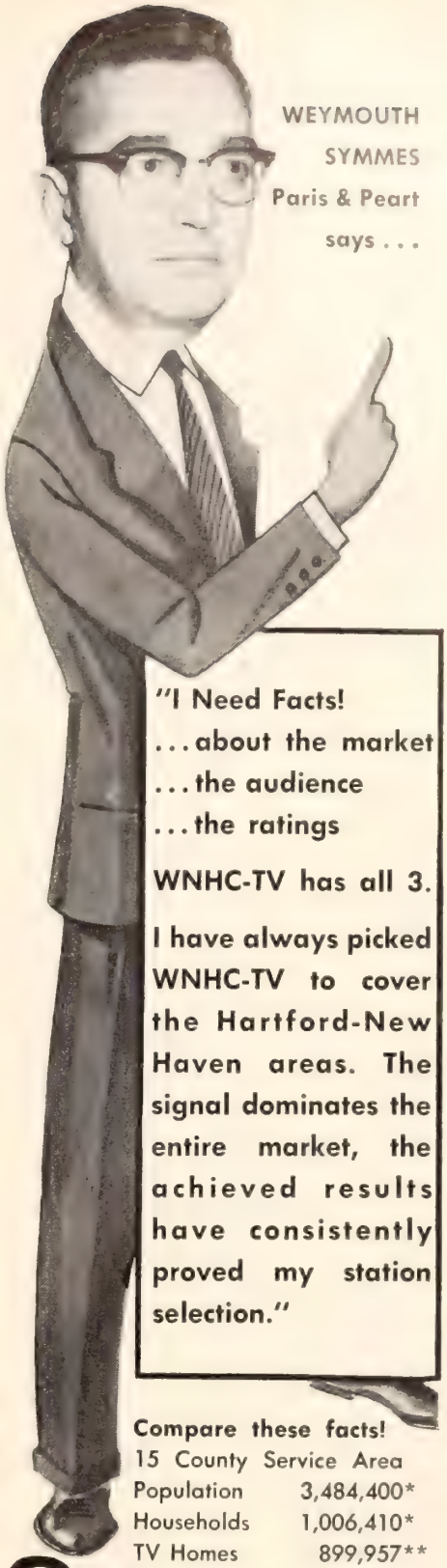
Although there's no commercial radio in England, nor any outlook for it, Broun has made a preliminary study of radio programing to complete his picture of British taste. Of the three available BBC stations, one (called "The Third Programme") has less than 1% of the listening audience.

"It's the intellectual station, you know," he told SPONSOR. "Things like full-length Shakespearean plays and readings of modern Italian poetry and chamber music . . . like maybe a flute solo," he added, somewhat ruefully.

Broun does feel very enthusiastic about British advertising agency practices, however. "I hear their ethics are pretty ideal. Accounts never quit over night; in fact, they give as much as six months' notice. And when an agency gets a new account, it usually gets a congratulatory letter from the client's old shop."

Sporting, eh what?

★ ★ ★



BATON ROUGE:
WATCH YOUR SALES
SOAR
in the
SOUTH'S
fastest growing
market!

POPULATION
1940 88,415
1953 197,000
RETAIL SALES
1940 ... $ 20,251,000
1953 ... $184,356,000*

the FIGURES

RANKS 92nd IN EFFECTIVE BUYING INCOME
HIGHEST PER CAPITA INCOME IN LOUISIANA
WORLD'S MOST COMPLETE OIL CENTER
CHEMICAL CENTER OF THE SOUTH
DEEP WATER PORT

and FACTS

To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

Tom E. Gibbens
Vice Pres. & Gen. Mgr.

Adam J. Young, Jr., Inc.
National Representative

*East Baton Rouge Parish, Survey of Buying Power, 1954

WAFB-TV
Channel 28
BATON ROUGE, LA.

AGENCY AD LIBS



(*Continued from page 6*)

the numbers of people they appeal to. If we were to find that a stark and ultra-realistic murder mystery is a poorer climate for the advertising of a certain product than a gentle situation opus, it would make some kind of sense to sacrifice, if that be necessary, rating points to get the better type of vehicle and in that way to provide more appropriate climate for the advertising.

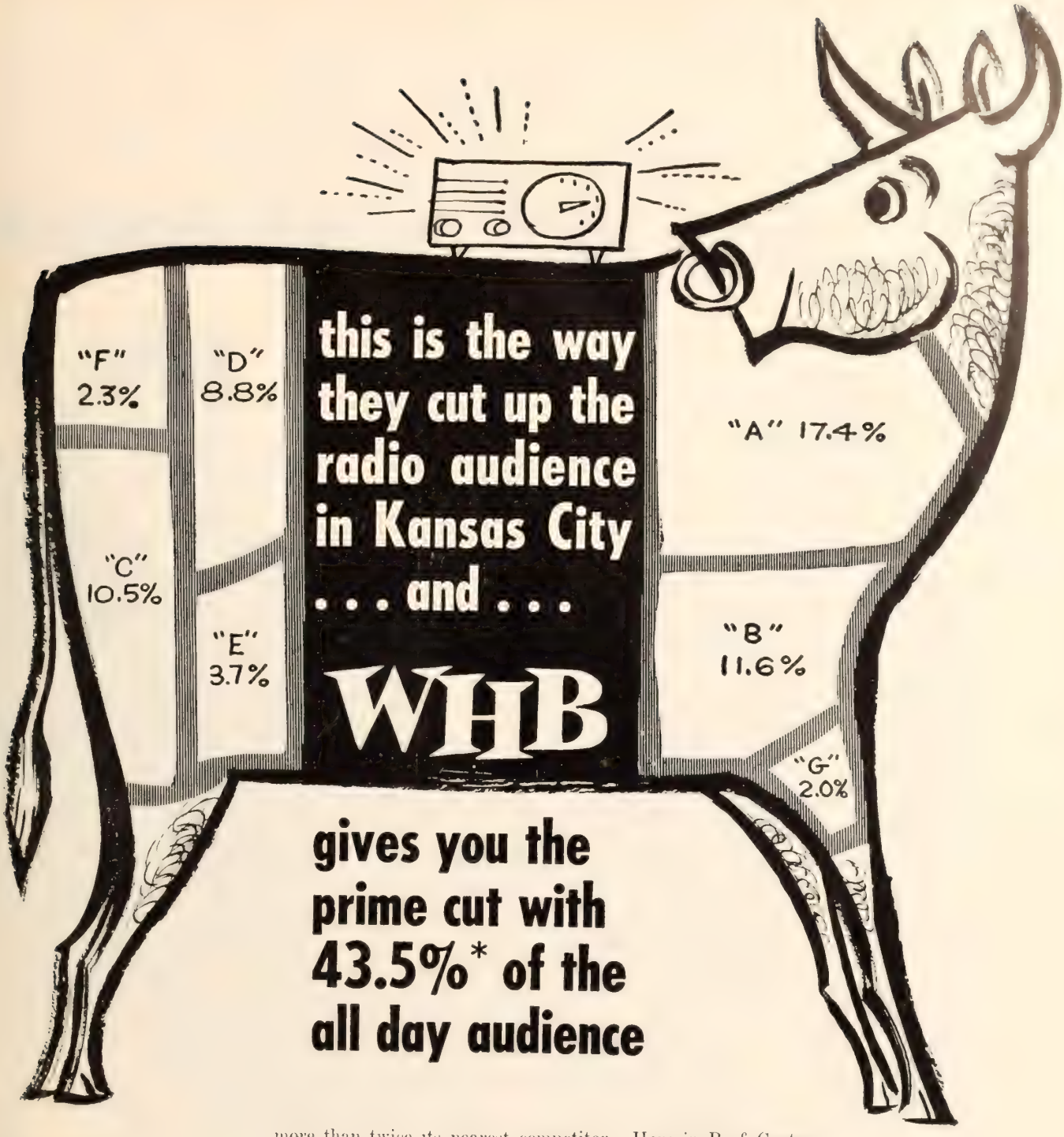
The "editorial matter" surrounding copy offers a most important area for research. The effect of immediately preceding portions of any program on the viewer (or listener) must have a bearing on how the commercial copy is received, believed, remembered, acted upon. These effects, furthermore, must vary greatly depending on *the kind of* editorial lead-in!

Psychologically something (measurable!) must occur when a viewer is left hanging on a cliff, heroine about to be done in, just prior to a one-foot fade for a dessert commercial. Whatever this measurement turns out to be, it must be discernibly different from the frame of mind we leave this same member of our audience in when we take off from *I Remember Mama* or Groucho and get into the sales message. When we don't leave the program at all, except in subject matter, and use the star of the show to deliver the copy—other things worth knowing must happen. Completely different things.

Not only is the climate of the show of vital interest to the advertiser but so, too, is the climate in which the show is viewed. If all the adults walk out of the room the minute the moppet program begins, I dare say it is not quite as happy a vehicle as one (such as *Lassie*) in which the adults join the youngsters.

These questions I raise can have no categorical answer, to be sure. They will vary by product, by program, by commercial. But some general clues would certainly be of help in this costly game of chance which buying a tv program has become. Meanwhile, all we have to go on is hunch and this makes you feel a little like the greeting card rhymer in "Three Men on a Horse."

(Editor's note: For previous SPONSOR articles on this subject see "Can the mood of a program—especially a tense and serious drama—put the audience in the wrong frame of mind for receptiveness to selling?" 15 November 1954, page 64, and "Does your show reach people—or customers?" 18 October 1954, page 38.) ★ ★ ★



. . . more than twice its nearest competitor. Here in Beef Center, U.S.A., where more than a million beef cattle met their reward in 1954, the *second* biggest occupation is listening to WHB's brand of music, news and ideas. 10,000-watt WHB packs in 43.5%* of the Kansas City audience (all-day average). The second station has only 17.4%, less than half as much.

Thus, WHB dominates this tremendous market with a decisiveness characteristic of the Mid-Continent formula. It happened first in Omaha, next in New Orleans—and now in Kansas City.

Discuss the stakes with John Blair, or WHB General Manager George W. Armstrong.

**HOOPER RADIO INDEX—7 a.m. to 6 p.m., Monday-Friday, Dec. 1954-Jan. 1955.*

MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

KOWH, *Omaha*
Represented by
H-R, Reps, Inc.

WTIX, *New Orleans*
Represented by
Adam J. Young, Jr.

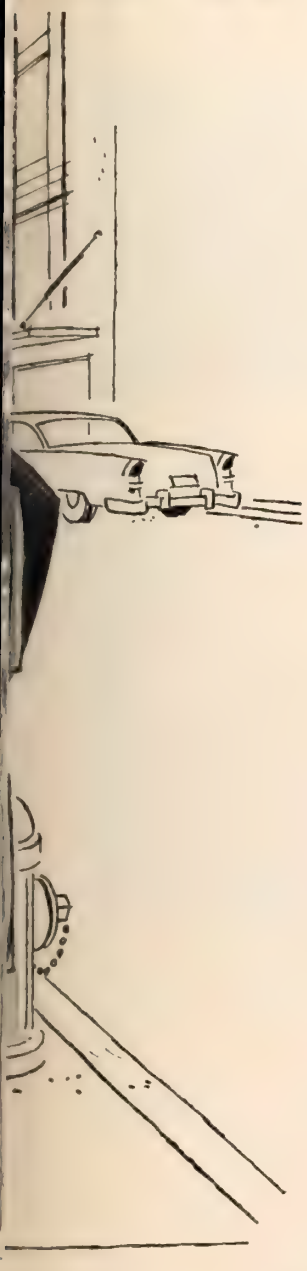
WHB, *Kansas City*
Represented by
John Blair & Co.

WHB

10,000 watts on 710 kc.
Kansas City, Missouri


OUR NEW YORK COLONE

VILL BE MOVING SOON!



ON March 5, our New York office will move to larger and completely "tailor-made" quarters in the entire 18th floor at 250 Park Avenue. It's located closer to many of you agencies and advertisers and will enable us to give you better, faster service than ever before. There will be no change in our telephone number — Plaza 1-2700.

After many months of searching, planning and "doing" — we believe this will be the most efficient set-up in the broadcast representative business. J. Gordon Carr, who recently won several outstanding awards for office design, helped us immensely in the job — as did Thompson & Barnum, architects for the building.

Our radio division — our television division — are each laid out for optimum access to its own data files and information libraries — to our traffic-avail center with Western Union printers and TWX machines — to the incoming and outgoing mailroom.

Then — we can invite you agency and advertiser groups (up to 50 of you at one time) to *hear* playbacks of the best in radio programs broadcast by the stations we represent — to *see* film or color TV, as broadcast by the TV stations we sell.

As soon as the last electricians, plasterers, air-conditioners and painters have folded their tents and departed, we hope you will honor us with a visit.

FREE & PETERS
INC.

Pioneer Station Representatives Since 1932

YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

round-up

Era of truly personal radio nearly here, says Sweeney

"We are entering an era when men and women will carry a truly portable radio on their person as normally as they now carry their keys or a pocket comb," Kevin Sweeney, president of RAB, told the Salt Lake City Advertising Club recently.

"Within two years, portables can be selling at a five million sets-per-year clip; in a decade at double that rate. This could boost radio's out-of-home audience alone to higher levels than our present total listening," he said.

Lamenting the failure of many advertisers to recognize and take advantage of radio's new position outside the living room, Sweeney pointed up the importance of remembering that:

• "Radio listening is becoming almost completely personal—no longer do groups of people listen.

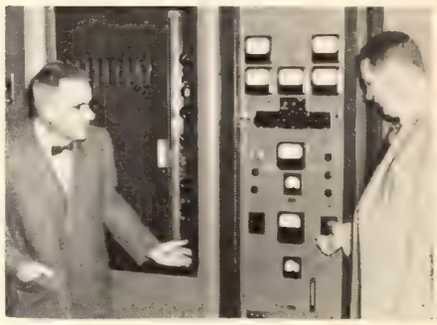
• "Radio listening is done as people do something else—wash dishes, drive automobiles or eat." ★ ★ ★

Three WINS d.j.'s ranked among top five in New York

Three of the top five New York disk jockeys are on WINS, New York, according to a study made by Teen-Age Survey. The poll, conducted among 7,000 teen-age high school students, put WINS' Alan Freed, Jack Lacy and Brad Phillips in the top-five category. According to WINS, the most surprising thing about the survey was Freed's popularity. The station said he had been on the outlet only four months when the survey was made.

WHLM goes fulltime, moves into new building

WHLM, Bloomsburg, Pa., owned by Harry L. Magee, head of the Magee Carpet Co., has been operating as a daytime-only outlet for the past seven years. But a couple weeks ago the station (1) changed its frequency from 690 to 550 kc., (2) began fulltime operation and (3) moved into its own two-story building located on a landscaped hillside by a mountain stream.



Magee (l.), R. R. Williams, mgr., at transmitter

Victor C. Diehm, management consultant for the station, said, "Like a footprint on the sands of time, WHLM covers a quality market in Pennsylvania's Susquehanna Valley, just as a Magee Carpet covers a quality market throughout the United States." ★ ★ ★

WTOP warning to admen: Don't project in-city audience ratings to other areas

You can't project in-city ratings to other areas reached by a station's signal. That's the theme of a booklet recently prepared by WTOP, Washington, for advertisers and agencies.

Despite efforts to set up formulas in the past, by which some researchers sought to project in-city share-of-audience percentages to all the counties surrounding the city, WTOP states that such figures can't be accurate.

Here are some verbatim excerpts from the booklet:

1. A broadcasting station may claim to have reception on all sets within a 0.1 mv engineering contour. It is an engineering possibility.

It is not an engineering possibility in areas within a 0.1 mv contour where local terrain may eliminate the signal altogether.

2. A station's share-of-audience, established by studies in a given area, cannot be applied to any other area because of differences in audience composition and the proximity of different groups of stations.

Working habits, types of occupations, per capita income, local interests, etc., all make each area a separate entity.

3. The farther away from a tested area that a share-of-audience is projected, the more distorted the result becomes.

To project a share-of-audience study from a tested area to the full extent of a 0.1 mv contour is like adding horses and rabbits and trying to come up with one animal.

4. Agencies and clients are prevented from knowing the actual viewers and the actual cost-per-1,000 when the share-of-audience total is arrived at by inaccurate projection and used as a base figure.

5. Agencies and clients are led farther away from actual viewers and actual cost-per-1,000 when current set sales within a 0.1 mv contour are continually added to total sets in a tested area.

6. It is possible that 12 to 14 stations may include the same one county within their 0.1 mv contour areas.

It is possible with an inaccurate share-of-audience projection on the part of each station that their total claims may indicate 70,000 total viewers in the county whereas the Bureau of Census may report only 10,000 people living in the county

7. Most major radio stations can show at least a three-to-one ratio in their favor by comparing total radio sets vs. total television sets within 0.1 mv contours.

A radio share-of-audience projection to a 0.1 mv contour would be just as distorted as would a television share-of-audience projection to a 0.1 mv contour. ★ ★ ★

Briefly . . .

A veteran farm radio-television advertising man, S. W. (Bill) Brown Jr., told SPONSOR that he is resigning from Gardner Advertising Co. effective 1 March. Brown was radio-tv account executive for Ralston-Purina Co. (Purina Chows) at Gardner. Before joining the St. Louis agency he was an independent radio producer, producing the Eddy Arnold show for the Ralston Purina Co. for many years. His radio career began in 1935 as farm news man for KWTO, Springfield, Mo.

* * *

Here's the first picture ever made of the new king-size bottle of Coca-Cola being televised. The telecast featuring the new 10-ounce bottle of Coke was on WBNS-TV, Columbus, Ohio, on that station's *Touring the Town* program. Shown in the picture are Jordan Barlow of Robinson-Hannagan As-



sociates, Inc., Coca-Cola's public relations counsel, and Jeanne Shea, women's editor of WBNS-TV. Columbus is the first market in the country to get a test campaign for the large Cokes. Other markets, now being added, include Boston, Detroit, San Francisco.

* * *

Immediately after Steve Allen announced on a recent *Tonight* show (NBC TV) that he'd be broadcasting from Dayton this month, the WLW-D (tv), switchboard started to buzz. Hundreds of viewers called the station in an effort to reserve seats to the show. Before Allen had gone off the air for the night, all 2,400 seats to the auditorium where the broadcast was to be held had been taken. Arrangements for the *Tonight* show to originate from Dayton were made by the Dayton Advertising Club, host to the fifth district convention of the the AFA. ★★★

According to the most recent ARB report (Oct.,'54)

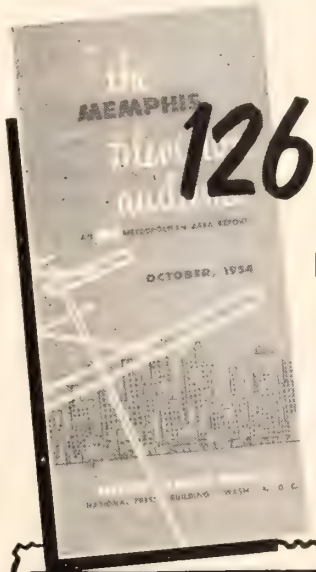
WMCT, Memphis, is preferred by viewers more than two to one

between 6 P.M. and 10:30 P.M.

of the total of

126 quarter hours

between 6 P.M. and 10:30 P.M.



WMCT has 87 top rated periods!

Out of the first 15 top-rated television programs in Memphis, WMCT carries 11

You Bet Your Life
Fireside Theatre
Big Story
Favorite Story
Cisco Kid
Robert Montgomery
Kraft Theatre
Life of Riley
Lux Video Theatre
Roy Rogers
Martha Raye

Here is overwhelming testimony of WMCT's leadership in the Memphis market. Such a rating dominance is vitally important to you in reaching the largest audience -- over 325,000* TV homes in the Mid-South area.

*As of January 1, 1955, according to latest distributor's figures.

WMCT

MEMPHIS' FIRST TV STATION

MEMPHIS CHANNEL 5 WMC-WMCF-WMCT

NOW 100,000 WATTS

NATIONAL REPRESENTATIVES THE BRANHAM CO.

Owned and operated by THE COMMERCIAL APPEAL

AFFILIATED WITH NBC • ALSO AFFILIATED WITH ABC AND DUMONT

TV results

CAKES

SPONSOR: Omar Bakers AGENCY: Direct

CAPSULE CASE HISTORY: *For Mother's Day the Omar bakeries advertised a special cake on their* Omar Weather Program, *Monday through Friday at* 5:10 *p.m. No other advertising was used. They received* 80 *telephone orders, which meant* 80 *new route prospects. The cakes actually sold out in advance in the grocery stores and for the first time in this area grocers had to reorder from Omar.*

WHO-TV, Des Moines, Ia. PROGRAM: Omar Weather Program

JEWELRY

SPONSOR: Jordan's Jewelers AGENCY: Direct

CAPSULE CASE HISTORY: *Starting with one* 10*-second announcement a week in November* 1953, *this jewelry shop increased its schedule gradually until it began sponsoring* Amos 'n' Andy *on Thursdays from* 10:30 *to* 11 *in the fall of* 1954. *At the end of* 1954 *the books showed that gross business had increased* 44% *over* 1953. *In addition Jordan's was first in the city in sale of Sunbeam Appliances, Bulova watches and General Electric radios. Show costs* $235 *per week.*

KVTV, Sioux City, Iowa PROGRAM: Amos 'n' Andy

USED CARS

SPONSOR: DeSoto-Plymouth Dealer AGENCY: Direct

CAPSULE CASE HISTORY: *A DeSoto-Plymouth Dealer in Albany, N. Y., sold seven out of the* 10 *cars he showed on a "live" commercial over WTRI. The cars ranged in price from* $169 *to* $2,200 *and were shown in daily participations on the* Forrest Willis Show, 3-4:30 *p.m. every day. Willis hosts a movie with cutouts for commercials. The cost for* 5 *spots a week is* $95. *The success of this dealer has aroused the interest of other car dealers in the area, one of whom had insisted that there is no substitute for the real thing.*

WTRI, Albany PROGRAM: Forrest Willis Show, participations

TULIP BULBS

SPONSOR: Condon Brothers Seedsmen AGENCY: Direct

CAPSULE CASE HISTORY: *A seed company found they were oversupplied with Dutch Tulip Bulbs at the end of the season. To move them they bought five participations on Helen Bale's Tv Kitchen over WREX-TV in Rockford, Ill. The complete supply was sold out in five days and owner Leonard R. Condon reported responses from people* 50-60 *miles away. The cost of the campaign was* $285.

WREX-TV, Rockford, Ill. PROGRAM: Tv Kitchen

CARPETS

SPONSOR: Pettijohn's Floor Coverings AGENCY: Direct

CAPSULE CASE HISTORY: *Mr. Pettijohn, the owner of a carpet store, delivers his own commercials on* Hopalong Cassidy *each Thursday at* 6 *p.m. He attributes his astounding success to Hoppy's popularity and the informality of his commercial messages. "We certainly have had good results," he says. "Why, on one day following our show we made more than* $3,000 *worth of sales attributable to the program." Time charge for each program is* $164.35 *on contract.*

KPHO-TV, Phoenix, Ariz. PROGRAM: Hopalong Cassidy

PETS

SPONSOR: Sevier's Pet Center AGENCY: Direct

CAPSULE CASE HISTORY: *Participating on* Hospitality House *from* 5-5:30 *over KSBW for* 13 *weeks, Sevier's Pet Center grew from just another pet shop to fourth in pet supply and food sales in California. The very first show brought over* 200 *letters and cards—some were comments on the show, some were entries into a contest and others were inquiries about advertised products. All the pets offered for sale or free were spoken for within one half hour after the show. Cost per half hour* $99.

KSBW-TV, Salinas, Calif. PROGRAM: Hospitality House, participations

FUR COATS

SPONSOR: Littman Fur Factories AGENCY: Direct

CAPSULE CASE HISTORY: *In the midst of declining fur sales last spring, Arthur Littman, president of Littman fur factories, reported that his firm has been making gains. He believes that his semi-weekly* 15*-minute television program,* Fur Goodness Sakes, *is responsible. On the program Littman explains the construction of furs and constantly repeats that fur is more economical than cloth in the long run. The firm had its best November, December and January sales in its history last year. Sale after sale has been traced to the program. Littman finds tv an ideal medium because "it shows the customer exactly what she will get." Cost,* $156 *plus talent.*

WOKY-TV, Milwaukee, Wisc. PROGRAM: Fur Goodness Sakes



WSAZ-TV BY 3 TO 1

IN HOOPER NIGHT-TIME AVERAGE

Average 74% share of the HUNTINGTON-CHARLESTON television audience, Sunday through Saturday, 6:00 PM-12:00 Midnight, according to measurement by C. E. HOOPER, INC., October 1954.

HOOPER TELEVISION AUDIENCE INDEX

SHARE OF TELEVISION AUDIENCE — OCTOBER 1954

TIME	TV SETS IN USE	WSAZ-TV	STATION B	STATION C
MON. THRU FRI. 7:00 A.M.-12:00 Noon	17	71	50*	--
MON. THRU FRI. 12:00 Noon-5:00 P.M.	17	53	47	--
SUNDAY 12:00 Noon-6:00 P.M.	37	78	22	--
SATURDAY 7.00 A.M.-6:00 P.M.	21	70*	30*	--
MON. THRU FRI. EVE. 5:00 P.M.-6:30 P.M.	33	73	27	1*
SUN.-SAT. EVE. 6:30 P.M.-10:30 P.M.	56	71	27	2*
SUN.-SAT. EVE. 10:30 P.M.-12:00 Midnight	22	82	23*	1

INDIVIDUAL EVENINGS — 6:00 P.M.-12:00 Midnight — Share of TV Audience

TIME	TV SETS IN USE	WSAZ-TV	STATION B	STATION C
SUNDAY	47	67	33*	2*
MONDAY	45	73	28*	1*
TUESDAY	44	75	23*	2*
WEDNESDAY	46	76	25*	1*
THURSDAY	46	80	19*	1*
FRIDAY	47	74	26	1*
SATURDAY	47	70	28	2*
SUN. THRU SAT.	46	74	26*	1*

*The above measurements are adjusted to compensate for the fact that the noted Television Stations were not broadcasting all hours during day-part.

"Share of Television Audience" represents the proportion of the total television audience looking at a particular station. Base for "TV Sets-in-Use" is total TV-owning homes.

WSAZ TELEVISION

Huntington-Charleston, West Virginia

CHANNEL THREE
1253' Antenna Height

Basic N B C Network

Also affiliated with Radio Stations WSAZ, Huntington
WGKV, Charleston
Lawrence H. Rogers, Vice President and General Manager, WSAZ, Inc.

Represented nationally by

KATZ



Sell the Nation's 14th Largest Market! . . . use WGR's Salesmen of the Air

MUSICAL CLOCK
Starring John Lascelles
6:30 - 9:15 AM — Mon. thru Sat.
Buffalo's oldest service-type wake-up program. Music, time, weather.

Helen Neville Show
2:10 - 2:30 PM Mon. - Fri.
Hints and News for women from Buffalo's outstanding homemaker's counselor. Live audience.

PLUS
Outstanding 5 and 10 minute News and Weather Spots

WGR
Buffalo's FIRST RADIO Station
Hotel Lafayette
Buffalo, N. Y.
NBC Basic Affiliate

•

Representatives:
FREE AND PETERS

SPONSOR BACKSTAGE



(*Continued from page 24*)

munities in metropolitan centers, and with Negro communities through the deep South. In recent months, however, these tunes, too (very substantially sapolioed) have swung over into the broadest kind of popular acceptance.

Here, too, the songs originated as hits on small r-&-b record labels, performed for the most part by Negro artists and groups. And here, too, these tunes are being covered at an accelerated pace by the nation's leading singers on major record labels. Perry Como's current hit, for example, is "KoKoMo," a song of this genre, started in the manner outlined. Teresa Brewer's newest hit "Pledging My Love" was originally sent on its way to hitdom by a young Negro named Johnny Ace, who killed himself playing Russian Roulette just before his record was released. The McGuire Sisters' newest hit is another r-&-b song, "It May Sound Silly."

The authenticity of these trends cannot be seriously questioned, for records offer as accurate and rapid a barometer to public tastes in entertainment as anything yet devised. A new type of song, a new type of performance hits the market, and if a million people go out and lay 98c on a counter for a copy, that's irrefutable evidence. When those people continue to buy one, then two, then 10, then a score of records of a certain type, lad, you've got a trend.

To sponsors and their advertising agencies ever on the prowl for talent and shows with fresh, new, dynamic audience appeal a careful study and proper harnessing of these trends may have great value. I hasten to point out that it is my opinion that the twangiest of the hillbillies and the most ill-constructed of their songs will never hold attraction for any substantial portion of the urban audience. Similarly, I do not believe that the most raucous of the r-&-b performers or the least disciplined of their songs can ever hold a continuing grip on big city listeners or viewers.

I do believe, however, that out of both these fields will come performers who develop their talents along the same lines as the most successful of the songs are gradually developed. Which is to say that these performers will work in a style which carries a message to the hearts of the country folk yet with just enough refinement to reach and hold the universal audience. Perhaps the *Red Foley* show on the ABC TV network will move in this direction, or the NBC TV *Tennessee Ernie* daytime strip, or the new *Eddy Arnold* tv film series, or the CBS Radio *Mahalia Jackson* show.

And I'm equally convinced that the sponsor who latches on to them will achieve a most important selling job. ★ ★ ★

WKRC-TV

316,000 watts

on Channel 12

CBS CINCINNATI, OHIO

MAXIMUM POWER

Soon

MAXIMUM POWER

WTVN-TV

100,000 watts

on Channel 6 COLUMBUS, OHIO

Don Chapin
Mgr. New York Office,
550 Fifth Avenue

Ken Church
National Sales Manager

REPRESENTED BY THE KATZ AGENCY



So There You Are

And there he is, right where he belongs, in the TOP TEN and getting bigger every week.

The George Gobel Show on the evening of January 8 was seen in 13,184,000 homes, according to the latest Nielsen Reports.

You can't very well call him Lonesome George, either — he's surrounded by friends from NBC. Of the ten evening programs that drew the greatest audiences, NBC has six — twice as many as the second network. One of them was the Max Liebman Spectacular "Good Times," which reached 12,596,000 homes to maintain the consistent Top Ten ratings that the NBC 90-minute color shows are achieving.

And the highest rated show of all during the two week period was an NBC Special Event — the Rose Bowl Game. This New Year's Day feature won a rating of 55.5 and was seen in 17,072,000 homes — the largest audience ever to witness a sports event.

In the daytime the pattern was the same . . . impressive new achievements by NBC shows. Pinky Lee's latest rating is 15.6, highest in its history; World of Mr. Sweeney scored 11.3, in its first Nielsen rating; Modern Romances reached 10.9, another peak mark. In all, 6 NBC daytime programs vaulted to new highs.

And "Tonight" wrapped up each broadcast day by delivering advertisers an average of more than a million homes for each half-hour segment.
So There You Are!

Exciting Things Are Happening On



NBC

Television

a service of RCA

NBC Shows in the Top Ten

Groucho Marx—You Bet Your Life	14,262,000 homes
The Buick-Berle Show	13,248,000 homes
Dragnet	13,188,000 homes
The George Gobel Show	13,184,000 homes
1955 Variety Show	13,165,000 homes
Max Liebman Presents "Good Times"	12,596,000 homes

An NBC Special

Rosebowl Game	17,072,000 homes

Source: *Nielsen first January report, 1955*
All data verified by A. C. Nielsen Co.

TALENT LAZY

(*Continued from page* 35)

selling on television is the so-called star of the show. When Groucho Marx tells his viewers to say, "Groucho sent me," they say. "Groucho sent me" in thousands of car dealerships throughout the country. Ed Sullivan is another obvious example of big-name selling.

Robert Q. Lewis has many sponsors and he takes them all seriously. I have never met a man of this calibre who works so hard preparing for, and performing in, commercials with the one purpose of doing a good job for the advertisers who pay his way. He is not only a top performer, but a creative advertising thinker. Same goes for Garry Moore. This kind of cooperation pays off all around.

Art Linkletter is another who will go out of his way to do the best job possible for his clients. I have seen him willingly make test kinescopes to try out new copy ideas, and offer his own suggestions for improvements. He's a solid enough name to survive without being such a nice guy, but he's also a smart businessman.

Adolph Menjou and Douglas Fairbanks have made the products they sell genuinely appealing. Dave Garroway, Steve Allen and Jack Paar do a wholesale job on many advertisers and somehow manage to get a little of themselves into every pitch.

The list is long and it's getting longer—stars of the show whose authority and stature are called upon to do an honest and effective selling job.

One caution: Getting the star of your show simply to say nice things about your product may not be

NEW AND UPCOMING TV STATIONS

*I. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
DOTHAN, Ala.	WTVY	9	27 Feb.	3	550	———	———	NFA	Ala-Fla-Ga Tv Inc. Rep: Clarke Brow Co. (Southeast) Charles Woods, pres. J. T. Thrower, v.p. Mel Wheeler, gen. mgr. Milt R. de Reyna Jr., asst. mgr.
FAIRBANKS, Alaska	KFAR-TV	2	1 Mar.[3]	15	—70[4]	ABC, CBS	KTVF	NFA	Midnight Sun Bcstg. Co. Rep: Weed T Mrs. Robert Kinsey, pres. Alvin O. Bramstedt, gen. mgr.
FAIRBANKS, Alaska	KTVF	11	1 Mar.	11	—51[5]	———	KFAR-TV	NFA	Northern Tv Inc. A. G. Herbert, pres. J. M. Walden, v.p. B. J. Gottstein, tres.

*II. New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	TARGET DATE	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP
MAYAGUEZ, P. R.	WORA-TV	5	27 Jan.	Unknown	1½	1,990	———	NFA	Radio Americas Corp. Radio rep: Meleher & Guzman Alfredo R. de Arellano Jr., pres. Reinaldo M. Dupont, asst. mgr.-com. mgr.
SAVANNAH, Ga.	WSAV-TV	3	26 Jan.	Unknown	30	370	WTOC-TV	56 vhf	WSAV Inc. Radio rep: Blair Harben Daniel, pres. & gen. mgr. Catherine M. Daniel, v.p. Donald K. Jones, v.p.-com. mgr. Meredith E. Thompson, sec.-tres.-chief eng.

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
GOODLAND, Kan.	10	3 Feb.	205 kw	580	$286,750	$130,270	———	Goodland Bcstg. Co. Station KWGB James E. Blair, Sole owner

BOX SCORE

U.S. stations on air	**130**	*Post-freeze commercial c.p.'s*	**588**[1]	*U.S. tv sets (1 Jan. '55)*	**33,816,000**§
Markets covered	**257**	*Grantees on air*	**322**	*U.S. tv homes (1 Jan. '55)*	**66%**§

*Data are for 24 hour period ending at 6 p.m. on date cited. Any go from which occurred between 1 Jan. and 15 Feb. are in most instances expected to be delivered on new power. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximately. ‡In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market.

[1]This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC. [2]Sold in combination with WEAR-TV, Pensacola, Fla., and WJDM-TV, Panama City, Fla. [3]Test pattern went on air 2 Feb. Call letters formerly were KFIF. [4]65 ft. above ground. [5]45 ft. above ground.

WBRE-TV's Powerful Influence



Now First Million Watt Station in the Nation!

Serving 2,000,000 Population!

Verified Set Count 225,000!

Stop . . . and consider that now you can cover the entire Northeastern area of Pennsylvania with the Nation's most Powerful Station . . . WBRE-TV ! ! !

With a full schedule of NBC shows . . . outstanding local shows . . . news and sports coverage of local, regional and national interest, WBRE-TV is the "basic station buy" in this thickly populated industrial-agricultural market.

WBRE-TV Ch. 28 Wilkes-Barre, Pa.

AN NBC BASIC BUY!

National Representative
The Headley-Reed Co.

enough. Or, as one research organization puts it, "Unless personalities can and will handle the commercial properly, it can be a negative rather than a positive influence." Meaning that your famous salesman should sell the same copy line a straight announcer would follow. Capture the star's style and personality in copy, yes—but, if possible, he should demonstrate the product. He should offer the same proof of its superiority as that offered in other media. His presence in the commercial is no substitute for the all-important campaign plan, but definitely a healthy boost for the cause. The one or two famous names who still insist on spitting at what "the agency boys sent over" should soon awaken to the fact that their admitted success with this unusual twist on selling has been marred recently by competition.

If Groucho can go on location for the purpose of making commercials, if Linkletter can stay after hours to make sample kines, then you are not asking too much of your star when you urge him to put his name and his force behind established selling methods. No tv personality is more important to you than your product, and if it cannot be sold properly by the star, then it should be sold properly by a man or woman hired for the purpose.

Talent selection for television commercials requires a rare combination of skills, and I admire those with the knack. For these are the questions which concern them: Will the announcer be accepted by the greatest number of viewers? Will he (or she) seem at home with the product? Will this person, without distracting by an overly-nice personal manner, demonstrate and register properly the main selling points of the product?

Here are a few suggestions if you're starting from scratch to search for male or female talent for use in more than just an occasional spot.

1. Look for a type who is personally likeable, even when he is not performing. Pick him like you were picking a son-in-law — and this time you have something to say about it.

2. Beware of the smoothie. He is conning only himself.

3. Be sure the candidate has sufficient experience to insure you against a nervous freeze-up.

4. Match his age bracket to the age appeal of your product.

5. Look for a type who can memorize speedily and whose eyesight is adequate to read a cue card in case of last-minute changes.

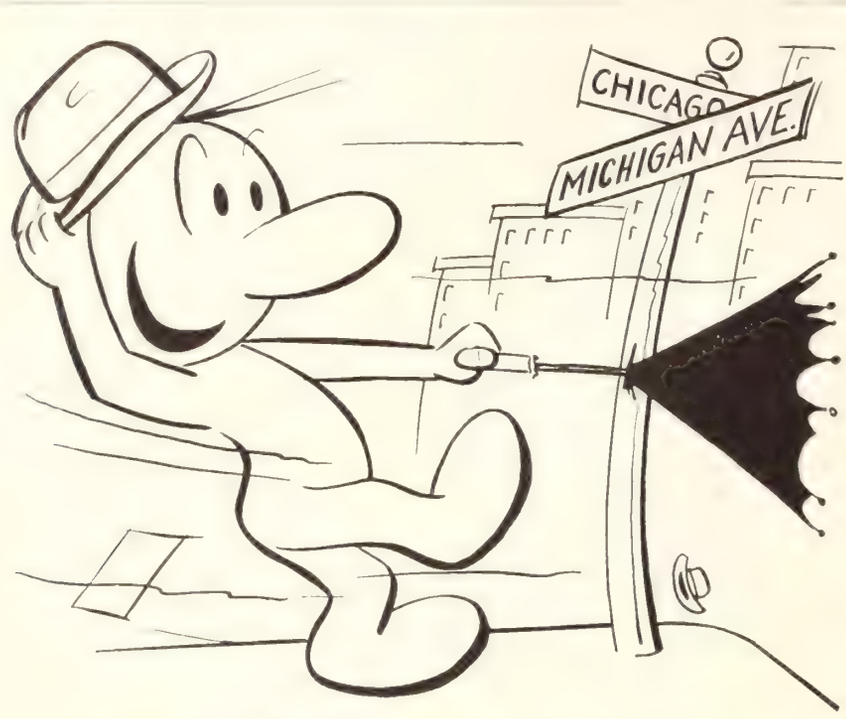
(Any weekly on-camera announcer who has to rely completely on prompting devices for a one-minute commercial is just plain lazy.)

6. Self-confidence is second in importance only to humility. No announcer should talk down to a camera or it's bound to up-end him.

7. Encourage suggestions on the part of the talent as regards the commercial copy but not to the extent where a serious issue may delay a rehearsal. The copywriter working with the talent a day or two ahead is the best arrangement. The better they get to know one another, the less frequent these meetings will have to be.

8. Beware of talent who try to direct their own rehearsals. The commercial director is constantly working against time and cannot be bothered by prima donnas.

9. Be certain this person is thoroughly familiar with your product. By exposing him to the full story you'll find it easy to test his enthusiasm for what he is about to sell. And complete familiarity on his part helps him un-



IT'S "WINDY" IN CHICAGO, TOO!

Yes, WINDY'S just as welcome as could be on Michigan Avenue! And this popularity is his just due—because as WINDY says, "Time buyers from far and near, now know—**KTVH** is the advertiser's delight."

Let successful folks lead the way and **KTVH** will reach more people per TV dollar—for you!

COVERS CENTRAL KANSAS

KTVH
HUTCHINSON

VHF
240,000
WATTS

CBS BASIC—DUMONT
Represented Nationally by H-R Representatives, Inc.

CHANNEL
12

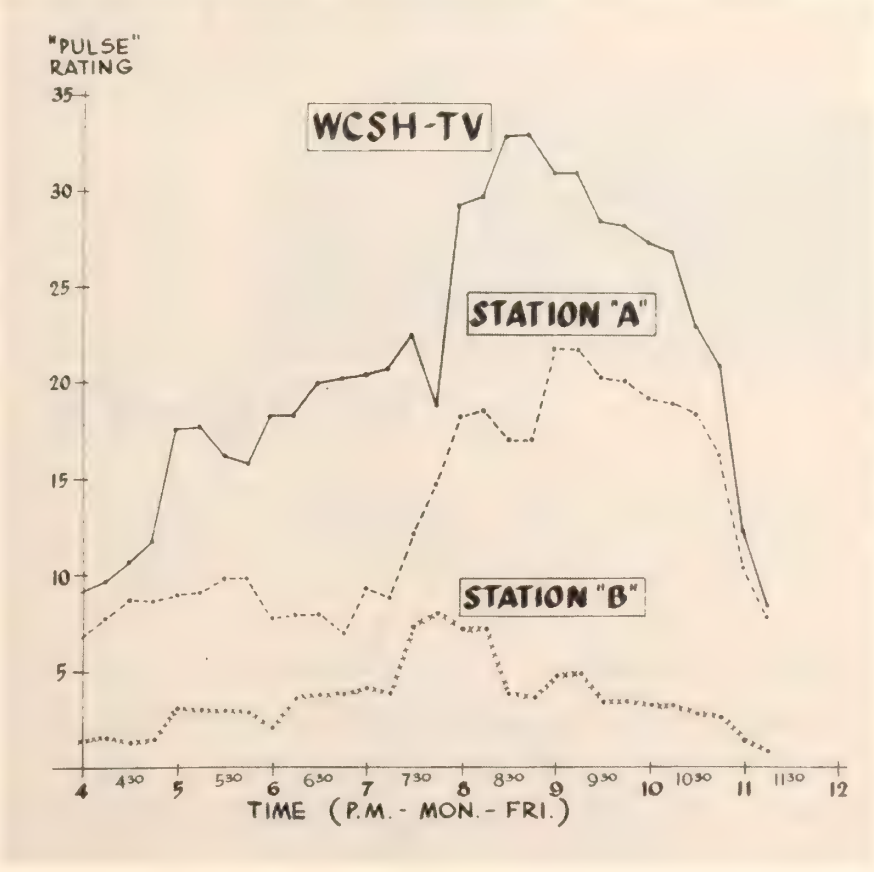
KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, *General Manager.*

Let's see who's

DOMINANT

in the PORTLAND — MAINE — MARKET

During the 7-day period November 15-21, 1954 PULSE measured the television audience in the 14-county (*) service area of WCSH-TV, producing comparative ratings as shown on the graph below. Hours indicated are within period when all three vhf stations in the area were telecasting.



IN ADDITION:

10 of the top 15 once-a-week shows are on WCSH-TV

★ ★ ★ ★ ★ ★

8 of the top 10 multi-weekly shows are on WCSH-TV

NBC—DUMONT
Affiliate

WCSH-TV
CHANNEL 6
PORTLAND

(*) Maine counties: Androscoggin, Cumberland, Franklin, Kennebec, Knox, Lincoln, Oxford, Sagadahoc, York.
New Hampshire counties: Belknap, Carroll, Coos, Strafford.

WEED—TELEVISION

derstand his copy do a better job.

10. Don't skimp on rehearsal time.

11. When you know in your heart you have found your announcer, promote him (or her) throughout your organization. Consider arranging his appearance at sales meetings, conventions, and other gatherings.

But *should* you start from scratch by searching the unknowns? That is a question only you can answer. If you have a star of the show, his cooperation, as we mentioned, can be invaluable. If you have a hunch one of television's present well-known announcers would be ideal, his other commitments rule him out.

If, on the other hand, you feel that a new face is desirable — one that would be exclusively yours as tv spokesman for your company and your products—this plan, too, can be rewarding. You can even allow yourself two or three wrong guesses until you hit the person that, to you, has everything.

And you'll know it, the moment it happens. ★ ★ ★

For the Long Haul
or the Short Haul



Use WIBW-TV

No matter how you use television, WIBW-TV delivers your sales message to 135,364 TV homes in 44 counties in 3 states.

And what a market! (The construction of transportation equipment alone puts more than $36 million into the pockets of our viewers) . . . and that's only 2.7% of total income in WIBW-TV Land.

Put in your reservation for space on this non-stop express to big buying-power. Get aboard Topeka's only TV station—WIBW-TV.

WIBW-TV
SEE YOUR Channel 13 CAPPER MAN
V H F
The Kansas View Point

CBS—DUMONT—ABC
Interconnected

Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in
TOPEKA, KANSAS
KCKN in Kansas City

COKE'S NEW LOOK

(*Continued from page* 41)

mosphere, color, cuteness, all were as important as the literal message itself; here was a singing commercial which in itself was entertainment. It is not only a question of raising the whole level of singing commercials through such treatment, but of actually producing a better sales instrument.

In Coca-Cola's case, Carpenter says, such a sophisticated approach becomes even more than normally attractive because of the simple fact that there is little that can be said about the product that people don't already know. Essentially, therefore, the ad job today "is to re-establish in modern times the identity of a unique product and a soft drink leader."

Although Tom Carpenter wrote the lyric, he went outside the agency for the music. Composer was Ben Ludlow, who was given time to assimilate Coca-Cola ad thinking. Carpenter stresses that such an educational process is essential if a singing commercial composer is to achieve something better than average. It is not enough, he is convinced, for an agency to hand a lyric to a jingle-smith and tell him to come up with a tune. Only by studying the ad approach very carefully, can a composer successfully achieve through the character of his music what the agency is after ad-wise.

Basic in this thinking is the belief that the music as such can have an advertising impact, by providing the product with a series of pleasant emotional associations. Tune, tempo, arrangement and final production all must be in keeping with the spirit of the whole ad campaign.

Animated tv version: The musical commercial will serve as an integrating instrument for the two air media. For tv, animation has been decided upon as the visual technique accompanying the song. Carpenter cites the following reasons:

- It proved to be difficult to bring out the "spirit" of the product through live action.
- Animation turned out to be the only practical way to achieve fast motion, rapid change of scene, symbolism.

Two one-minute spots are now in production, are expected to be ready for showing this month. But more



Bosco

(You know Bosco that good fortifier chocolate)

really

dropped into the mouths of moppets

in Indianapolis in '54

Two announcements a week

on Chuckwagon Tales (our early eve. film series)

upped

retail food chain sales 198%

that's

198%!



WFBM-TV • INDIANAPOLIS • National Representative: The Katz Agency

Affiliated with
WFBM-Radio, WEOA Evansville, WFDF Flint,
WOOD AM & TV Grand Rapids.

will probably be developed as the year progresses.

A Coca-Cola figure of past years ties the various elements together, the little sprite with the bottle-cap hat. He is used as the magic element to change scene, bring forth objects, and the like. In himself he serves as a symbol of Coke, of "eternal youth" and brightness. Furthermore, he is a visual device which is exclusively Coca-Cola's.

From the time the campaign was approved last August, two months elapsed before the radio jingle was recorded; another three months will have gone by before the film version is done. Animation is by Nat Fleischer through Revue Prod.

Music tradition: It is this emphasis on finding ways and means which are appropriate vehicles for Coke advertising that has long channeled the company's air advertising into musical shows, says the man in charge of Coca-Cola's tv-radio advertising, Robert Kesner, who is located in the broadcasting center, New York. On radio Kesner reminds you, his company was long associated with music programs, sponsoring Percy Faith, Andre Kostelanetz, Morton Downey, *Spotlight Bands* and similar shows. Music, the company believes, has a broad appeal, is pleasing by nature, and does not arouse violent dislikes. It is, in other words, a suitable environment for the product.

Since May 1953 this environment has been the Eddie Fisher show, *Coke Time*, on tv and radio. It is carried live on 99 NBC TV stations, Wednesday and Friday, 7:30-45 p.m., represents an $80,000 weekly time-and-talent outlay. The young singer was selected by the company while still in uniform. He represented a fresh, promising talent, the kind Coca-Cola was seeking for a long ride on tv. It was a year after the last Edgar Bergen radio show for Coke that Eddie Fisher became available, but the company was willing to be out of network radio or tv for that length of time in order to be able to come back with the star it wanted.

By July 1953, after only two months' tv exposure, the show hit its Nielsen rating average of 20, which is par for the multi-weekly, early evening musical. Competition is fairly keen, especially from *Disneyland* on Wednesday.

By presstime Nielsen figures for Wednesday were not yet available; average weekly rating for the first half of January was 20.1.

Where some advertisers might have little patience with a 20-rated show, Coca-Cola regards it as in line with expectations, according to Frank Ott, business manager of D'Arcy's radio-tv department. A very low cost-per-1,000, he explains, is not a basic requirement; in fact, the company assumes that this is unlikely with a music show. More important is the nature of the vehicle: "The framework is more important than standing on a busy street waving a big sign."

For the most part commercials are delivered live. Reasons: (1) ease of integration, which the company believes in as a pleasant, inoffensive method of getting into a pitch; (2) increased planning opportunity.

Eddie Fisher's popularity is still on the rise, and Coca-Cola finds many indications that he is "one of the hottest talents around today." He pulls about 5,000 fan letters per week and is idolized by more than 1,000 'teenage fan clubs. Bottlers frequently request personal appearances, but company pol-

(Please turn to page 90)



	SUPERMARKET SALES	Millions
36	MEMPHIS	$57.6
37	SAN ANTONIO	
38th	**PHOENIX**	**$55.5**
39	JACKSONVILLE	
40	OMAHA	$54.8

*SRD Consumer Markets '54

Local Supermarket sales — increasing every year — show that Phoenix families eat well and live well. There is a growing demand for luxury items, as well as for basic-need groceries and allied merchandise handled in Phoenix supermarkets. This area's mushrooming population makes it a receptive market for your product.

Tell YOUR sales-story the result-getting way, over KPHO and KPHO-TV—dominant first choices of advertisers who seek a "family" market!

YOUR MEREDITH STATIONS

SOLD reached most effectively through . . .

KPHO-TV and KPHO

Channel 5 • CBS Basic
First in Arizona since '49

Dial 910 • ABC Basic
Hi Fidelity Voice of Arizona

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ



Is This "COVERAGE"?

You're half naked in Nebraska coverage if you don't reach Lincoln-Land — 42 double-cream counties of Central Nebraska and Northern Kansas — 642,250 people with a buying income of $900,000,000. *KOLN-TV reaches over 125,000 families unduplicated by any other station!*

The KOLN-TV tower is 75 miles from Omaha! This Lincoln-Land location is farther removed from the Omaha market than is Cincinnati from Dayton, Buffalo from Rochester or Lancaster from Philadelphia.

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

KOLN-TV COVERS **LINCOLN-LAND**—NEBRASKA'S OTHER BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA

ABC CBS DUMONT

Avery-Knodel, Inc., Exclusive National Representatives

It's the same difference...





The difference that sets WCBS-TV apart from all other stations in New York is its policy to devote the same effort, ingenuity and production skill to each of its programs, whether in the field of entertainment or in the area of education and information.

It is this "difference" that last year won for WCBS-TV the largest average audiences in New York, day and night.

It is this same "difference" that in 1954 earned for WCBS-TV high praise from the critics and the community for the largest schedule of public interest programs of any station in New York—plus a George Foster Peabody medal.

Finally, it's this same "difference" that last year persuaded advertisers to invest more of their dollars with WCBS-TV than with any other New York television station.

This distinction can make a big difference in sales to any advertiser who wants to get the most out of television in 1955.

WCBS-TV New York, Channel 2

CBS OWNED. Represented by CBS Television Spot Sales.

INDEPENDENT WNEB

THE ONLY WORCESTER STATION TO INCREASE AUDIENCE IN ALL THREE TIME PERIODS—Mornings, Afternoons, Evenings

Now more than ever, WNEB is your best buy in Worcester — with these higher ratings — with a huge out-of-home audience — with new volume discounts!

1ST!

TIME	WNEB	Network Station A	Network Station B	Network Station C	Network Station D
MORNINGS Mon. thru Fri. 8:00 a.m.-12 noon	**32.7**	48.6	10.5	3.7	2.8
AFTERNOONS Mon. thru Fri. 12 noon-6:00 p.m.	**45.4**	40.9	4.9	3.6	3.7
EVENINGS Mon. thru Fri. 6:00 p.m.-8:00 p.m.	**38.7**	38.2	5.6	11.8	3.3
SATURDAYS 8:00 a.m.-8:00 p.m.	**45.0**	33.6	10.0	5.5	4.8

1st afternoons
1st evenings
1st saturdays

Hooper Audience Index
Nov.-Dec. 1954

MORNINGS—WNEB has more audience—almost double the audience—of 3 competing network stations **combined!**



WNEB

WORCESTER

MASSACHUSETTS

Represented by: THE BOLLING COMPANY, INC.

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 21 February 1955

Nighttime 21 February 1955

SPONSOR

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

Notes and explanations to help you use this chart

Sponsors listed alphabetically with agency and time on air

you're right on *cue!*

more MUSIC
more NEWS
more OFTEN

Wcue

Akron's only independent one-station

Set your sails for
NET SALES
with
THE SOUTH'S
SUPER SALESMAN

WEAS
"The Friendly Station"
1000 kc

with its
COMPLETE!
50,000 WATTS
of Pulling Power
An ideal combination of coverage & price
ASSURES RESULTS.
Call STARS NATIONAL

"A RADIO IN EVERY ROOM"
Evansville, Indiana

WJPS

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

We Do It ALL The Time!

Concentrated LISTENER PROMOTION is another powerful reason why WDBJ delivers Sales Results in Western Virginia. For example, here is a promotion summary of the last quarter of 1954:

Promotion announcements (Min. or Stabk.)	1,459
Station-break trailers	3,125
Newspaper ad lineage	11,206
Newspaper publicity lineage	26,426
Downtown window displays	9

Plus truck posters and "You're In The News" mailings.

WDBJ
Established 1924 • CBS Since 1942
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*

WANT TO SELL CANADA?
One radio station covers 40% of Canada's retail sales
CFRB
TORONTO
50,000 WATTS, 1010 K.C.
CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.
REPRESENTATIVES
United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited

BMI
PROGRAM CLINICS
1955 SERIES
Broadcasters Exchange of Successful Program Ideas
planned for
RADIO PERSONNEL IN ALL DEPARTMENTS OF ALL STATIONS
38 BMI Program Clinics have been scheduled throughout the United States . . .
COMING YOUR WAY
Write today for the complete schedule
BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

SUNDAY

NOON	12:15	12:30	12:45
Message of Israel Var	Church of the Air Var	Radio Bible class Radio Bible Class 205DirRep	National Radio Pulpit N
Negro college choir N		Boynton $350 Voice of prophecy Voice of Prophecy 311St (rest includes ABC sun 9:30 10 am) Western $1500	Headlines in Perspective N
Marines in Review H	Salt Lake City Tabernacle Salt L City	Frank & Ernest Dunn Bible Students 270Sta Gleason $750 How Chr Science First Church of Christ Scientist Sentinel	News 11 11 05 Stars from Paris N Pauline Frederick talk at the UN N UN Assignment
The Christian in action LAT	Invitation to learning N 11 35 12 LA/T	Hoag & Provandie Northwestern U Reviewing Stand C	Modern Romances Junket Fits Me Vik Chem mus Horse Sense Companion Ch m-f Your Neighbor's Voice Ch m-f 3 City By-Line Morning Edition Var m-f
Pan American Holon Wash L	Jacky LaSueur Longines Wittn 41N 12 12 05 L Bennett $550 The Leading Question 12 05-30 L World Affairs Repor T	US Marine Band Wash N Bill Cunningham co-op Boot N	Music for Relaxation N Valentino m-f L Luncheon With Frank Farrell N 12 15-30 No network service m-f
The World Tomorrow Radio Church of God T 185H HP $730	George Herman news Wash L	Merry Mailman N	The eternal light N
Herald of truth Church of Christ T 12 2 30 cent ntl	Guy Lombardo Time N Century Adv	Anthology C Robert Trout Chevrolet 182N 1 30 35 L C-E $550 Hoag & Provandie Lutheran Hour Lutheran Lay Witness League Broadcast Gotham $700	Paul Harvey news co-op m-f L Ted Malone co-op 153N m-f L No network service m-f
Martin $1500 Pilgrimage N L	Robert Trout Chevrolet 182N 1 30 35 L C-E $550 Syncopation Place 1 35-3 L	University of Chicago roundtable N	Youth Wants to Know Wash L
Dr. Oral Roberts Healing Waters T 149H $1000 White $1000 Wings of Healing Dr Thomas Wyatt T 157H Century $1000	Symphonette Longines Wittn 12 2 30 L Bennett New York Philharmonic 2 30 4 L	Basil Heatter Concessionaire Bandstand USA N 2 15-3 pm	The Catholic hour Var L Youth Wants to Know Wash L
US Air Force Show Wash L Hour of decision Billy Graham WSTar LAT W Bennett $2000	New York Philharmonic cont'd) 2 30 4 L	Wonderful City N Have a Heart Var L	Weekend Cont'd) Var LAT 1-min partic $2250 Nick Carter N $1850
Old-fashioned revival hour Gospel Broadcasting Assn $850 R H Alber $1500	Larry LaSueur Longines Wittn 1 1 05 L Bennett $550 On a Sunday Afternoon Wash LAT 4 55 55	Pop the Question N Weekend (cont'd) Var LAT 1-min partic $2250 Nick Carter N $1850	Latin Quarter Matinee m-f L 4 4 25 Betty Crocker Gen Mills 4 25 30 over 5 30 pm Treasury Bandstand L
The Evening Comes L Greatest Story Ever Told Goodyear Tire WRAL Kudner $4500	Adventures of Rin Tin Tin N 12 Bleigh Co 220N K&E $1000 On a Sunday Afternoon (cont'd) Robert Trout Chevrolet C-E N 5 55 4 L	Inheritance NY LAT Nutrilite Show (formerly Dan) Metzger & Casselberry Dan B. Miner $5000	Musical Express m-f L Fred Beck Show m-f T Gloria Parker m-f L Vincent Lopez m-f L

MONDAY

NOON	12:15	12:30	12:45
My true story Sterling Drug layer mallo mfg engine dr Drene 260N m-w-f 10 10 25 D-F-S $4200 Whisper's street Gen Mills 4 25-45 shadows, black K 327N m-w-f K-R shr $4500 When girl marries Carnation Co 291B m-f EW $2850	Godfrey' (cont'd) Lever Bros Pet Milk Gardner Co of Omaha B&J 28 Jan 10 10 45 Campana Sales W-F-M 10 15 35 Hudnut Mfg RAS 10 15 30 alt dai Bristol Myers DCSS m-w, alt 10 30 35 Mine Mining BBDO m-w alt 10 45 L	Cecil Brown news co-op m-f Carl Warren's Guest Time m-f F Singiser news Kraft Pds. NL&B Johnny Olsen Show m-f	Mary Margaret McBride Q Tips Sales Gumbinaner 130 13 05 m-f A N V Peale 10 05 15 Joyce Jordan MD m-f Doctor's Wife m-f 185H Wade $420
Modern Romances Junket Fits Me Vik Chem mus Horse Sense $4500 Companion m-f Your Neighbor's Voice Ch m-f 3 City By-Line Morning Edition Var m-f	Godfrey (cont'd) Lever Bros Pet Milk Co tu th alt f McCann-Erickson Pillsbury Mills m-tu-th alt f Lee Burnett Make up yr Mind Continental Bkg 55N m-f $287 Bates $2700 Rosemary P&G ivory soap 118N m-f $2700 B&B	Florida Calling Fla Citrus Comm 560Fla m-f JWT H Engle news Kraft Pds. NL&B Queen for a day P Lorillard old golds 5 days a wk 12 15 45 L&N Sam Hayes news Kraft Pds. NL&B Down at Holmesy's Ch m-f 12 30-1	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance m-f The Three Plant
Valentino m-f Luncheon with Frank Farrell 12 15-30 No network service m-f	Wendy Warren Armour, HH&M, Comptons PAG Compton 12 45 Yar Aunt Jenny Lever ssry 183N m-f $2700 Helen Trent Am Home Prod 191N m-f $2700 Our gal Sunday Whitehall Pharm 182N m-f $2700 Murray	Break the Bank Miles Labs m-f (see mon) Wade Capitol commen Kraft Pds. NL&B Down at Holmesy's Ch m-f No network service m-f	No network service m-f
Paul Harvey news co-op m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of Life P&G ivory soap 260N m-f Compton $2700 Ma Perkins P&G oxydol 260N m-f D-F-S $2700 Young Dr Malone P&G crisco Compton $2800 Guiding light P&G duz 127N m-f Compton $3000	Cecil Foster Boot m-f Mutual Music Box m-f Ted Steele co-op	No network service m-f Pauline Frederick Reporting m-f
Ben Grauer Rhodes Pharm 1 m-w-f 3 15 L Pringle-Gotthelf Woman in Love NT L Pepper Young P&G cascade 327N m-f $2700 B&B Backstage wife P&G sheer veil 260N m-f D-F-S $3000	Lolla Quarter Matinee m-f L 4 4 25 Dorea Bell 4 25-30 tu th Treasury Bandstand L	Bruce & Dan m-f L	Bobby Benson Cecil Brown news Kraft Pds. 5 55-6 NL&B m-f
Just Plain Bill Whitehall Pharm 182N m-f $2800 Lorenzo Jones P&G fab 285N m-f $2750 Hotel for Pets Coast Fisheries Lynn Baker L	Musical Express m-f L Fred Beck Show m-f T Gloria Parker m-f L Vincent Lopez m-f L	No network service m-f	Pays to be Married m-f The Three Plant

TUESDAY

NOON	12:15	12:30	12:45
My true story Sterling Drug layer mallo mfg engine dr Drene 260N m-w-f 10 10 25 D-F-S $4200 Whisper's street Gen Mills 4 25-45 shadows, black K 327N m-w-f K-R shr $4500 When girl marries Carnation Co 291B m-f EW $2850	Godfrey' (cont'd) Lever Bros Pet Milk Gardner Co of Omaha B&J 28 Jan 10 10 45 Campana Sales W-F-M 10 15 35 Hudnut Mfg RAS 10 15 30 alt dai Gen Motors Frigidaire Div FC&B Kellogg Co tu th 10 45 11 Burnett	Cecil Brown news co-op m-f Carl Warren's Guest Time m-f F Singiser news Kraft Pds. NL&B Johnny Olsen Show m-f	Mary Margaret McBride Q Tips Sales Gumbinaner 130 13 05 m-f A N V Peale 10 05 15 Joyce Jordan MD m-f Doctor's Wife m-f Break the Bank Miles Labs m-f (see mon) Wade
Modern Romances Junket Fits Me Vik Chem mus Horse Sense $4500 Companion m-f Your Neighbor's Voice Ch m-f 3 City By-Line Morning Edition Var m-f	Godfrey (cont'd) Lever Bros Pet Milk Co tu th alt f McCann-Erickson Pillsbury Mills m-tu-th alt f Lee Burnett Make up yr Mind Continental Bkg 55N m-f $287 Bates $2700 Rosemary P&G ivory soap 118N m-f $2700 B&B	Florida Calling Fla Citrus Comm 560Fla m-f JWT H Engle news Kraft Pds. NL&B Queen for a day P Lorillard old golds 5 days a wk 12 15 45 L&N Sam Hayes news Kraft Pds. NL&B Down at Holmesy's Ch m-f 12 30-1	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance m-f The Three Plant
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Paul Harvey news co-op m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G ivory soap 260N m-f Compton $2700 Ma Perkins P&G oxydol 260N m-f D-F-S $2700 Young Dr Malone P&G crisco Compton $2800 Guiding light P&G duz 127N m-f Compton $3000	C Foster news Boot m-f L Mutual Music Box m-f L Ted Steele co-op	No network service m-f Pauline Frederick Reporting m-f
2nd Mrs Burton Armour m-f L HH&M Perry Mason P&G cleanser 260N m-f D-F-S $3000 Betty Crocker Gen Mills 4 25-30 m-f Martin Block Show m-f 3 55-4 L	Luncheon with Lopez m-f L Sam Hayes news Kraft Pds. NL&B Wonderful City m-f L	No network service m-f	Ben Grauer Rhodes Pharm 1 m-w-f 3 15 L Pringle-Gotthelf Woman in Love NT L Pepper Young P&G cascade 327N m-f $2700 B&B Backstage wife P&G sheer veil 260N m-f D-F-S $3000
Hilltop house Pharmaco 141N m-f L DCSS alt ds $2800 House party Kellogg Co 191H m-f LB share $600 Pillsbury Mills m-th 3 30-45 sec m-f L Mike & Buff's Mail Bag m-f L	Lolla Quarter Matinee m-f L 4 4 25 Dorea Bell 4 25-30 tu th Treasury Bandstand L	No network service m-f	Bruce & Dan m-f L News 4 55 5 m-f L
Backstage wife P&G sheer veil 260N m-f Y&R Stella Dallas Sterling Drug 182N m-f D-F-S $2800 Widder Brown Sterling Drug m-w-f D-F-S $2800 Woman in house Manhattan Soap 191B m-f S&W $2500	Just Plain Bill Whitehall Pharm 182N m-f $2800 Lorenzo Jones P&G fab 285N m-f $2750 Hotel for Pets Coast Fisheries Lynn Baker L	Musical Express m-f L Fred Beck Show m-f T Gloria Parker m-f L Vincent Lopez m-f L	No network service m-f Pays to be Married m-f The Three Plant

WEDNESDAY

NOON	12:15	12:30	12:45
My true story Sterling Drug layer mallo mfg engine dr Drene 260N m-w-f 10 10 25 D-F-S $4200 Whisper's street Gen Mills 4 25-45 shadows, black K 327N m-w-f K-R shr $4500 When girl marries Carnation Co 291B m-f EW $2850	Godfrey' (cont'd) Lever Bros Pet Milk Gardner Co of Omaha B&J 28 Jan 10 10 45 Campana Sales W-F-M 10 15 35 Hudnut Mfg RAS 10 15 30 alt dai Bristol Myers DCSS m-w, alt 10 30 35 Mine Mining BBDO m-w alt 10 45 L	Cecil Brown news co-op m-f Carl Warren's Guest Time m-f F Singiser news Kraft Pds. NL&B Johnny Olsen Show m-f	Mary Margaret McBride Q Tips Sales Gumbinaner 130 13 05 m-f A N V Peale 10 05 15 Joyce Jordan MD m-f Doctor's Wife m-f Break the Bank Miles Labs m-f (see mon) Wade
Modern Romances Junket Fits Me Vik Chem mus Horse Sense $4500 Companion m-f Your Neighbor's Voice Ch m-f 3 City By-Line Morning Edition Var m-f	Godfrey (cont'd) Lever Bros Pet Milk Co tu th alt f McCann-Erickson Pillsbury Mills m-tu-th alt f Lee Burnett Make up yr Mind Continental Bkg 55N m-f $287 Bates $2700 Rosemary P&G ivory soap 118N m-f $2700 B&B	Florida Calling Fla Citrus Comm 560Fla m-f JWT H Engle news Kraft Pds. NL&B Queen for a day P Lorillard old golds 5 days a wk 12 15 45 L&N Sam Hayes news Kraft Pds. NL&B Down at Holmesy's Ch m-f 12 30-1	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance m-f The Three Plant
Valentino m-f Luncheon with Frank Farrell 12 15-30 No network service m-f	Wendy Warren Armour, HH&M, Comptons PAG Compton 12 45 Yar Aunt Jenny Lever ssry 183N m-f $2700 Helen Trent Am Home Prod 191N m-f $2700 Our gal Sunday Whitehall Pharm 182N m-f $2700 Murray	Break the Bank Miles Labs m-f (see mon) Wade Capitol commen Kraft Pds. NL&B Down at Holmesy's Ch m-f No network service m-f	No network service m-f
Paul Harvey news co-op m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G ivory soap 260N m-f Compton $2700 Ma Perkins P&G oxydol 260N m-f D-F-S $2700 Young Dr Malone P&G crisco Compton, Blow $2800 Guiding light P&G duz 127N m-f Compton $3000	C Foster news Boot m-f L Mutual Music Box m-f L Ted Steele co-op	No network service m-f Pauline Frederick Reporting m-f
2nd Mrs Burton Armour m-f L HH&M Perry Mason P&G cleanser 260N m-f D-F-S $3000 Betty Crocker Gen Mills 4 25-30 m-f Martin Block Show m-f 3 55-4 L	Luncheon with Lopez m-f L Sam Hayes news Kraft Pds. NL&B Wonderful City m-f L	No network service m-f	Ben Grauer Rhodes Pharm 1 m-w-f 3 15 L Pringle-Gotthelf Woman in Love NT L Pepper Young P&G cascade 327N m-f $2700 B&B Backstage wife P&G sheer veil 260N m-f D-F-S $3000
Hilltop house Pharmaco 141N m-f L DCSS alt ds $2800 House party Kellogg Co 191H m-f LB share $600 Pillsbury Mills m-th 3 30-45 sec m-f L Mike & Buff's Mail Bag m-f L	Lolla Quarter Matinee m-f L 4 4 25 Betty Crocker Gen Mills 4 25-30 m-f Treasury Bandstand L	No network service m-f	Bruce & Dan m-f L News 4 55 5 m-f L
Backstage wife P&G sheer veil 260N m-f Y&R Stella Dallas Sterling Drug 182N m-f D-F-S $2800 Widder Brown Sterling Drug m-w-f D-F-S $2800 Woman in house Manhattan Soap 191B m-f S&W $2500	Just Plain Bill Whitehall Pharm 182N m-f $2800 Lorenzo Jones P&G fab 285N m-f $2750 Hotel for Pets Coast Fisheries Lynn Baker L	Musical Express m-f L Fred Beck Show m-f T Gloria Parker m-f L Vincent Lopez m-f L	No network service m-f Pays to be Married m-f The Three Plant

THURSDAY

NOON	12:15	12:30	12:45
My true story Sterling Drug layer mallo mfg engine dr Drene 260N m-w-f 10 10 25 D-F-S $4200 Whisper's street Gen Mills 4 25-45 shadows, black K 327N m-w-f K-R shr $4500 When girl marries Carnation Co 291B m-f EW $2850	Godfrey' (cont'd) Lever Bros Pet Milk Gardner Co of Omaha B&J 28 Jan 10 10 45 Campana Sales W-F-M 10 15 35 Hudnut Mfg RAS 10 15 30 alt dai Gen Motors Frigidaire Div FC&B Kellogg Co tu th 10 45 11 Burnett	Cecil Brown news co-op m-f Carl Warren's Guest Time m-f F Singiser news Kraft Pds. NL&B Johnny Olsen Show m-f	Mary Margaret McBride Q Tips Sales Gumbinaner 130 13 05 m-f A N V Peale 10 05 15 Joyce Jordan MD m-f Doctor's Wife m-f Break the Bank Miles Labs m-f (see mon) Wade
Modern Romances Junket Fits Me Vik Chem mus Horse Sense $4500 Companion m-f Your Neighbor's Voice Ch m-f 3 City By-Line Morning Edition Var m-f	Godfrey (cont'd) Lever Bros Pet Milk Co tu th alt f McCann-Erickson Pillsbury Mills m-tu-th alt f Lee Burnett Make up yr Mind Continental Bkg 55N m-f $287 Bates $2700 Rosemary P&G ivory soap 118N m-f $2700 B&B	Florida Calling Fla Citrus Comm 560Fla m-f JWT H Engle news Kraft Pds. NL&B Queen for a day P Lorillard old golds 5 days a wk 12 15 45 L&N Sam Hayes news Kraft Pds. NL&B Down at Holmesy's Ch m-f 12 30-1	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance m-f The Three Plant
Valentino m-f Luncheon with Frank Farrell 12 15-30 No network service m-f	Wendy Warren Armour, HH&M, Comptons PAG Compton 12 45 Yar Aunt Jenny Lever ssry 183N m-f $2700 Helen Trent Am Home Prod 191N m-f $2700 Our gal Sunday Whitehall Pharm 182N m-f $2700 Murray	Break the Bank Miles Labs m-f (see mon) Wade Capitol commen Kraft Pds. NL&B Down at Holmesy's Ch m-f No network service m-f	No network service m-f
Paul Harvey news co-op m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G ivory soap 260N m-f Compton $2700 Ma Perkins P&G oxydol 260N m-f D-F-S $2700 Young Dr Malone P&G crisco Compton, Blow $2800 Guiding light P&G duz 127N m-f Compton $3000	C Foster news Boot m-f L Mutual Music Box m-f L Ted Steele co-op	No network service m-f Pauline Frederick Reporting m-f
2nd Mrs Burton Armour m-f L HH&M Perry Mason P&G cleanser 260N m-f D-F-S $3000 Betty Crocker Gen Mills 4 25-30 m-f Martin Block Show m-f 3 55-4 L	Luncheon with Lopez m-f L Sam Hayes news Kraft Pds. NL&B Wonderful City m-f L	No network service m-f	Ben Grauer Rhodes Pharm 1 m-w-f 3 15 L Pringle-Gotthelf Woman in Love NT L Pepper Young P&G cascade 327N m-f $2700 B&B Backstage wife P&G sheer veil 260N m-f D-F-S $3000
Hilltop house Pharmaco 141N m-f L DCSS alt ds $2800 House party Kellogg Co 191H m-f LB share $600 Pillsbury Mills m-th 3 30-45 sec m-f L Mike & Buff's Mail Bag m-f L	Lolla Quarter Matinee m-f L 4 4 25 Dorea Bell 4 25-30 tu th Treasury Bandstand L	No network service m-f	Bruce & Dan m-f L News 4 55 5 m-f L
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FRIDAY

NOON	12:15	12:30	12:45
My true story Sterling Drug layer mallo mfg engine dr Drene 260N m-w-f 10 10 25 D-F-S $4200 Whisper's street Gen Mills 4 25-45 shadows, black K 327N m-w-f K-R shr $4500 When girl marries Carnation Co 291B m-f EW $2850	Godfrey' (cont'd) Lever Bros Pet Milk Gardner Co of Omaha B&J 28 Jan 10 10 45 Campana Sales W-F-M 10 15 35 Hudnut Mfg RAS 10 15 30 alt dai Bristol Myers DCSS m-w, alt 10 30 35 Mine Mining BBDO m-w alt 10 45 L	Cecil Brown news co-op m-f Carl Warren's Guest Time m-f F Singiser news Kraft Pds. NL&B Johnny Olsen Show m-f	Mary Margaret McBride Q Tips Sales Gumbinaner 130 13 05 m-f A N V Peale 10 05 15 Joyce Jordan MD m-f Doctor's Wife m-f Break the Bank Miles Labs m-f (see mon) Wade
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Paul Harvey news co-op m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G ivory soap 260N m-f Compton $2700 Ma Perkins P&G oxydol 260N m-f D-F-S $2700 Young Dr Malone P&G crisco Compton, Blow $2800 Guiding light P&G duz 127N m-f Compton $3000	C Foster news Boot m-f L Mutual Music Box m-f L Ted Steele co-op	No network service m-f Pauline Frederick Reporting m-f
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SATURDAY

NOON	12:15	12:30	12:45
No school today Table Prods Co Kellogg Co 149H $1750	Larry LaSueur Longines Wittn 12SN 10 10 05 L Bennett $550 Green Grass 10 10 05 L Bennett $550		
Space patrol Ralston Purina cereals 316H alt wk L Gardner (see be	Moofer, Dietsie & Brown N Y Peale 10 05 15 L Moofer & Colton 10 10 05 L Stebbins 10 05 15 L Nestle Co 143H alt wk C&P $350	Amer Tax	
	Larry LaSueur Longines Wittn 12SN 10 05-11 L Bennett $550		
Platterbrains L&T	Robt Q Lewis 11 12 L Milner Prods Betty Bennett 10 30 11 L Gordon Best $2000	Pierre	
All-leagues clubhouse N T	Romances N		
101 Ranch Boys Lancaster, Pa. L American farmer C Wash L	Larry LaSueur Longines Wittn 12 12 05 L Bennett $550 Gunsmoke Liggett & Myers C&W Thurs 10 30 L Jambo		
Navy hour Wash L Vincent Lopez N L	City Hospital 205N $2500 Galen Drake Text Prod 204N 1 35-39 L C-E $550 Allan Jackson Chester C. Sidney Garfield Stan Daugherty Presents	Fire	
Metropolitan Opera Texaco 30 2 55 L Kudner $15 000 Thru 1 30	Dance Orch Var Teddy Wilson Show Wash		
	String Serenade		
Metropolitan Opera (cont'd)	Treasury Bandstand cont'd		
	Sports Philo		
	Adventures in Science CBS Farm News Allan Jackson Chronicle 192N 9 30-35 L C-E $550 Saturday at the Chase L	Teen Age Un	
Festival LAT	Bobby Benson Cecil Brown news Kraft Pds. 5 55-6 NL&B	John Fitch Wash	

Want Ad

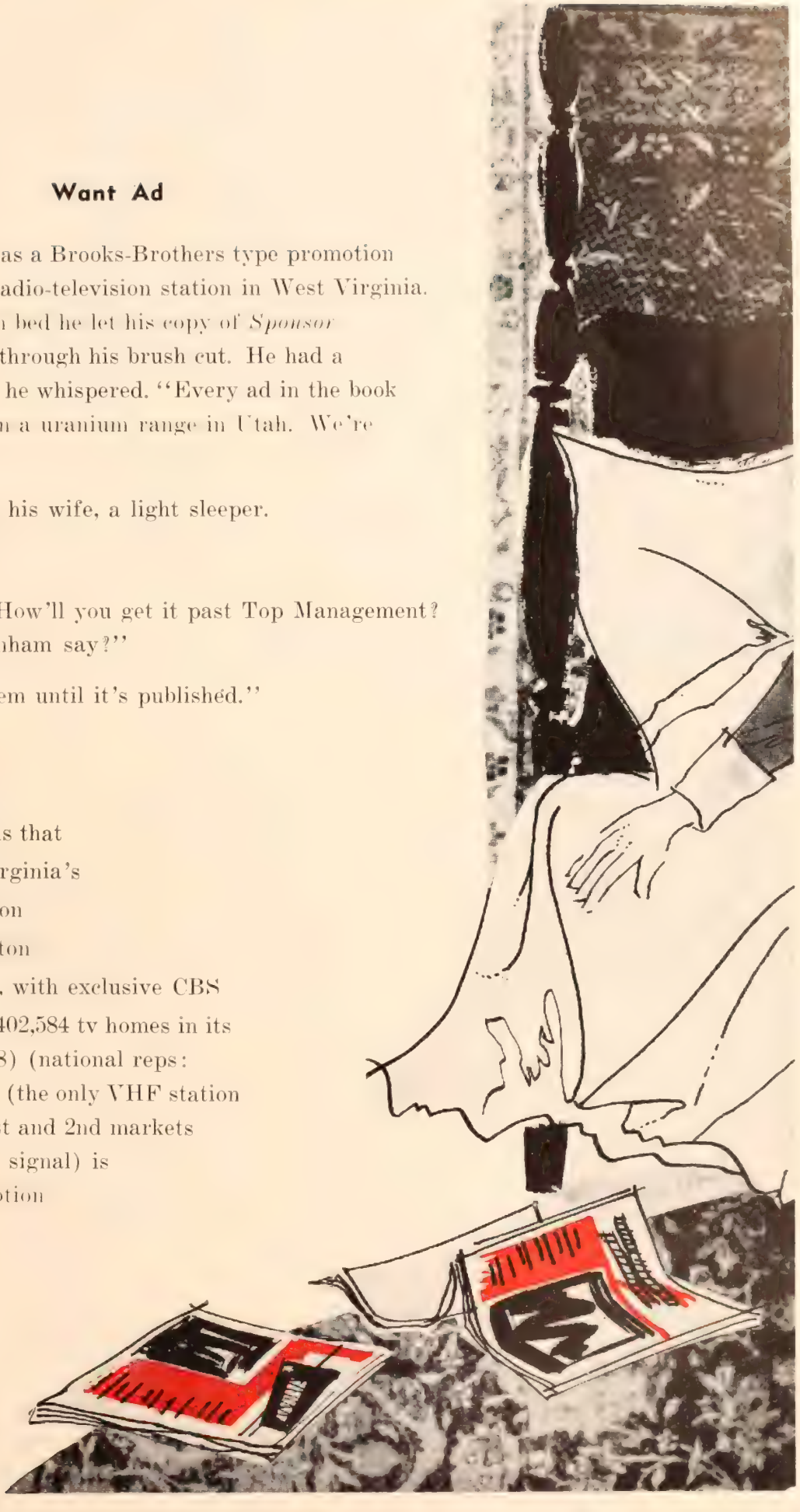
Once upon a time there was a Brooks-Brothers type promotion manager working for a radio-television station in West Virginia. Late one Monday night in bed he let his copy of *Sponsor* fall as he ran his fingers through his brush cut. He had a Big Thought. "Eureka," he whispered. "Every ad in the book got more claims in it than a uranium range in Utah. We're going to play it soft."

"No claims?" asked his wife, a light sleeper.

"No claims!"

"What'll you say? How'll you get it past Top Management? What'll the men at Branham say?"

"Won't show it to 'em until it's published."



And that's how it happens that

West Virginia's
Charleston
Huntington
Stations, with exclusive CBS

tv programming for the 402,584 tv homes in its coverage area (Channel 8) (national reps: The Branham Company) (the only VHF station which covers W. Va.'s 1st and 2nd markets with a Grade A primary signal) is looking for a new promotion man. Know anybody?

COKE'S NEW LOOK

(Continued from page 78)

ley is not to wear out his welcome, so these are infrequent, limited to important occasions.

For a similar reason, Fisher's own tv product pitches are kept to a minimum, perhaps once a month. A star's impact is big, the company feels, if his commercials come infrequently. Used too often there is a danger that his standing may be lowered in the eyes of the audience.

Fisher's commercials, when he does deliver them, are casual, soft and very low pressure—always there seems to be the understanding that he is a star personality, not a product salesman.

On 12 January the new singing commercial was heard for the first time. It will become a more or less regular feature. Viewers can expect to hear many variations during the year, the verses changing to fit scene and mood settings of the individual shows, but with this chorus remaining as leitmotif for all:

Fifty million times a day
At home, at work or on the way
There's nothing like a Coca-Cola
Nothing like a Coke

This month the show will probably start use of animated commercials now being prepared.

Kit Carson on co-op spot tv: Completing the Coca-Cola tv program picture is the film show *The Adventures of Kit Carson*, aimed at the younger audience primarily. Where *Coke Time* is a company project throughout, *Kit Carson* is handled co-operatively. The company provides the show, but shares time-and-talent costs with the bottlers on a sliding scale geared to per capita consumption. The half-hour film is carried once weekly by 72 stations, usually in the early evening. Average Videodex rating in 67 markets is 13.6; estimated viewers: 7,500,000.

As with the musical show, the company watches carefully to see that the Western retains a wholesome character that makes it suitable company for Coke, particularly because so many young people are watching. No drinking is allowed on the show, nor saloon interiors. Dead bodies are taboo, unless absolutely unavoidable and then may be seen only briefly.

D'Arcy has right of script approval, exercised by v.p. Reeves Espy in Hollywood. The show is produced by Revue Prod. for Coca-Cola on the Universal lot, packaged through MCA at an approximate cost of $21,000 each.

In this program, too, the company tries for commercial integration, through star Bill Williams and his wife Barbara Hale, who plays his girl friend. The middle commercial is not integrated, but the end spot features Williams and his wife in an education-approach—instruction by Williams in some Western skill such as riding and roping or in Western lore. The actual product talk itself is very brief and casual.

Bob Kesner feels this approach does not offend or drive the youngsters away, nor can it be objected to by parents since it teaches but does not exhort. The show is in its fourth year.

Prior Coca-Cola tv experience was in holiday one-shots, in Thanksgiving Day in 1951, with Edgar Bergen and Charlie McCarthy, and on Christmas Day of 1950, with the first tv appearance of Walt Disney.

Both Eddie Fisher and Kit Carson reflect Coke's apparent focus on young people. Fisher appeals to the teenager primarily, Kit Carson gets them even younger. But to the youthful base is added a considerable adult audience.

thanks to CBS-ABC and Agency Time Buyers

you've helped us DOMINATE our

Billion Dollar Market!

AREA SURVEY BY PULSE, INC.

ALL of the TOP 15 ONCE-A-WEEK SHOWS

RANK	SHOW	STATION	RATING
1	Lucy	WREX-TV	53.8
2	Gleason	WREX-TV	52.5
3	Toast	WREX-TV	52.3
4	Got Secret	WREX-TV	50.8
5	My Line	WREX-TV	46.0
6	Boxing	WREX-TV	45.7
7	Strike Rich	WREX-TV	45.5
8	2 For Money	WREX-TV	44.5
9	Dec. Bride	WREX-TV	44.3
10	G. E. Theatre	WREX-TV	43.8
11	Disneyland	WREX-TV	43.1
12	T-Men	WREX-TV	43.0
13	Pvt. Secretary	WREX-TV	41.5
14	Millie	WREX-TV	40.0
15	Racket Squad	WREX-TV	40.0

9 of 10 TOP MULTI-WEEKLY SHOWS

RANK	SHOW	STATION	RATING
1	Como	WREX-TV	30.8
2	Weather-News (10:00 P.M.)	WREX-TV	27.1
3	Action (5:30)	WREX-TV	26.9
4	CBS News	WREX-TV	26.8
5	Weather-News (6:00 P.M.)	WREX-TV	26.2
6	Sports (6:15)	WREX-TV	25.8
7	Sports (10:15)	WREX-TV	23.0
8	Tales (5:00)	WREX-TV	22.9
9	Storm	WREX-TV	15.4
10	Howdy Doody	(Station B)	15.2

CBS • ABC

WREX-TV channel 13

ROCKFORD • ILLINOIS

represented by H-R TELEVISION, INC.

Let's Face The Facts!



The face in "Let's Face the Facts" this month is that of Gordon E. Jacobson, Omaha District Sales Manager for General Mills—a KFAB advertiser for over eighteen years.

Year after year satisfied customers are any advertising medium's greatest success story—and KFAB has lots of 'em. We invite you to "Face the Facts." KFAB boasts many long-term, successful advertisers for only one reason—BECAUSE IT DOES THE JOB! Get all the facts from KFAB's General Manager Harry Burke—likewise Free & Peters, Big Mike's reps.

Special promotions this year will commemorate the Diamond Jubilee for General Mills' Gold Medal Flour.



THE MIDWEST-EMPIRE STATION

1110 KC

KFAB

50,000 WATTS OMAHA CBS RADIO

Big Mike is the physical trademark of KFAB — Nebraska's most listened-to-station

as audience studies have revealed, thus affording a fairly broad age range.

Taped version of Fisher on radio: The Eddie Fisher show provides a happy radio combination of high audience and bottler popularity at negligible cost. It is heard on about 460 stations. Approximately half of these represent coverage via MBS, which feeds the taped show out of New York; the remaining stations are purchased on a spot basis by the bottlers who are serviced with transcriptions for the purpose. In either case, network or spot, bottler and company split the time cost. Coca-Cola purchases the network station time from MBS and is reimbursed proportionately by the bottler. Bottlers who desire to do so, purchase time on local stations not affiliated with MBS.

Although recorded from the tv vehicle, the radio version is not exactly the same. Only the musical numbers are actually recorded as telecast. Dialogue bits are freshly written and recorded separately at another studio. Reasons: (1) tv dialogue is geared to the picture, is frequently too sparse as a result; (2) the additional recording makes possible a show that sounds like a radio program rather than a warmed-over after-thought; (3) cost is a trifle, since Fisher is signed up for broadcasting services in general (total additional spending is about $1,000 weekly).

The same writer, Gordon Auchincloss, does the script for both media; he also edits the radio tape.

No other shows are made available for co-op sponsorship. In the past, the company has found, the tendency is for one to be favored in any case, making the cost of the less popular programs disproportionately high. In the Fisher vehicle, moreover, Coca-Cola feels it has the ideal program to represent the product nationally.

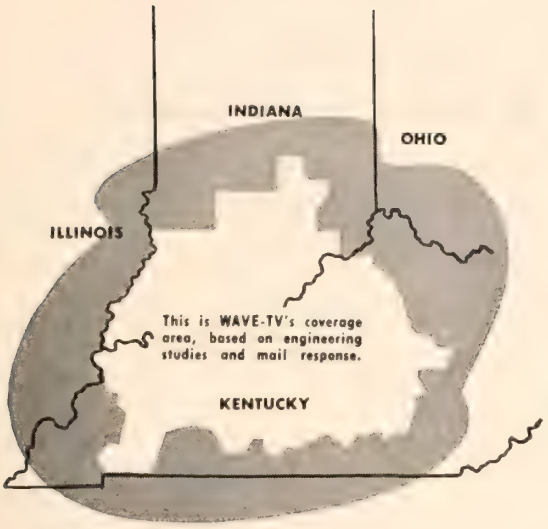
Fisher offers prestige and glamor, the company points out. It leaves the hard selling to the bottlers, whose own shows run the gamut, although within a policy framework laid down by the company. Certain programs, like professional wrestling and boxing, the company considers inappropriate ad-associations for Coke, and rules out.

Tv and radio announcements: The bottlers go in heavy for announcement campaigns, and are serviced regularly by Coca-Cola with an extensive collection of e.t.'s, films and announcement copy. The current company catalogue lists about 100 tv announcements on film, mostly 20 seconds in length. These are a combination of originals designed primarily for spot purposes and edited-down versions of the non-integrated commercials carried on the Kit Carson show. It lists, in addition, about 20 radio platters. Each bottler is also provided with a book containing announcement copy.

Relations with the bottlers: The company's spot efforts depend entirely on bottler support for effectiveness and the bottlers are a pretty independent bunch. There are 1,056 of them, only a few owned by the company. Coca-Cola itself does nothing but manufacture and sell the syrup. The country is divided into six great marketing regions under the franchises of six "parent bottlers." These are the wholesalers, supplying the syrup to the rest of the bottlers. The parent bottlers also assist bottlers in their areas with sales promotion and advertising.

Bottlers must be informed at all





POLLING?

If you'd like to do a really significant opinion poll on TV in Kentucky and Southern Indiana—

ASK YOUR REGIONAL DISTRIBUTORS!

Pick up your telephone, now, and ask the people who know. Call all your distributors within a hundred miles of Louisville. Ask them this point-blank question:

"What Louisville television station do you and your neighbors prefer?"

This simple little survey will renew your faith in polls. Try it and see.

WAVE-TV

CHANNEL 3 LOUISVILLE

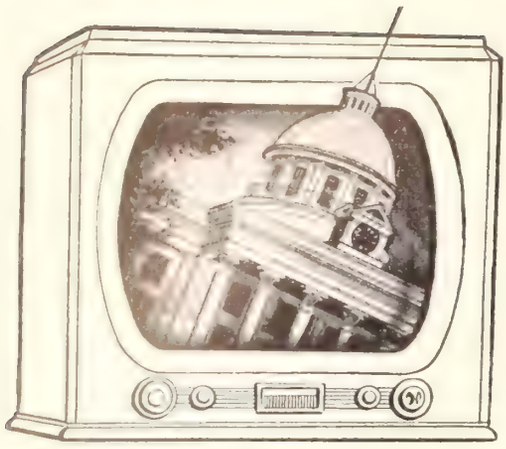
FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES

Exclusive National Representatives





WCOV-TV

Montgomery, Alabama

BEST BUY IN CENTRAL ALABAMA NETWORKS

CBS PRIMARY
ABC — DUMONT

SPONSORED FILMS

Amos & Andy — Liberace City Detective Mark Sabre — Bage 714 — Star & Story — Follow That Man — Counterpoint Kit Carson — Ramar of Jungle I Am The Law

EXPERIENCE

We've been operating for 21 months and boast one of the finest physical television plants in the nation. We have experienced personnel in every department to assure top production.

ASK ANY RAYMER OFFICE FOR DETAILS



times of the company's promotional plans, and D'Arcy field reps are constantly in the field visiting bottlers for this purpose. There are also conventions at which the ad programs are explained.

Still, there is no guarantee that the bottlers will make extensive use of carefully wrought company tv or radio campaigns. Experienced advertisers in their own right, some may feel they know the problems of their markets better than the company. Individual bottler budgets can get quite large. In New York, for example, it is estimated at about $1,500,000.

It is this independence of bottler thinking and practice which explains the tremendous range in Coca-Cola advertising across the country. You may, for example, be recalling a Coke singing commercial and wondering how it can be claimed that the new one is the first produced by the company. The answer is that local bottlers have been creating their own singing commercials for some time.

There is no guarantee either that the new jingle will ever realize the potential that may be inherent in it. Although the bottlers have heard it, and many have indicated they consider it outstanding, it has yet to be used outside of Chicago, where it is, incidentally, being pushed on a heavy radio schedule of over 130 per week. It may actually be several months before any significant use is made of the spot, possibly not until it has been given several tv exposures. ★ ★ ★

TV PACKAGE DESIGN

(Continued from page 43)

heightened emotional impact of color television on viewers."

• Are your package colors weak, subtle, lifeless? Then don't expect them to be any more effective on color tv, say the experts. Note how the bold color treatment of each of the packages shown on page 42 stands out (even in black-and-white reproduction). The red-and-white combination of the Marlboro package is a strong contender for your attention under any conditions, as market tests have demonstrated. Arens' strong red toothbrush on a deep yellow background for Junior is likewise effective, designed to register instantly and strongly on the tv viewer as well as the super market shopper.

• Is your package face too busy with small, indistinct type? Designer Frank Gianninoto points to the old Marlboro package as an example. Note the thinness of the type, making it difficult to read. The overlay of "Philip Morris" confuses rather than impresses. On the color tv screen this package could not stand out, for its copy is about all there is to the design idea and it is too weak to make an impression. Note, on the other hand, the simplicity of the copy treatment on the new Marlboro package. Just the brand name appears, in large, black, strong letters. Walter Margulies, of the industrial design firm Lippincott & Margulies, sums it up this way: "Packages cluttered with type, images, subtle colors, etc., have less attention-getting appeal than neater, trimmer designs. They do not come off in busy, texture-like mass displays, nor in color tv."

• Does your package have a simple, clear, distinctive design? If so, it will be easily remembered. Gianninoto's new Marlboro package is a perfect illustration. The whole design is based on the inverted "v" effect. It is simple, striking, conceived for its ability to make a lasting impression quickly —the essence of the tv problem. Designer Jim Nash, along with many of

Now it costs less to sell

MINNEAPOLIS ST. PAUL

Maximum power at minimum cost — choice availabilities.

ASK H - R

316,000 watts on Channel 9



Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis
Represented Nationally by H-R TELEVISION, INC.

The Best SEAT In The House



The best seat in the house is reserved for those who watch full length movies on television. In the Northern California market, the best of these films are shown on KRON-TV.

That's right—KRON-TV has long been the leader with the BEST of the FIRST RUN movies available. And there's plenty more in store because smart film buying requires know-how that improves with use.

There you have just one more reason why KRON-TV is the leader among television stations in the Northern California market . . . and one more reason why your sales message on KRON-TV will reach the people you want to talk to.

Ask Free & Peters about
double feature movies on the new
GOLDEN GATE PLAYHOUSE,
1:00 to 3:00 PM, Monday through Friday

San Francisco

KRON TV

AFFILIATED WITH THE S. F. CHRONICLE
AND THE NBC-TV NETWORK ON CHANNEL **4**

No. 2 in the series, "What Every Time Buyer Should Know About KRON-TV"

Represented Nationally by Free & Peters, Inc.

his fellows, considers the design idea actually more important than the colors used. He cites tests conducted by Socony which revealed that consumers recognized its flying red horse symbol even when it was shown in blue.

• Does your product lend itself to an unusually shaped package? Jim Nash says "For the first time since I have been designing packages, I now recognize the importance of a distinctive shape of a package. An unusual shape can be a decided advantage in identifying the package with its product and brand name on the color television screen, even though the reception is poor." Edward J. Bennett, of NBC TV Graphic Arts, told a packaging institute forum last fall, ". . . Fidelity to detail gives color television the illusion of a third dimension. . . . The old system of always holding the package face-on to the camera, so that the front label appears, can now be modified. The package can be reproduced from all angles—with the result that the side walls gain in importance. . . . This can also work to the advantage of the package designer." So far, this approach has only been theoretical, but don't be surprised to see a lot of novel shapes on your super market shelves during the next few years.

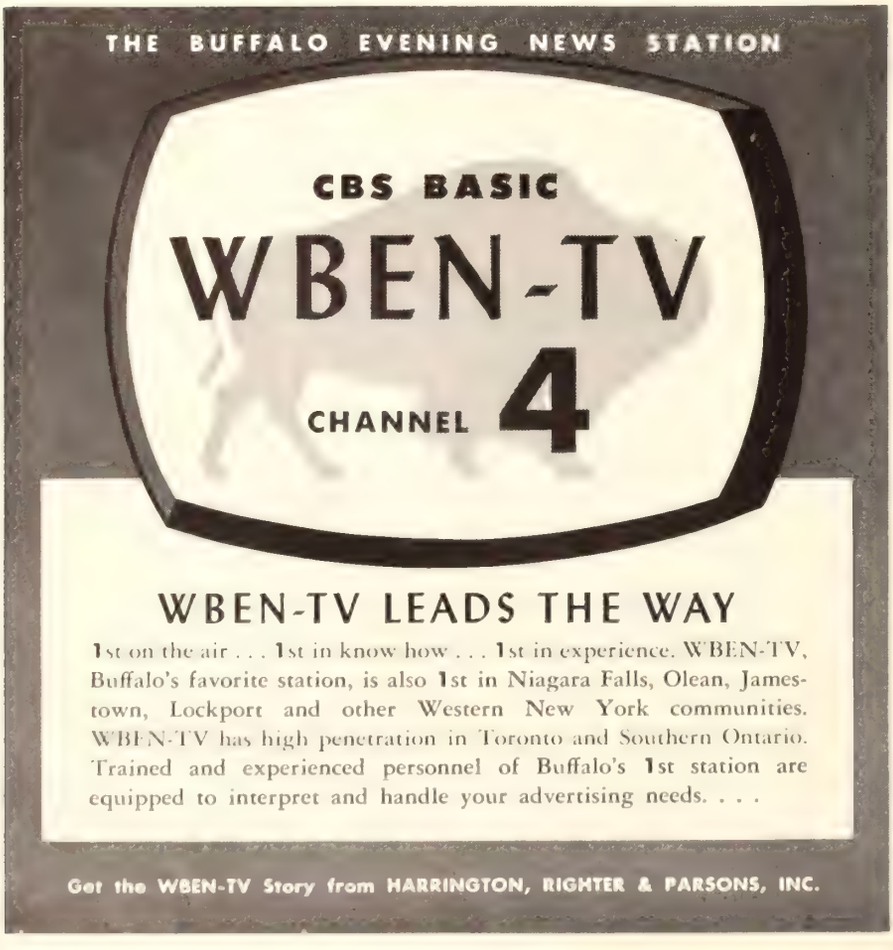
• Does your design lend itself readily to tv exploitation? Egmont Arens is the only designer SPONSOR talked with who stated that he has had specific tv possibilities in mind for recent designs. Examples of his approach are illustrated on page 42. Almost every part of the Colonial Sugar package, for example, has tv implications, says Arens. The picture of the cake does more than provide for appetite appeal at point-of-sale. Arens sees a tv announcer pointing to it while the camera comes in for an attractive closeup, with a dissolve to an actual cake following. The little sugar cane figure near the cake serves a double purpose: (1) it becomes a trademark; (2) it can be animated for television, thus serving to tie tv advertising and actual store package together for the consumer. The ray effect provides for quick identification of pattern, can come across quickly on tv. Arens reports that Colonial Sugar, which distributes in the Midwest, does little advertising. Still, possible future use of color tv guided much of his design thinking.

Arens' Major Treat ice cream design (the firm is Canadian) is another case of basing a package on an animation-figure. The strongest element of the design is the toy soldier, which can easily become the central character of a cartoon commercial, can even be simulated in a live pitch. Back of the package is given over to a taste-appeal dish.

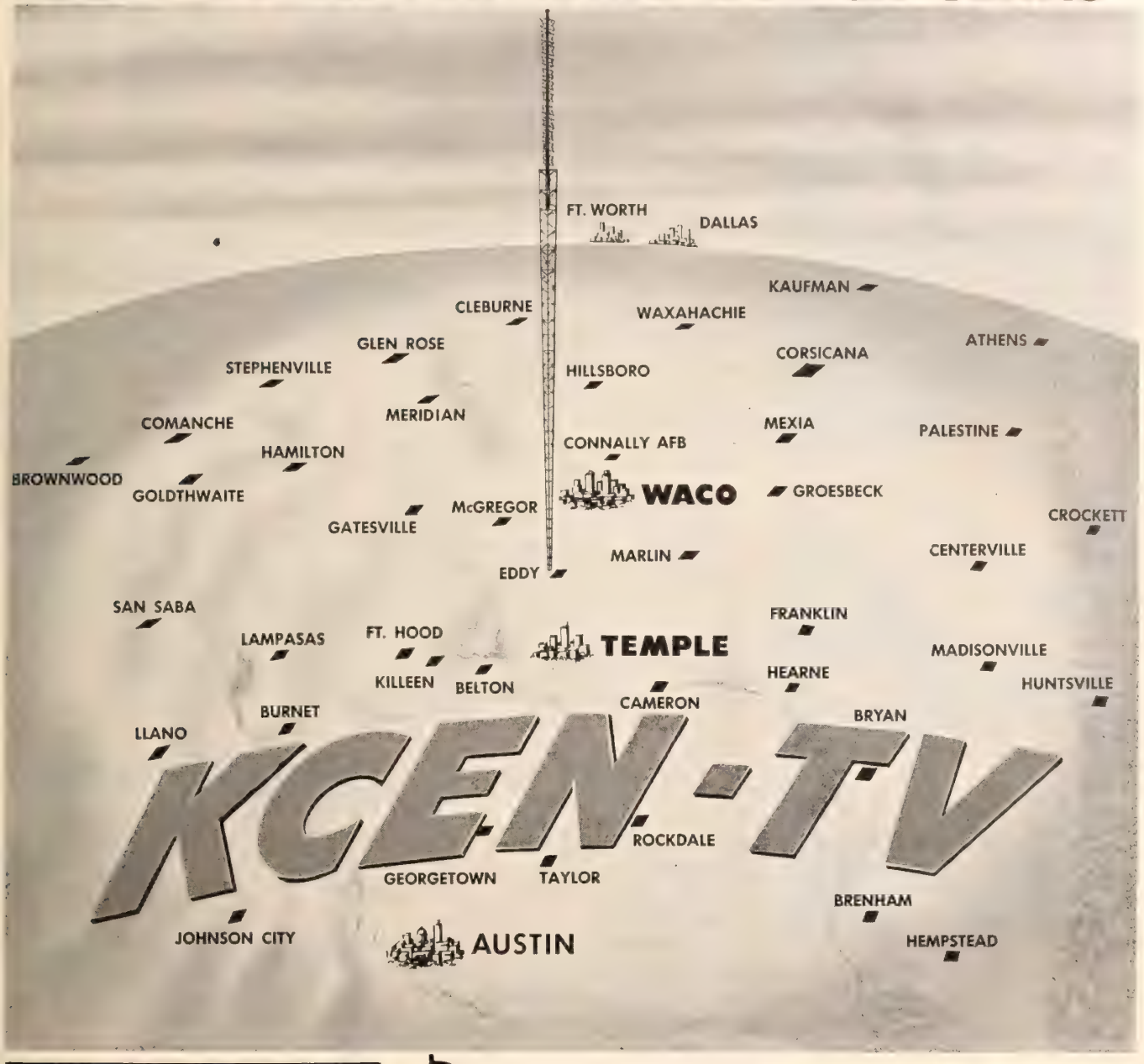
His Ipana design shows tv's direct influence in the picture-story treatment giving directions on the back of the package. "We have been conditioned by tv," says Arens, "to respond to the animated, the gay and clever in advertising. Color tv will exert an even stronger influence in this direction."

The needs of color tv appear to coincide pretty much with current design trends. As the super market has become more important so has the competitive character of package design. To survive, designs have to attract shoppers and lead them on to purchase at the point-of-sale. Says Raymond Loewy: "Designing for self-service has had a much greater effect on packaging techniques than any influence in the past 10 years." And these techniques, it appears, are the same that are effective on color tv. Designer Walter Margulies puts it this way: "The key words in package design today for color tv as well as for self-selection survival are *simplicity* and *dominance*." His Bromo Seltzer package shown on page 42 bears out this thinking.

Some designers are so convinced that a good design for the super market is a good design for color tv, that they feel it is unnecessary to pay much attention to the medium when wrestling with the design problem. A number of major companies are in fact betting on this assumption. For example, Robert Villemenot, of Donald Deskey Associates, who designs many of the Procter & Gamble packages, reports that color tv is a negligible factor in discussions with the company this despite the fact that the company is one of the most active in tv testing. "Color tv," he says, "is essentially an extension window of the super market. The same factors will make a package attractive on color tv that make it attractive in the store." His Drene Shampoo and Gleem Toothpaste designs are offered as evidence. The Drene design is described by Ed Bennett of NBC as "an outstanding example of design for color tv" on the basis of tests which he saw some months ago. The design has also been cited



BEST TV ADVERTISING BUY IN TEXAS



In Central Texas....it's KCEN-TV

Serving The Rich

Waco-Temple Market

100 KW—VHF Channel 6

833 Ft. Antenna Height
830 Ft. Above Average Terrain
1,549 Feet Above Sea Level



A Billion Dollar Market

Over 750,000 TEXANS Within Coverage Area

Effective January 1st
Hours Extended to 7 AM -11 PM

NBC Inter-Connected

KCEN-TV

General Offices: P. O. Box 188
Temple, Texas
Waco Office: Professional Bldg.
Studios and Transmitter at Eddy, Texas, between Temple and Waco.
TWX: Eddy No. 8486

Natl. Rep.:
Geo. P. Hollingbery Company

Texas Rep.:
Clyde Melville Co., Dallas

COVER
NORTH
CAROLINA'S
Rich, Growing
"GOLDEN
TRIANGLE"
WINSTON-SALEM
GREENSBORO
HIGH POINT
with
WSJS
TELEVISION
CHANNEL 12

a 24-county market
with 339,600 Families
(Sales Management 1954
Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS

NBC

Interconnected
Television Affiliate

National Representative:
The Headley-Reed Company

as an outstanding shelf item. Note its unique, striking, but simple visual idea.

The Gleem design has not yet been seen on color tv, but Villemenot is convinced it will show up well. The design is simple, clear, registers instantly. The colors are red, green, an overlay of both and a white background. A number of people in the field have pointed to Gleem as an excellent example of good modern design.

Suppose you go to the trouble of incorporating the latest design thinking into your new packaging. How well can the network color specialists reproduce it on the screen today? According to both NBC and CBS, advances have been so rapid in the past half year that there are few problems beyond the abilities of the technicians. Even metallic surfaces have been reproduced accurately, as in car and kitchen appliance commercials. Foil can now be reproduced, too, which gives the designer an advantage he does not have with print, in which the "zip" of the metallic lustre has a tendency to disappear.

Norman Grant, Director of Art and Design for NBC TV, offers the following suggestions to advertisers and agencies on the question of how to achieve a good looking package presentation on color tv.

1. Don't think of just the package itself, but the entire color composition of the commercial. It is not the isolated color that makes for problems, but the color *environment*, that is, the range of colors you are using. Keep away from very high contrasts.

2. Watch contrasts particularly in connection with backgrounds. A dark package requires a dark background, a light package a light background; contrasts should be enough to give a dimensional effect, however.

3. Pay special attention to appearance of human beings with package. The reason: Only point of reference for the viewer is flesh-tones. If they are accurate he assumes the rest of the image is; if they are unpleasant, he doubts commercial's color validity.

4. Don't try for absolute color fidelity—it is a will o' the wisp. The viewer carries away—except for flesh-tones—only a memory of basic colors anyway, not specific shades. Aim instead for *attractive* color. When the viewer goes into the super market, she will not notice minor color differences.

5. If your package design must be very contrasty, don't feel that color tv cannot handle it, despite the system's present limitations. Lighting can be used to alter the effect of your design. It is probably the single most important tool of the producer, for with light you can change color values, particularly in the important background. There are also electronic means of altering color values.

6. If technical means are not enough, you can still compensate by doctoring the package. It is now common practice, for example, to spray white surfaces with grey paint. Doctoring has long been an everyday feature of black-and-white commercials. Agencies and manufacturers frequently develop special "comprehensives" for this purpose. For example, Benton & Bowles uses a black-and-white box of Tide for monochrome film jobs.

7. Be careful not to move your package around too much. Color values have a tendency to change as the angle of light changes, and with distance from the camera. At least at the present stage of development, a minimum of movement is desirable.

Norman Grant points out that changes come too swiftly in the color field to make publication of color standards advisable at this time. He

ROCK ISLAND
is chosen for
All-America City
Award

WHBF is proud to have as its audience the active, progressive citizens of Rock Island—fine people in an outstanding American city.

Les Johnson, V.P. and Gen. Mgr.

QUAD-CITIES
AS CLOSE TOGETHER AS THE BOROUGHS OF NEW YORK
IOWA
DAVENPORT
ROCK ISLAND
MOLINE
EAST MOLINE
ILLINOIS

Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

CITY GRADE SERVICE
in BOTH
FORT WORTH and DALLAS



YOURS *ONLY ON WBAP-TV!*

HIGHEST HOOPER!

Hooper's January 1955 composite combined Fort Worth-Dallas Survey, shows share of audience, 6:00-10:30 p. m.:

WBAP-TV 42%

2nd Sta. 34% 3rd Sta. 24%

*Counties	24
Population	1,856,400
Families	572,200
Total Retail Sales	$2,284,777,000
Buying Income	$3,075,563,000

Here it is — FULL COVERAGE, with WBAP-TV. The only television station with city grade service in both Fort Worth and Dallas.

WBAP-TV Channel 5 . . . for 6 years, FIRST in coverage, FIRST in programming, and FIRST in picture clarity. 11 of top 15 nighttime shows are on WBAP-TV. Greatest audience 5 nights out of 7!

Be sure you get full coverage and city-grade service . . . in BOTH Fort Worth and Dallas Offered only by WBAP-TV, full power with 100,000 watts.

*Sources: Sales Management "Survey of Buying Power" May 10, 1954

WBAP-TV CHANNEL 5

THE STAR-TELEGRAM STATION • ABC–NBC • FORT WORTH, TEXAS

AMON CARTER, Chairman | AMON CARTER, JR., President | HAROLD HOUGH, Director | GEORGE CRANSTON, Manager | ROY BACUS

FREE & PETERS, Inc. – National Representatives

is sanguine, however, about the medium's ability to progress to near perfection in color reproduction within a very short time.

Similar optimism is voiced by CBS Director of Commercial Product Presentation in Color, Charles Barkley. "There are no insoluble reproduction problems," he declares. "We can control any situation with lighting, staging, color correction (with filters and the like) and rarely need package doctoring."

Both networks report they are prepared to service affiliates on color questions. If a local or regional advertiser wishes to obtain information about the color tv potential of his package design, he should get in touch with his local NBC or CBS station, which can then forward his package to New York for analysis by network color specialists.

Both Grant and Barkley feel that while there is no need to redesign packages for color tv, the medium will influence packaging simply because it will throw a spotlight on design, make advertisers and agencies more conscious of it.

In this view they are joined by most designers. If a package shows up badly on the color screen, is the nearly unanimous verdict, it means you've got a pretty bad design to begin with.

Says Walter Margulies: "If a package needs redesign for color tv, it needs redesign, period. Transmitting a package via color tv may only emphasize that its identity and sell power are weak or diluted."

Jim Nash: "In essence, color television will not impose any limitations on package design that are not already imposed by good design techniques and principles. The use of the new medium as a merchandising tool will only force some of the more poorly designed packages to undergo drastic change, or face the danger of losing their market status."

Egmont Arens sees manufacturers using the color medium as an experimental tool, before launching their package programs in the market place. "They will submit their packages to test televising and the results will be unmistakable. Vague and weak color treatments confused, cluttered background, and stiff static designs will reveal themselves under the impartial eye of the color tv camera for what they are—handicaps to sales." ★ ★ ★

SLENDERELLA

(*Continued from page* 33)

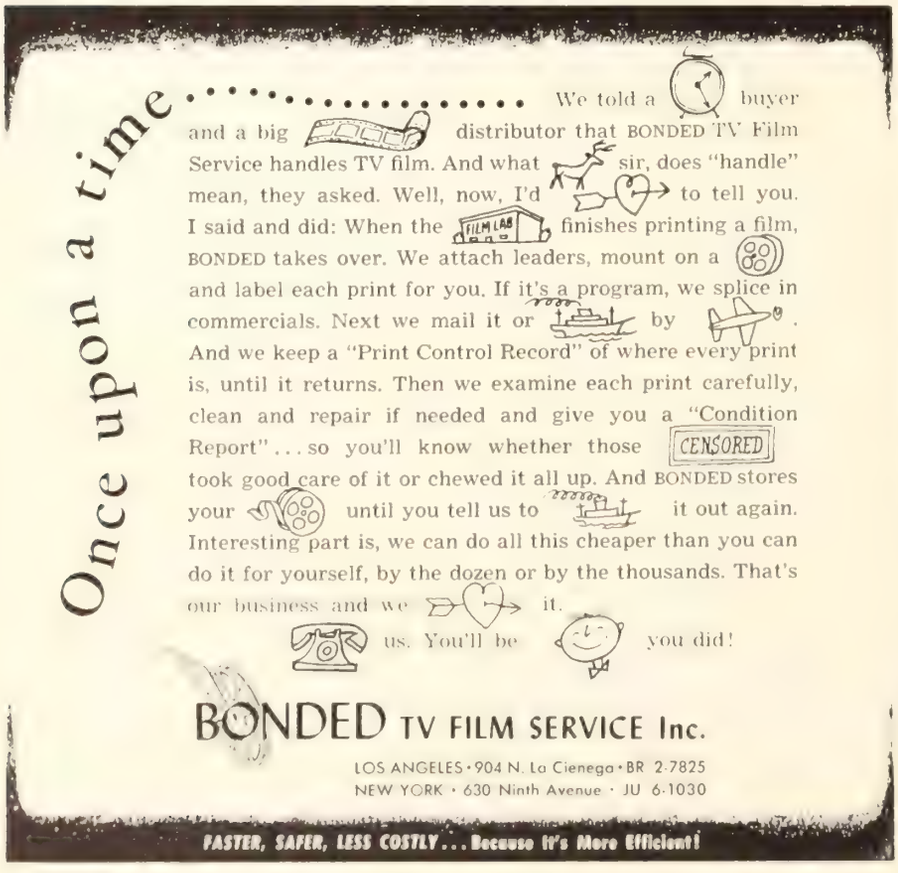
was to be the test market. A series of announcements were to run on Ralph Story's morning show on KNX for a period of 30 days, two announcements a week at first—then three.

A budget of $1,200 was set aside for the trial.

Los Angeles had been regularly attracting about 17% of Slenderella's total national inquiries. After the radio test, it was found that Los Angeles' share of the national percentage had jumped above 20%.

Slenderella was properly impressed. As it entered new areas, adding radio and noting increases in business, Slenderella started to recognize that radio was going to be a regular part of its ad budget. Today, when Slenderella plans its advertising in a new market, radio is included automatically.

Larry Mack picks the radio personalities who speak for Slenderella on the bases of the loyal local followings they have built and on their abilities as ad lib artists. He feels that a woman listening to a familiar and known personality will tend to have faith in what he says and his endorsement of



CAPTIVE*
To
KGVO-TV
MISSOULA, MONTANA

*Because of its unique geographical location, only KGVO-TV . . . and we mean ONLY . . . airs an acceptable signal into this stable area having more than $133,900,000.00 retail sales. Diversified economy including agriculture, lumbering, manufacturing, University and government workers makes these 9 co n ies.

IDEAL AREA TO TEST YOUR SPOTS' "SELL"-ABILITY



180 HOURS PER MONTH

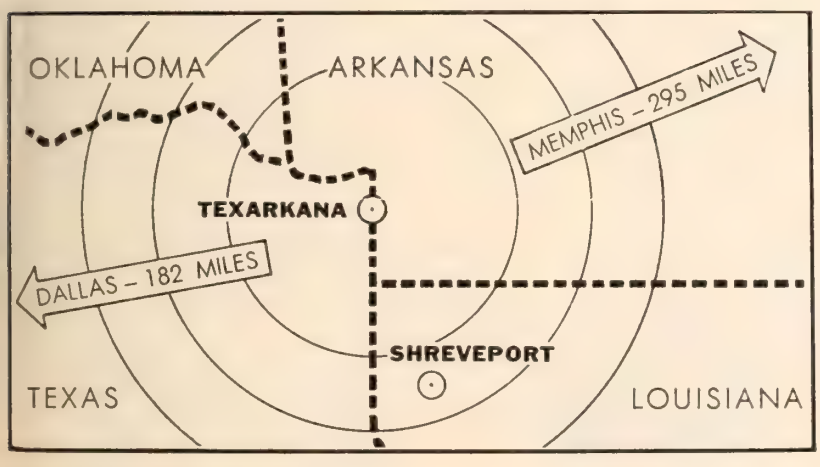
NETWORK COMMERCIAL PROGRAMS

from all 4 networks

I LOVE LUCY
DECEMBER BRIDE
FORD THEATRE
MEET MILLIE
U. S. STEEL HOUR
ELGIN HOUR
SEE IT NOW
I MARRIED JOAN
GODFREY & FRIENDS
RED SKELTON
THE MILLIONAIRE
I'VE GOT A SECRET
MILTON BERLE
RAY MILLAND
CLIMAX
GROUCHO MARX
BISHOP SHEEN
PLAYHOUSE OF STARS
PERSON TO PERSON
BOB CUMMINGS
JACKIE GLEASON
DOLLAR A SECOND
HIT PARADE
SO THIS IS HOLLYWOOD
JACK BENNY
TOAST OF THE TOWN
STAGE SEVEN
LORETTA YOUNG
HAPPY FELTON
STRIKE IT RICH
VALIANT LADY
LOVE OF LIFE
SEARCH FOR TOMORROW
PORTIA FACES LIFE
ROAD OF LIFE
WELCOME TRAVELERS
THE BIG PAYOFF
BOB CROSBY SHOW
A BRIGHTER DAY
THE SECRET STORM
ON YOUR ACCOUNT
DOUGLAS EDWARDS
BURNS & ALLEN
SHOWER OF STARS
LIFE OF RILEY
BREAK THE BANK
THE LINEUP
YOU ARE THERE
MR. PEEPERS
TWO FOR THE MONEY
PROFESSIONAL FATHER
PEOPLE ARE FUNNY
IT'S A GREAT LIFE
PRIVATE SECRETARY
G. E. THEATRE
FATHER KNOWS BEST
TOPPER

beamed to the huge

ARK–LA–TEX AREA



—a Billion Dollar Market—

103,760 TV HOMES (TELEVISION MAGAZINE) January, 1955

KCMC-TV

TEXARKANA, TEXAS—ARKANSAS

100,000 WATTS ON CHANNEL 6

the only maximum power station between Memphis and Dallas

affiliated with
CBS–interconnected
ABC–interconnected
DuMont

Represented by
VENARD, RINTOUL & McCONNELL, Inc.
Walter M. Windsor, General Manager

a product or service can influence her thinking about it.

The fact sheet from which the air personalities build the commercials includes the following information:

"Slenderella is the world's largest slenderizing system, operating 63 salons from Coast to Coast and in Paris and London. . . . Slenderella is the only complete slenderizing service available today. . . . The Slenderella Tables were designed at one of the country's leading universities to improve posture, give women a wonderful lift and proportion and tone the flesh and muscles of the body.

"Slenderella sells dress sizes, not treatments. . . . Slenderella achieves its results without steam bath, hand massage, dull exhausting exercise, starvation diet. . . . It is relaxing, satisfying, makes you tingle and glow and leaves you with a sense of well being.

"Slenderella is without effort on anyone's part, is entirely passive. . . . The decor of the Slenderella Shops are modern, relaxing, charming. . . . Slenderella gives you a written guarantee. . . . You will never be hungry with Slenderella when you take the delicious Slenderella Mint, vitamin-packed, developed specially for Slenderella.

"Slenderella gives a free trial treatment and figure analysis. . . . Slenderella treatments are $2.00 per visit on our weekly budget plan or in series. . . . Slenderella does not demand the impossible in time or money. . . . Slenderella serves (name of city) with (number) salons. See your telephone directory for the one nearest you. . . . Slenderella salons are open from 9 a.m. to 9 p.m. Monday through Saturday."

The new slim lines in clothing decreed by Dior, combined with the eternal feminine desire to be "thin" anyway, have much to do with Slenderella's past and continuing popularity with the fair sex. Actually, Slenderella is not so much a reducing system as it is a system of figure-proportioning, which puts considerable emphasis on posture correction, according to Miss English (who coined the name Slenderella to describe the hoped-for Cinderella effect of the system on women).

Slenderella sells not loss of weight or inches, she says, but dress sizes: "Be the dress size you OUGHT to be" is the refrain running through most of Slenderella's advertising. Also stressed is the fact that there is no exercise or effort on the customer's part—she needn't even remove her clothes.

Most of the customers, says Miss English, are not tremendously overweight; they are women who just want to get rid of a few pounds or an ugly bulge here and there. The greatest percentage of business comes from women of 35 to 55, though the appeal of the service cuts across all classes and ages.

The Slenderella figure program has three parts, worked out by Slenderella's founder-president Mack:

1. The Slenderella Table, which is the unique feature of the system. Mack engaged Ohio State University to develop a special table which would allow women to attend slenderizing sessions fully clothed and with a minimum of bother and effort. The result was the Slenderella Table. This is a mechanically operated table with a movable platform. The customer lies on the table fully clothed—it is only necessary that she remove her girdle and loosen her brassiere so that her body will be essentially free to move—or rather *be* moved. She is not attached to the table in any way. The various platforms merely move under her in such a way as to improve her posture, exercise her muscles and stimulate her circulation.

2. Mint tablets, which contain vitamins and minerals and deter overeating. Mack commissioned a pharmaceutical firm to develop these for Slenderella.

3. A "Meal-Plan" worked out by dietitian Ann Williams-Heller.

Each 45-minute treatment at Slenderella costs $2.00, in a series, with a minimum of three visits a week required. There are no "course" prices since, as Miss English points out, it is a completely individualized service and each case is different. Sales per customer may range from $50 or less to $200 or more.

All of Slenderella's advertising is placed through the firm's agency, Management Associates of Connecticut, located in Darien. Susan Wells, agency president, works with Larry Mack on the Slenderella account. Executive offices of Slenderella are also in Darien.

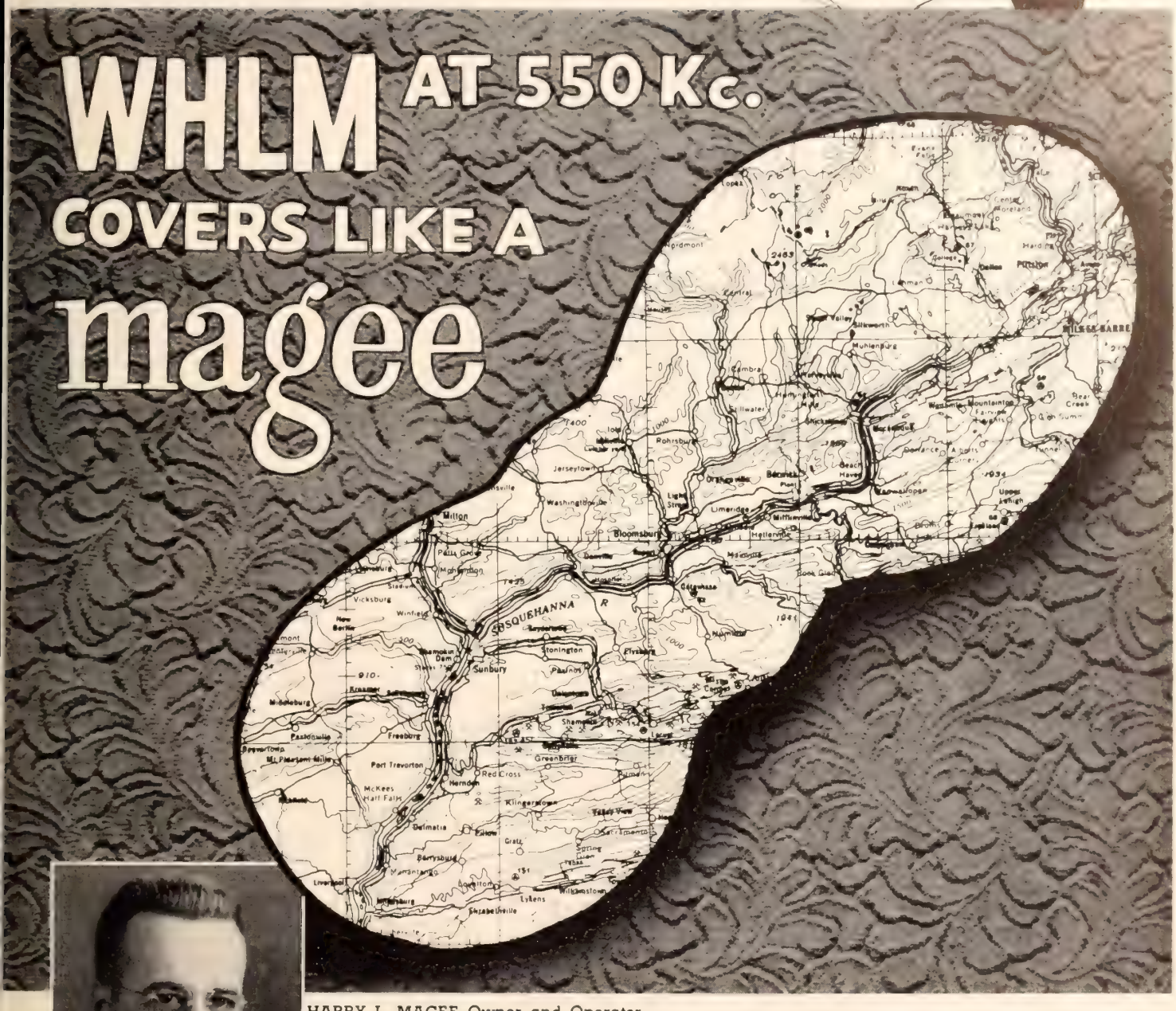
Here is a listing of stations and programs which carry Slenderella's current radio announcement schedule:



VIC DIEHM Says:



WHLM AT 550 Kc. COVERS LIKE A magee





HARRY L. MAGEE Owner and Operator

Like a foot print on the sands of time WHLM covers a quality market in Pennsylvania just as a Magee Carpet covers a quality market throughout the United States.

This rich industrial and agricultural market which produced a combined annual income of $2,090,404,000 in 1954 can only be reached adequately by WHLM RADIO with 500 Watts at 550 Kc. full time.

A new transmitter . . . . a new antenna . . . . a new and beautiful studio . . . . and now a new Move to 550 Kc. which simply means a brand new coverage pattern to reach the greatest number of potential purchasers for your client's products in this increasingly productive Pennsylvania market.

WHOL Allentown, Pa. CBS | **WAZL** Hazleton, Pa. NBC-MBS | **WHLM** Bloomsburg, Pa. | **WIDE** Biddeford-Saco, Me. MBS-Yankee | **WVDA** Boston, Mass. ABC

(All Stations Represented by Paul H. Raymer Company)

Muncie Leads the Nation!

According to a nation-wide survey made in 34 cities by the American Research Bureau, the average Muncie family spends 31½ hours per week watching television . . . more hours per week than any other city! Muncie tops all other cities, such as Atlanta, Boston, Chicago, New York, Los Angeles, Youngstown, Washington D. C., Houston, Indianapolis, Omaha, St. Louis, and many others. WLBC-TV leads in Muncie according to the November A. R. B. Report . . . telecasting from 7 A.M. to 11:30 P.M.

CBS • NBC

ABC • DUMONT



MUNCIE, INDIANA

New York: WCBS, Jack Sterling; WOR, *Dorothy and Dick*; WNEW, *Klavan and Finch*; WINS, *Bob and Ray*.

Washington, D. C.: WRC, *Time Keeper* (Bob Reed).

Philadelphia: WCAU, *Here's Harvey*.

Boston: WEEI, *Top of the Morning*; WHDH, *Ray Dorey Show*.

Piitsburgh: KDKA, *Cordic & Company*; WJAS, *Bill Brant*; KQV, *Joe Deane*.

Cleveland: WGAR, *Tom Armstrong*; WERE, *Tom Edwards*; WTAM, *Bill Mayer*; WHK, *Bill Gordon*.

Columbus: WBNS, *Round Robin Review*.

Chicago: WBBM, *Jim Conway Show* (15-minute program).

Detroit: WJR, *Music Hall*; CKLW, Toby David; Mary Morgan; WWJ, Ross Mulholland, Bob Maxwell.

Milwaukee: WTMJ, Gordon Thomas.

Los Angeles: KNX, *Ralph Story*, KFI, *Johnny Murray Program*.

San Francisco: KCBS, *Waitin' for Weaver*; KSFO, *Bob Sherwood*; KNBC, Doug Pledger; Marjorie King.

The two exceptions to Slenderella's non-use of women's feature programs are on CKLW, Detroit, where Mary Morgan is used in addition to morning man Toby David; and on KNBC, San Francisco, where along with Doug Pledger, Slenderella uses Marjorie King in her mid-morning woman's feature show.

It is noteworthy that Slenderella does not use tv, despite the visual and demonstration values inherent in its special Slenderella table.

Slenderella's newspaper advertising in all 13 of its cities consists largely of 160-line ads appearing on Mondays and Wednesdays.

Slenderella makes no attempt to tie in its radio and its newspaper advertising, feels that each can stand by itself. But sometimes the newspapers may be referred to in the radio announcement as an air personality advises listeners to consult daily newspapers or the phone book for address of the nearest salon.

In addition to its radio and newspaper effort, Slenderella has just launched an institutional type campaign running in *Harpers Bazaar* and possibly other prestige magazines which may total $5,000 a month by the end of the year. ★ ★ ★

DIRECT MAIL

(*Continued from page* 45)

serves a useful purpose. There may have been some information worth filing in the ad which you meant to keep but didn't. Sometimes you don't want to destroy a copy of the trade paper because there's some article you want to read on the other side of the ad. So if the data is valuable in the first place the reprint will serve a purpose."

SPONSOR's conclusion, therefore: Reprint ads of a statistical or fact nature suitable for study or filing. Save your money on ads designed for psychological impact or news announcements.

4. *Rate cards*: A number of stations are inclined to mail out new rate cards. This was universally described as a waste of money by timebuyers, account men and sponsor firm executives. Said the head of a major agency's time buying staff:

"It would be much too inconvenient to work from individual rate cards when the information is available in *Standard Rate* or from individual reps. Since you are not likely to study a rate card when it comes in, the station is wasting its money. A summary of some important aspect of the rate change is a far more sensible thing to send."

5. *Booklets telling the station's whole story*: A number of stations have brochures which sum up their chief selling points, including market, coverage and program data. The response to these was uniformly good.

A timebuyer from a top-five agency said: "When you see something come by that looks packed with information



"Those KRIZ Phoenix personalities make me feel so—dangerous!"

Definitely . . .

CENTRAL NEW YORK'S



Superior

BROADCASTING SERVICES!

WSYR-TV is Central New York's *only* maximum-power television station. WSYR Radio is the area's *only* low-frequency station operating day *and* night with five kilowatts of power.

Such clear superiority of facilities takes on important significance when you consider that the programming services of the WSYR Stations are produced by management personnel who have spent an average of 14½ years in the broadcasting business *right here in Central New York.*

It's that combination of topnotch facilities, *plus* topnotch local programming, *plus* the full NBC television and radio network services, that gives the WSYR Stations distinct leadership in one of the nation's important markets.

NBC AFFILIATES

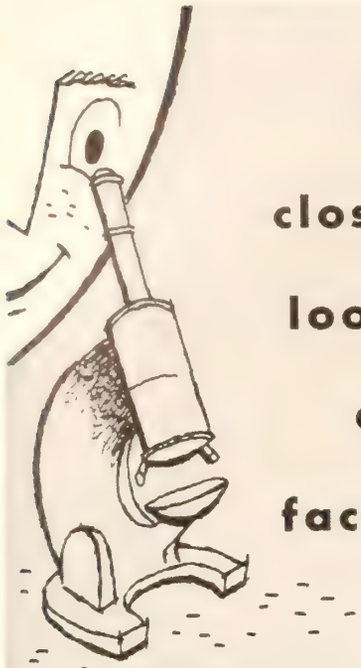
WSYR

TV 100 KW CHANNEL 3 • **RADIO** 5 KW 570 KC

Represented Nationally by
HARRINGTON, RIGHTER AND PARSONS, Inc.

Represented Nationally by
The HENRY I. CHRISTAL CO., Inc.

SYRACUSE, N. Y.



a close look at facts

WTHI-TV Channel 10 is the ONLY station with complete coverage of the Greater

Wabash Valley

- One of the Mid-west's most prosperous industrial and agricultural markets
- $714,500,000 Retail Sales in year '53-'54
- Blanketed ONLY by WTHI-TV's 316,000 watt signal
- 227,000 Homes (*147,000 TV homes*)

118,000

UNDUPLICATED WTHI-CBS TV HOMES!

WTHI-TV

CHANNEL 10

TERRE HAUTE, IND.

316,000 Watts

Represented nationally by:

The Bolling Co.
New York & Chicago

you want to save it. There's a question as to whether you ever get around to reading it all but that's the problem any promotion piece faces I suppose. In any case I like to feel that the station has wrapped up a complete story for me rather than sending little dribs and drabs."

In some cases brochures prepared by stations appear first as inserts in trade papers. How do buyers feel about receiving the reprints after they've seen originals in trade papers? Here's an answer representative of both agency and client responses. It comes from a buyer in a medium-sized agency which is just beginning to use television heavily:

"I usually pull out inserts which look worthwhile in the trade papers. But the advantage of getting an extra copy by mail is that you can pass it on to others in the shop. Sometimes, too, you feel that you don't want to pull the brochure out of the trade paper as a courtesy to others who are on the routing list. So I'd say that if a station has an extensive job (and there have been some good ones lately) it should be sent around."

6. *Market data*: Mailings which focus on market information alone met with the same reaction as trade ads built on market stories. Timebuyers have little use for them since they are not instrumental in choice of markets on many campaigns. Account men, other agency executives with general responsibilities and client executives are more interested. But the feeling in general is that much market data sent out duplicates material available from other sources. Best advice, therefore: Restrict mailings of market data to subjects which are newsy or unique. (The situation, of course, varies with the market. A station in a medium-sized city surrounded by a rich area of small communities may find it more important to sum up trading figures for its entire coverage area than the station in one of the top 10 markets.)

7. *Result stories*: Some stations send out mailings on individual result stories or send out groups of result capsules. When you ask admen about result stories, some tend to scoff. The negative reactions range from doubt that all local advertisers are reporting with complete accuracy to the sweeping declaration that "any station can have *one* good result story." Nevertheless many ad managers in particular went on to say that if the product is at all competitive with their own or is sold to the same market group, they would stop to read.

SPONSOR concludes that stations will serve their interests best if they provide the recipient of result stories with as thorough a documentation as possible. Spell out the objective of the advertiser, his technique in using the station, the type of audience he sought, the form of commercials used and tangible indications of success. (Similar reasoning, of course, applies to trade paper ads, as was pointed out in the previous articles.)

8. *Miscellaneous*: Many of the mailing pieces sent out fail to come under any of the classifications set forth above. There are news announcements, for example, which may be accompanied by some elaborate form of cardboard attention-catcher. There are simple letters addressed personally to admen and designed to sell some specific facet of station operation. Some stations send out lists of clients. Some have information sheets on shows and talent. It was difficult to elicit responses on these varied forms of mailing pieces because in general memorability of mailing pieces proved fleeting. Few admen, in fact, could point specifically to station mailing pieces they had received in the recent past. But here are some generalizations SPONSOR can offer on the basis of overall reactions from admen.

- Keep it terse—unless you're providing some extensive form of data for filing. A specific message you are seeking to implant must fight so hard for attention in a mailing piece, the standards you set for your media ads must be raised when you do a mailer.
- By all means use the tricks of creativity to get striking art work and interesting visual devices. But be cautious about bulky cardboard gadgets. There was a markedly negative reaction to the over-sized mailing piece. While you found plenty of people admitting they got a kick out of novelties, there was a strong feeling that the big, bulky piece lands quickly in waste paper baskets. SPONSOR makes this

$99.00 INVESTED in the
NASHVILLE, TENNESSEE
NEGRO MARKET
SOLD $3,500.00 in appliances
VIA WSOK

Like
an Esplanade evening concert

WHDH
is a
habit in
Boston

You're not a true Bostonian unless you've enjoyed an Esplanade Concert on the banks of the Charles River under a mellow summer moon.

And Bostonians are unique in more than their love for music. The over $153,000,000 spent annually on furniture and household products in Boston is a symphony of sales to any advertiser's ears.

As a powerful independent station, WHDH is in a perfect position to program to Boston's unique pastimes and tastes. WHDH does . . . and so successfully that it, too, is a *habit* in Boston.

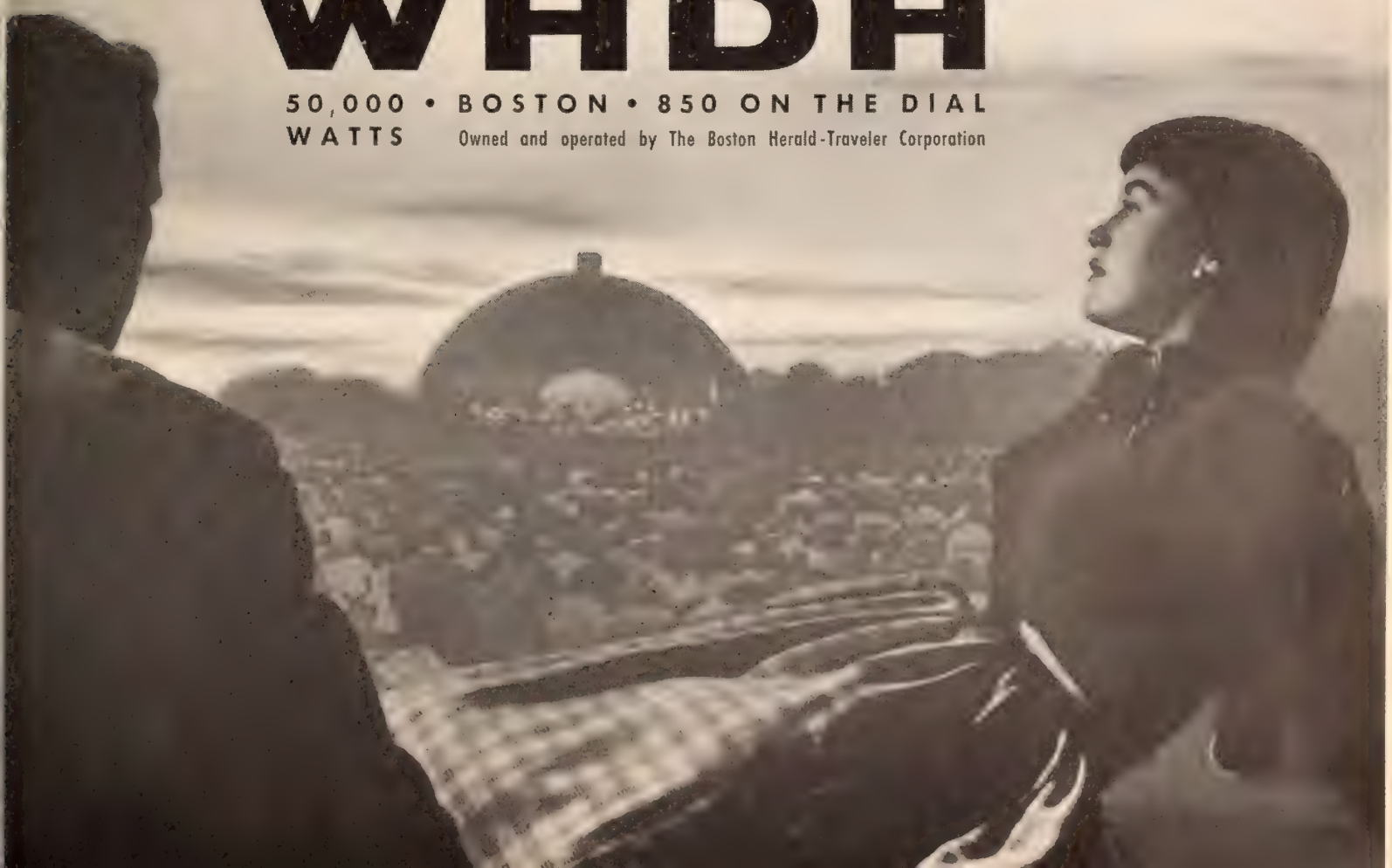
Next time you have a household product to sell, buy time on the one station that's a *habit* in Boston . . . WHDH!

REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

WHDH

50,000 WATTS • BOSTON • 850 ON THE DIAL

Owned and operated by The Boston Herald-Traveler Corporation



suggestion, therefore: Restrict the use of expensive "spectaculars" to the most important announcements. And when you send information to the adman on a bulky piece he cannot possibly file, accompany it with a simple printed version of the same facts. Then you may accomplish the attention-capture you are after while providing the opportunity for filing of the facts you want kept permanently.

• Consider the values of simple mailings summing up items of current interest in bulletin fashion. Several timebuyers suggested an 8½ x 11 mailer with data pages removable and suitable for filing.

The regular bulletin might incorporate all the material usually sent out in scattered mailings and thus save time for recipients. With the same format used each time, they'd know what to expect, what they want to read.

• Develop a reputation for never sending out puffed up material. While it's hard to draw the line between plain old-fashioned enthusiasm and the attempt to deceive, some stations are considered more reliable than others. Even buyers with their highly developed familiarity with call letters were hard pressed to name examples of those they considered phonies. But the sentiment was that "there are some you can trust more than others." It makes sense, therefore, particularly in regular promotion efforts, to provide the most thorough possible documentation.

• Make sure you can afford to do the kind of job that's necessary. In direct mail, a number of advertising managers pointed out, the station must compete with high-powered network operations as well as with national organizations of every kind.

Said an oil company advertising director: "A station can tell its story simply in an ad within the body of a magazine and even if it isn't glossy treatment it may seem acceptable alongside many other similarly produced ads. But when they take to the mails I think they have another psychological problem. There is nothing to hold your interest but the piece itself and if it looks crude they may be losing face. I don't mean to say the fanciest is best. A simple piece may hit you hard. But I just wonder whether some of the stations realize how their pieces look alongside slicker jobs we get from their own networks or from magazines and the major stations."

There was no question but that mailings from the networks or from the stations which are part of major groups were considered most attractive. But even the often-lauded CBS or NBC pieces suffer a high casualty rate when it comes to closeness of attention, recipients stated.

In essence SPONSOR's conclusions about mail from stations and networks seem to bear out general findings about direct mail. Here is the list of advantages and disadvantages of direct mail which were contained in SPONSOR's All-Media Evaluation Study (recently published in book form).

Advantages as reported by the Direct Mail Advertising Assn., 1953:

1. Can be directed to specific individuals or markets with mass or specialized mailings, any appeal.

2. Can be made personal to point of being confidential with name, address at top, name in body of letter.

3. Is single advertiser's individual message, does not compete with other advertising.

(*Please turn page*)



MR. BAKER—
OF BREAD, BUNS, COOKIES AND CRACKERS—

If you sold just one loaf of your bread per week to the homes which listen to WGN each month during the day—that would mean 10,618,480 loaves!* At 10c a loaf, that's $1,061,848 in sales in one month!

WGN reaches more homes than any other advertising medium in Chicago, and our *Complete Market Saturation Plan* has proven it can *sell* your products to these homes.

*Nielsen Coverage Service

A Clear Channel Station Serving the Middle West
MBS

WGN

Chicago
11
50,000 Watts
720
On Your
Dial

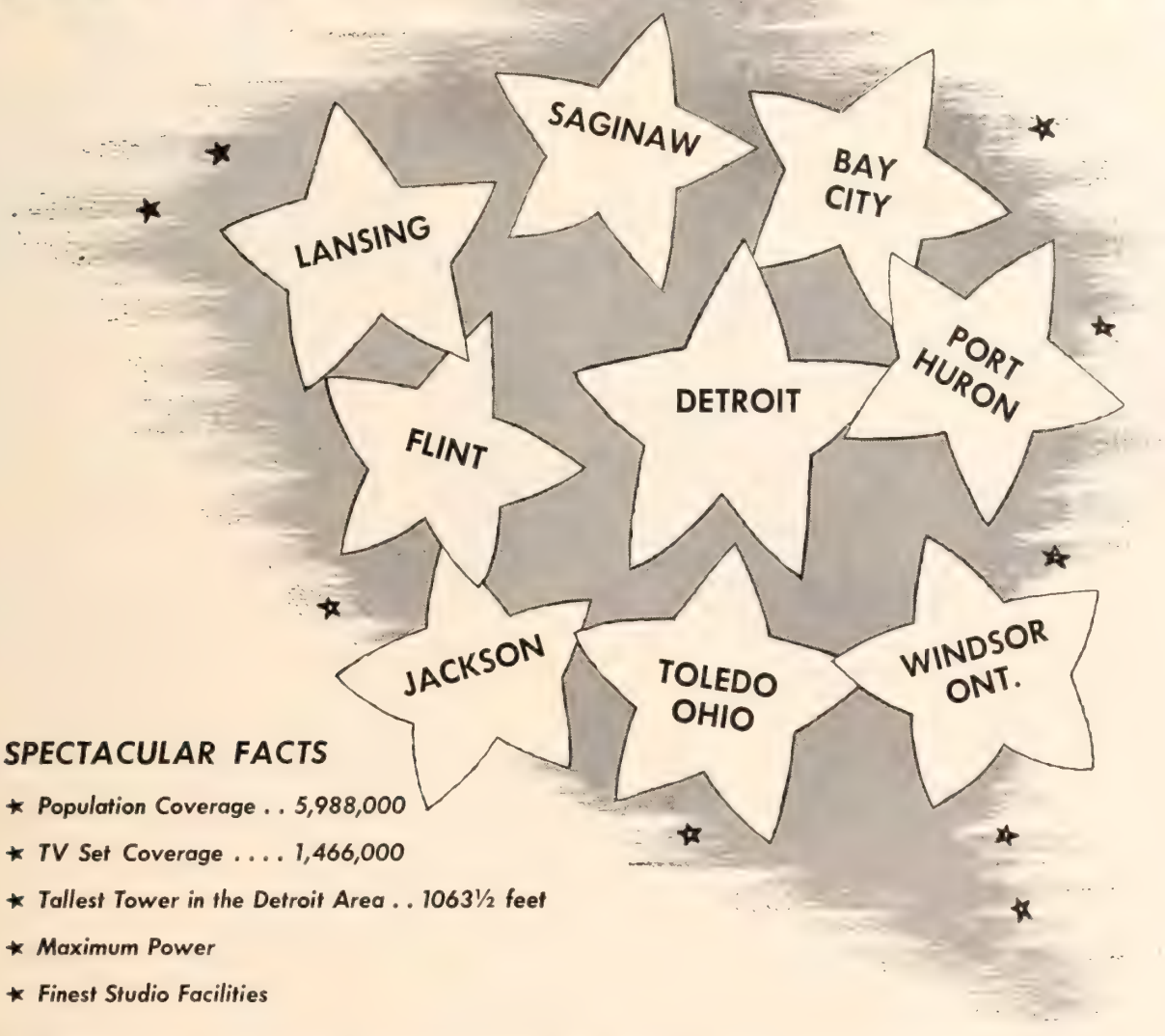


Eastern Sales Office: 220 E. 42nd Street, New York 17, N.Y. for New York City, Philadelphia and Boston
George P. Hollingbery Co.
Los Angeles—411 W. 5th St. • New York—500 5th Ave. • Atlanta—223 Peachtree St.
Chicago—307 N. Michigan Ave. • San Francisco—625 Market St.

Now, isn't this SPECTACULAR?*

*Here is really a galactic cluster**
of large cities being served by

WWJ-TV's Tall Tower and Maximum Power



SPECTACULAR FACTS

- ★ *Population Coverage . . 5,988,000*
- ★ *TV Set Coverage 1,466,000*
- ★ *Tallest Tower in the Detroit Area . . 1063½ feet*
- ★ *Maximum Power*
- ★ *Finest Studio Facilities*

LET WWJ-TV BE YOUR STAR SALESMAN IN THIS GREAT AREA

**with the express permission of "Pat" Weaver*

In Detroit . . . You Sell More on Channel 4

WWJ-TV

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

FIRST IN MICHIGAN • *Owned and Operated by* **THE DETROIT NEWS**
National Representatives: **THE GEORGE P. HOLLINGBERY COMPANY**

4. Is not limited in space and format, can run from simple note to catalogue of a thousand pages.

5. Permits complete flexibility in materials and processes of production with no limitation except cost.

6. Enables you to introduce novelty and realism into your story so you can excite interest, sell too.

7. Can be produced according to needs of your immediate schedule; you can turn the flow on overnight.

8. Can be controlled for specific jobs of research, reaching small groups, testing ideas, appeals, reactions.

9. Can be mailed to coincide with meetings, conventions, or salesmen's arrival for double impact.

10. Makes it easier for reader to buy because of order blank and postpaid reply envelope.

Disadvantages, as gathered by SPONSOR from interviews with media specialists, were as follows:

1. Most of the letters end up in waste basket unread, say media experts.

2. Cost-per-1,000 persons reached is highest of any medium, according to available statistics.

3. Lists must be constantly cleaned or grow outdated. Research on names must be continuous.

4. Unless you use personally typed letter, few people are fooled they are getting personal message.

5. You must be prepared to test continuously—lists, copy appeals, offers, mailing methods, art.

6. Agencies generally shun it or charge extra to plan direct mail campaign for sponsor.

Probably the most costly yet best liked form of mailer used in the trade is the gimmick. No one has ever sat down to try and determine the cost-per-1,000 of a cow's tail, coon skin cap, jumping bean, back scratcher, salad fork, or ash tray but gimmicks of this type win plenty of approval.

Recipients enjoy them and say they constitute good "reminder" copy. There were these cautions, however. First, if the gimmick is to be kept on a desk top it must be either novel enough or presentable enough to merit permanence. An item needn't be expensive but if it somehow has the aura of claptrap, it won't last.

Second, as long as you have the recipient's attention, send something factual along too. A mailing piece will undoubtedly get more notice if it's tied with the gimmick. It's probably the most expensive possible way to get your message read, but if you've got the budget for it, it works.

Third, make sure your call letters are affixed to the gimmick if it's at all possible. There's many a clever gadget sent out in the past few years which admen could recall receiving but whose sender had long since been forgotten. Make sure you're selling the station and not the gimmick. ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★ ★

"In 1952 television's share of all media advertising was seven per cent. By the end of 1956—I think the television industry's slice of total advertising will be about 20% and will total almost two billion dollars."

ROBERT W. SARNOFF
NBC
Executive Vice President

★ ★ ★ ★ ★ ★ ★ ★ ★

Obviously OUTSTANDING . . .



IN PEORIA POLLSTERS AGREE

Hooper. for the past TEN YEARS has reported WMBD's average share of audience greater than the next two stations **combined.***

AND NOW

Pulse**#* reports . . . WMBD has more listeners than the next two stations ***combined.

Pollsters agree . . . WMBD dominates Peoriarea.
Advertisers agree . . . WMBD gets results.

See Free & Peters

* C. E. Hooper Reports 1945 thru 1954
Pulse, Inc. November 1954



A M WMBD F M

FIRST in the Heart of Illinois

PEORIA
CBS Radio Network
5000 Watts

12 to 216 or...

THE STORY OF A HALF MILLION DOLLARS AND TWENTY-TWO YEARS



Mr. D. Clements Sperry, Otasco Advertising Manager, who has directed the expenditure of some half million dollars in radio advertising over KVOO during the past 22 years.

On January 1, 1955 the Oklahoma Tire & Supply Company began its twenty-third consecutive year of newscast sponsorship over KVOO. This is an outstanding record of advertising consistency and is indicative of the year in, year out top value of KVOO service. As Mr. D. Clements Sperry, Advertising Manager for "Otasco" stated at the luncheon commemorating this renewal, "KVOO has always been one of our most important advertising buys, not only because it is our best value on a cost per listener basis, but also because it always delivers results, the kind you can check on the cash register! That is the most important reason why we are renewing our two daily newscasts for the twenty-third consecutive year, even in the face of a rate increase!"

Radio advertising as exemplified by KVOO, and so substantially confirmed by Oklahoma Tire & Supply Company, continues to be the best buy for anyone who needs to reach the great, buying minded audience of Oklahoma's No. 1 market at lowest per listener cost! Take the word and example of those who know — firms like Oklahoma Tire & Supply Company which has grown from 12 to 216 stores during the twenty-two year period of its KVOO news sponsorship!

No matter *what you* sell, you can tell more people about it at lowest per listener cost over KVOO.

Your nearest Edward Petry & Company office will gladly give you the profitable details.

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS — OKLAHOMA'S GREATEST STATION — TULSA, OKLA.

SPONSOR ASKS

(*Continued from page 50*)

tracts today, it seems, for large sums are being paid to insure exclusivity over a period of years. Whatever is unique, and therefore limited in quantity, has a plus value to the owner if exploited through but one avenue, for those who would have or enjoy that product must obtain it through the one avenue in which it is offered.

It seems obvious, then, that radio station talent also available on tv has diluted its value to each media. Radio must keep and promote exclusive talent for, after all, both radio and tv are seeking to reach and hold the same ultimate consumer. That medium which finds, develops and holds exclusively the best talent will get and hold the bulk of the ultimate consumer. As proof, witness the recent boxing match carried on radio only when the overwhelming majority of the total available audience was listening to the match on radio! In addition, techniques on radio and tv differ—therefore an additional reason for specialization in an age of specialists.

ONE HALF OF TEXAS!

KMAC 27 YEARS OF SERVICE
HOWARD W. DAVIS, Owner
SAN ANTONIO, TEXAS
5000 WATTS
ON 630

FOR THE 6TH CONSECUTIVE YEAR KMAC WILL BE SAN ANTONIO'S BIG LEAGUE BASEBALL STATION.

KLBS 610 on Every Dial
HOWARD W. DAVIS, Pres.
GLENN DOUGLAS, Mgr.
HOUSTON, TEXAS
5000 WATTS
ON 610

KLBS GROSSED 48% MORE IN 1954 THAN IN 1953. THE BIG BUY IN THE BIG STATE.

ASK THE WALKER REPRESENTATION CO., INC.

I firmly believe that any organization which operates both radio and tv properties and integrates the talent is bleeding both properties. Possibly radio talent is entitled to their tv chance in a case of this kind, but then they should take the whole gamble. All tv or all radio. This is an involved answer but it's an involved question. If the listener-viewer has a choice of which he shall do to obtain his favorite talent it will likely not be long until he has a new favorite, either listening or viewing. On stage the spotlight floods the entire stage only when you want the entire stage featured—you feature the star in a single spot.

AM-TV UP TALENT POPULARITY

By P. A. Sugg

Executive V.P. and Manager
WKY Radiophone Co., Okla. City

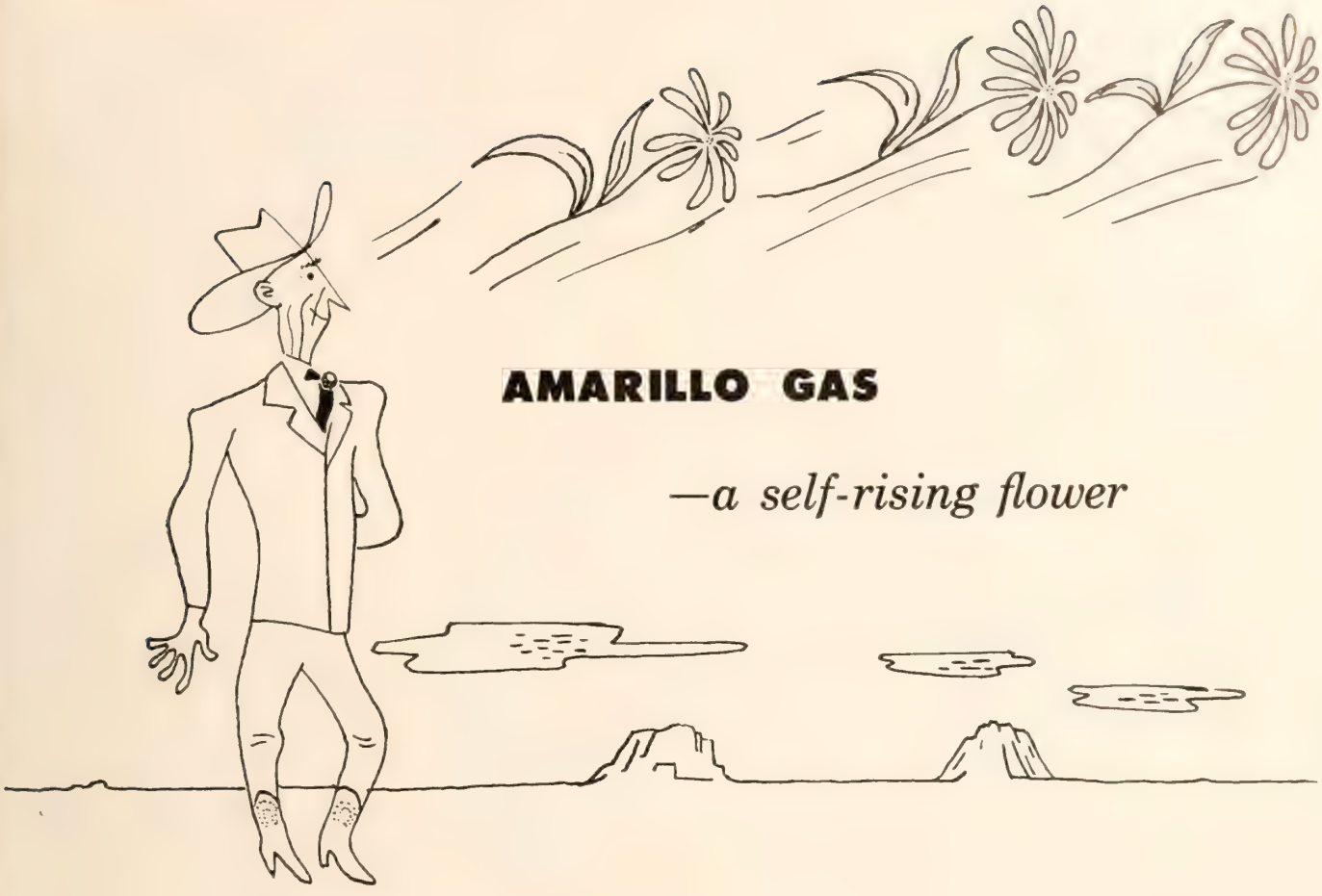


Long before WKY-TV went on the air June 6, 1949, we came to grips with the problem of using WKY radio talent on tv. After careful consideration we decided to use talent interchangeably.

In our opinion the decision was a most fortunate one. For we found that listener loyalty—to entertainers and announcers who had built good reputations on WKY — transferred smoothly to viewer loyalty on WKY-TV. We learned that the curiosity factor alone, the desire of the public to see in action those they previously had heard only, was a prime drawing card that helped speed up tv set sales in our area.

The important point for us, and for any similar operation, is that talent formerly heard only, increased their prestige and popularity both on tv and am by being seen as well as heard. Despite many public appearances by am talent during radio-only days, thousands and thousands of listeners could only imagine what the person whose voice they heard, really looked like in person. As we all seem to agree, it turned out people feel more kindly toward and accept as friends more quickly those they can both see and hear than those they hear only. I believe that was true as applied to radio stars who gained added popularity in films during the pre-tv days.

In a joint operation such as ours,



AMARILLO GAS

—a self-rising flower

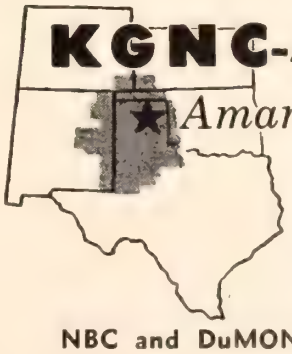
HELIUM, the colorless, odorless, tasteless, exceptionally light non-burning gas, comes from the natural gas and oil fields around Amarillo. Recovery methods were developed here; the main helium field and recovery plant are important points of interest. Once, when a slight touch of Panhandle weather turned the sky black and slammed the temperature down thirty degrees, a transcontinental plane was grounded. One of the impatient passengers, a high-spirited filly from the Coast, checked in at a hotel and bent the clerk's ear. "What's there to see in Amarillo?"

Civic-minded as all get-out, the hotel man volunteered, "We have the only helium plant in the world."

The lady brightened. "Indeed?" she said. "Is it in bloom now?"

The plant isn't in bloom, but Amarillo and the Panhandle are. There's dough-on-the-hoof and the glint of gold on the wheatlands. The oil wells are in flower, the livestock market's busy, the Amarillo area is first in the nation in per family retail sales.

Come pluck the flars.



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4 • Represented nationally by the Katz Agency

TRIED by a "10 MAN" JURY



Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors *for 3 or more* years. Several for 4½ years on this 5-year-old show.

The verdict of this 10-man jury is justified! From morning to night WVET *gets results* in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.

5000 WATTS
1280 KC



WVET
ABC

BOB TREBOR

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

RADIO EXECUTIVE

With over 20 years experience in all phases of operation desires to purchase part interest in good station in fair size market and take over management. Or would take over management without interest.

This is an excellent opportunity for station owner desiring to semi-retire or retire from station but wanting to keep interest in business. Knowing he would have an honest and capable person protecting his interests.

Best of references can be furnished.

All replies will be kept confidential.

Write to Box 221

c/o SPONSOR, 40 E. 49th St., N.Y.

there is another important point. Tv still has the aura of money and glamour. It is difficult to get first-class talent, either performers or straight announcers, if these people know they would have no chance to perform also before the tv cameras. Therefore, our talent who may be assigned initially to WKY radio know that if they do a good job and are otherwise qualified, they will have the opportunity to work on the tv side also.

The interchangeable system has another advantage. By having your complete announcing or talent staff available for either medium, a joint operation is able to vary voices on am, voices and faces on tv, so that talent is not likely to "burn out" so quickly with the public.

Lastly, the popularity gained by our tv announcers and performers carries with them to their radio assignments. Most of the listeners have seen them, know what they look like and how they act, and though they cannot see them via radio, know who's talking or performing. That makes for greater acceptability of voice-only commercials, a friendlier feeling of listener toward talent. And that is what pays off when the audience popularity surveys are made. ★ ★ ★

PLOTKIN MEMO

(*Continued from page 31*)

stations in a large city is fewer than the number of networks can stations approach an equal bargaining position with the networks. And with the increase in the number of tv stations on the air, this bargaining position is being weakened. "The very act which promotes diversification of viewpoint at the local level by increasing the number of stations also accentuates their dependence on the networks," Plotkin says.

The solution to the problem, stated Plotkin, "is to remove the subordination of stations to networks by expanding program sources." And the source to look for additional programing material is "national and regional advertising revenue channeled through national spot business."

The memo anticipates the argument that option time may be necessary to the existence of the networks. Plotkin has two answers. One is that the networks warned during the early '40's that the *Chain Broadcasting Regulations* which banned exclusive station affiliation with networks and territorial exclusivity for affiliates would make it impossible for networks to operate. But, Plotkin said, "The regulations did go into effect, and the networks survived; indeed, they have prospered under the regulations."

The other answer, in essence, is: Let 'em fight it out and may the best man win. Free competition should prevail and no artificial advantage should be given one segment of an industry over another by the government, Plotkin reasons. If networks are necessary to the national welfare, he states, then they should be regulated. "For it is the tradition in our system of government that no protected monopoly situation is permitted unless accompanied by detailed public regulation as to rates, practices, earnings and other business practices."

How would advertisers be affected by the elimination of option time? SPONSOR asked both spot and network sources for their views.

National and regional spot and local accounts, said a rep executive, would find more time available and, conversely, network advertisers would find less time available.

The view that more advertisers would be brought into tv was expressed by Adam J. Young, Jr., president of both Adam J. Young, Jr., Inc., and the Stations Representatives Association.

Young said that, at the present time, "a rather short list of national advertisers who have been able to hold virtually all of the most desirable evening listening hours . . . would be seriously affected because it would no longer be convenient to buy time nor would it be possible for this relatively small group of advertisers to retain the present virtual monopoly on a susbtantial portion of the most desirable listening hours." This group, said Young, would probably represent 150 to 200 corporations.

On the other hand, continued Young, "there are many thousands of national and regional advertisers that have always found it impractical to buy good programs on a spot basis because, for the most part, they had to be content with secondary time periods in many markets." Young listed among those who would benefit by an option time ban advertisers with budgets too small

CHANNEL 2

WCBS	New York
WBBM	Chicago
KNXT	Los Angeles
WDTV	Pittsburgh
WGR	Buffalo
WSB	Atlanta

100,000 Channel 2 BAY

THE LAND OF MILK and ~~H~~M ONEY

WMAR	Baltimore
WJBK	Detroit
WMT	Cedar Rapids
WFMY	Greensboro
KPRC	Houston
WLWD	Dayton
KFEL	Denver
KFIF	Alaska
WKAQ	Puerto Rico
WUSN	Charleston

The Cow That Lives in the Parlor!



She travels with the very best people;
is seen in the best of channels

WBAY-TV

Haydn R. Evans, General Manager

Rep.
WEED TELEVISION
New York

Only full time operation in 100 mile radius. Interconnected CBS, ABC, DuMont for 55 counties *in the Land of Milk and* ~~H~~M*oney.*

KLZ RADIO IS 1ST The Leader

Any way you figure it... Pulse,* January 1955, confirms...

- ***KLZ IS FIRST in total ratings from sign-on to sign-off.***
- ***KLZ IS FIRST*** in News: all four of KLZ's authentic newscaster personalities are first in each of their respective newscast ratings—yes, even against network commentators.
- ***KLZ IS FIRST*** during ***more*** quarter hours... day and night... than any other Denver radio station.

IN DENVER

More people are listening to radio today than before television

The January Pulse survey proves that the over-all radio tune-in in Denver is higher ***now*** than before television.

And... with KLZ's ***highest share*** ... day and night... of this ***higher tune-in***—PLUS a 21% increase in Greater Denver's population (this means at least 20% more radio sets)—KLZ Radio is a "must" buy... ***any way you figure it!***

Sell your product on the station ***most listened-to*** in the market where ***radio tune-in today is higher than before television!***

YES... any way you figure it... in the booming Denver market where ***Radio has gained—KLZ LEADS. Buy*** this audience—***Sell*** this audience.

Ask a KATZ man for details or contact KLZ Radio Sales

*PULSE, Inc., nationally recognized broadcast-audience research authority.

CBS FOR THE ROCKY MOUNTAIN AREA

BUY KLZ RADIO 560 k.c. DENVER

REPRESENTED BY THE KATZ AGENCY

Affiliated with KLZ-TV Channel 7

for network programing, those with limited distribution and those with seasonal products. Local advertisers, such as department stores, would be pleased by the option time elimination. Young pointed out, because it would give them an opportunity to clear time during peak listening hours.

The belief that more advertisers would be attracted to tv were option time to be banned is disputed in network circles. It is held that the same advertisers would dominate video even if there were no networks. They would merely buy the time on a spot basis rather than on a network basis, it was said. Some advertisers would do even better with spot film than they could by buying a network since it would be posible for them to buy the best station in each market rather than accepting a pre-set network lineup.

One source even discussed the possibility of "super networks" set up by the advertiser himself and recalled that the possibility of such networks was discussed before the Senate Commerce Committee in 1941.

At that time the FCC had just incorporated a ban on option time into its *Report on Chain Broadcasting*. This ban was later modified to permit the networks to exercise options against local and national spot programs, but not against other networks, and that is how it stands today.

Before the ban was modified, however, Niles Trammell, then president of NBC, told the committee, in testifying against a ban on *exclusive* option time (which was not changed), that a group of advertising agencies or advertisers on their own account could construct their own network.

"There is no problem in interconnecting broadcasting stations," said Trammell. . . . "Such (super advertising) networks, however, would lead to a concentration of advertising support for broadcasting over larger stations and in larger communities. . . . The large advertiser, from experience, is thoroughly familiar with the coverage and popularity of practically all stations in the country. Being desirous of purchasing the best network—and by that we mean the network that will give him the greatest audience at the lowest cost—the advertiser already sees in these regulations the opportunity to put together a network lineup heretofore unavailable to him, by selecting the best stations from all networks."

Whether the tv networks have the

same opinion regarding super networks as a result of an option time ban today is not known. With the exception of Dr. Stanton's statement, which did not comment on any specific proposals made by Plotkin, the networks have been silent.

To those close to the networks it is clear, however, that the proposed option time ban is still regarded as a threat to their existence. One source told SPONSOR:

"It's very simple what would happen. The stations get 70 cents of every advertiser's dollar from spot and only 30 cents from network. If you owned a station, what would you want—70 cents or 30 cents?

"Of course stations still want network programing. A lot of them depend on it to build circulation and sell announcements. But it only takes a few stations to throw a monkey wrench into the machinery.

"Here's what I mean. Let's take a hypothetical advertiser who wants a network lineup of 75 stations. Suppose a dozen stations in the top 50 markets decide they don't want to carry the show. The advertiser will probably drop the whole thing and buy spot. If the big advertisers can't get into the important markets, he doesn't want a network show.

"Now, if this happens in, say, 50% of the shows, the networks might as well give up. A network, with its high costs of operation, can't run at half-steam."

Exclusivity: In its *Chain Broadcasting Regulations*, which were adopted in 1941 and which went into effect two years later after an unsuccessful court fight by the networks, the FCC sought to strike at two network practices which it felt tended to stifle competition. One was exclusive affiliations and the other was territorial exclusivity. The former prevented a station from carrying programs of another network and assured the networks of a sure outlet in a market when it sold a program to an advertiser. Territorial exclusivity protected the station since the network promised it would not make any programs available to any other station within a certain radius.

The present FCC regulations, while they don't require a station to take programs from other networks, forbid any agreement between station and network which would prevent the station from doing so if it wishes. And one network cannot exercise a time option against another network.

As to territorial exclusivity, the regulations forbid agreements between station and network (1) which would prevent another station servicing a "substantially different area" from the regular affiliate from carrying shows of the network in question and (2) which would prevent another station in the same area from carrying a show not carried by the regular affiliate. In the latter case, the regular affiliate is permitted first-refusal rights.

Plotkin contends that the ban on exclusive affiliation has not worked out in practice. In markets where there are four or more radio or vhf stations each network has a regular affiliate which usually takes programs from that network alone. However, Plotkin said: "Where there are fewer than four (tv) outlets in a market, or where some of the outlets are vhf and some are uhf, the vhf outlets are almost invariably the affiliate primarily of NBC or CBS, but they generally do take some programs from the other networks."

Regarding territorial exclusivity,



Set Count on
Jan. 1, 42,240
55% Saturation

Represented nationally by
JOHN E. PEARSON TV Inc.

Four big reasons why you should buy


JOHN IRELAND


WALTER SLEZAK


MERLE OBERON


EDMOND O'BRIEN

PLAYHOUSE

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

52 star-spangled films, paced by top names from Hollywood and Broadway...great scripts...superb direction by Roy Kellino, Ted Post, and others. If you want to make a real impression, this is for you!

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

WHLI
THE LONG ISLAND STORY
DOMINATES
Long Island's Big, Rich
NASSAU COUNTY
★★★
RETAIL SALES
$1,003,784,000
Greater Than 14 States
(Sales Mgt.)
★★★
WHLI has a larger daytime audience in the Major Long Island Market than any other station.
The Pulse"
"THE VOICE OF LONG ISLAND"
AM 1100 WHLI FM 98.3
HEMPSTEAD, LONG ISLAND, N. Y.

FOR HOTEL ACCOMMODATIONS IN NEW YORK CITY
CALL YOUR LOCAL TRAVEL REPRESENTATIVE OR TELETYPE—N Y 1-3601
GRAND CENTRAL AREA
Hotel Shelton
LEXINGTON AVENUE AT 49TH STREET
1200 Modern Rooms Television equipped. Reasonable Rates, Swimming Pool (complimentary to guests). Coffee Shop, Restaurant, Cocktail Lounge.
RADIO CITY AREA
Abbey Hotel
51st STREET, JUST EAST OF 7th AVENUE
A 23 Story Modern Hotel. Accommodates 1,000 Guests. Sensibly Priced. Breakfast Room, Stockholm Restaurant. AAA Recommended.
TIMES SQUARE AREA
King Edward Hotel
44th STREET, EAST OF BROADWAY
Comfortable Accommodations for 800 Guests at Moderate Rates Coffee Shop and Cocktail Lounge.

while there are obviously no contracts which violate FCC regulations "this does not necessarily mean that the regulations have been effective in making available to non-affiliates on an extensive scale such network programs as may be rejected by the regular affiliate." As to the second aspect of territorial exclusivity—areas of protection—"it is not possible on the basis of data thus far available to draw hard and fast conclusions."

Plotkin made clear his dissatisfaction with the way affiliations are granted and his belief that the public has a legitimate interest in the methods by which affiliations are granted. He said it was "essential that serious consideration be given to methods for insuring that such affiliations are awarded in a reasonable manner so that the fullest competition is assured."

How can this be done? Plotkin analyzes two alternatives applicable to networks, the "common carrier" approach and the "Associated Press case" approach.

He rejects the common carrier concept, which, in its broadest sense, would mean that networks would have to offer affiliations and programs to all stations who want them. This, he points out, would be impractical for advertisers, who might have to pay for duplicate coverage since two or more stations in the same market might well ask for the same program. It would also, he said, be wasteful of the limited broadcast band facilities and would not provide enough variety of programing for set owners.

In the Associated Press case, the Supreme Court held that AP service was important enough to the success of a newspaper to warrant requiring AP to provide its service on a non-discriminatory basis. The purpose of this requirement: to keep alive competition.

Plotkin applies the same reasoning to networks. "The importance of a network affiliation to successful operation of a television station is sufficiently great that the government is warranted in seeing to it that no arbitrary discriminatory practices are followed by the network in the awarding of such affiliation." The only exception to this general rule, said Plotkin, is that the network need not make affiliation available where it would create "a substantial duplication" of the network's programing.

Plotkin calls for three changes in present practices to achieve his objective: First, the networks should be required to publish and file with the Commission the standards they purport to follow in determining what is excessive duplication in the awarding of affiliations. . . .

"Secondly, the Commission should set up a procedure to insure that network programs not carried by a regular affiliate should be made available to other stations. . . .

"Thirdly, serious consideration should be given to making changes in those rules and regulations of the Commission which accord a qualified confidential status to some of the reports and information which are filed with the Commisison by licensees and networks."

It should be pointed out that the second recommendation would only benefit stations with "substantially different" coverage from the regular affiliate. Moreover, if the program were sponsored, the station which might benefit would have to convince the advertiser to buy time. It would not get that time automatically.

Since Plotkin leaves to the Commission to determine what would be con-

LET'S MAKE 'EM ALL SCOUTS

GIVE
GREATER NEW YORK COUNCILS
BOY SCOUTS OF AMERICA
33 WEST 60TH STREET, NEW YORK 23 N Y

sidered "substantially different" coverage or "excessive duplication," it is not clear what the result would be so far as advertisers are concerned. That is, if advertisers consider the overlap of stations too great (and there would probably be some overlapping), they might not buy time on a station which carries a program previously rejected by another station. Or, to put it another way, if an advertiser does not want a program in market "A" he might not want a program telecast from a station in market "B" whose signal reaches a considerable number of viewers in market "A".

When he gets down to exclusivity restrictions on the station level, Plotkin comes up with some radical proposals. His basic idea is that in markets where there are less than four tv stations of "relatively equal desirability" there be limits on the amount of time a station can devote to CBS and NBC programing. The reason: "The non-availability of outlet time in one- and two-station communities severely curtails the opportunity of ABC and Du Mont to compete for national accounts and tends to perpetuate the dominant positions which CBS and NBC occupy in this field."

Plotkin does not say flatly how the limiting of CBS and NBC programing on specific stations should be carried out, but he has some definite suggestions.

First, he says, the FCC should make a list of markets in the U. S. with fewer than four tv stations of "relatively equal desirability." A uhf station would not be included in this list unless conversion reaches about 85 or 90%, or whatever figure the commission decides. It is clear that Plotkin understands that a substantial number of markets would be affected since, in another part of his memo, he points out that only seven markets have four or more vhf assignments, 26 have three vhf assignments, 32 have two, 18 have one and 17 have uhf-only assignments.

Plotkin does not recommend any specific percentages of time which would be allowed CBS and NBC programing but he gives examples of how it could be done. "Where there is only one station, it should not be permitted to make available to NBC and CBS combined more than two-thirds of its time within each segment." (The segments referred to are the time breakdowns within each 24 hours as now set up by the FCC for regulating option time contracts.) Where there are two stations, the figure would be 75% for each one. Where there are three, the figure would be 85% for each one.

While ABC and Du Mont clients would, in many cases, be happy to run their shows on regular CBS and NBC affiliates, what would happen if they don't use the time? In that case, says Plotkin, the station may make time available to CBS and NBC but "subject to recapture on reasonable notice."

However, Plotkin says, the time reserved from CBS and NBC would not have to be turned over to ABC or Du Mont. The station should be free to carry any other type of program it wishes. National spot shows, for example.

Since the percentages of time reserved from CBS and NBC would be fixed by the Commisison, it is not clear what the effect would be on CBS and NBC clients if the Plotkin memo proposals were accepted. But it appears posible that some CBS and NBC clients would be bumped from certain time slots in a number of markets. In certain cases these clients could clear time on less desirable uhf stations or, perhaps, they could clear time on the more desirable stations during another segment of the day.

Who would be bumped? What standards could be set for bumping? The Plotkin memo does not suggest any answers.

The Plotkin memo also devotes quite a bit of space to uhf and other issues. It is no accident that the subject of uhf and network regulation are combined in the same report for it was the Commerce Committee's investigation of the uhf problem in the last Congress which led to the Plotkin memo.

Here is a brief summary of other Plotkin recommendations:

Uhf: Plotkin comes to the conclusion that tv will have to live with both uhf and vhf. The suggestion to move all tv to uhf is rejected as impractical and a threat to the public's investment in vhf receivers. However, Plotkin suggests a compromise in "selective deintermixture," that is, reallocating channels wherever practical to provide for more all-vhf or all-uhf markets.

Another Plotkin recommendation is that the excise tax be removed from all-channel (vhf-uhf) tv receivers. The former committee counsel lists two alternative ways of doing this; (1) granting tax exemption for all-channel

Four more reasons why you should buy


JACKIE COOPER


RICHARD CARLSON


JOAN CAULFIELD


EDWARD ARNOLD

PLAYHOUSE

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

Strictly a top-drawer series . . . 52 films combining famous stars (like these), great stories, top production in one quality package. No wonder critics call them "outstanding" ..."first class"!

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

receivers only and (2) granting tax exemption only if the manufacturer makes only all-channel receivers in the U.S. Plotkin favors the latter.

Networks acting as national spot representatives: ". . . it would appear difficult to justify the practice of NBC and CBS acting as national spot representatives for the stations affiliated with them."

Co-axial cable and microwave charges: "The Commission should undertake at the earliest practicable date an examination of the reasonableness of the telephone company charges relating to broadcast operations and of the proposals for cheaper service to sparsely settled areas."

Ownership of am and tv networks by same organization: "The Commission should give continuing consideration to" separating ownership of radio and tv networks.

Ownership of stations by the networks: "Ownership of stations in talent centers like New York, Chicago and Los Angeles has historical justification. Most careful consideration should be given as to whether the ownership of additional television stations by the networks is justifiable."

Multiple ownership of stations by non-networks: "Serious consideration should be given by the Commission to a re-examination of its policy with respect to ownership of stations so as to determine whether three television stations are the maximum which any one group should be permitted to own. In addition, a careful study should be undertaken as to whether multiple owners have abused the power inherent in ownership of multiple stations by securing desirable affiliations by methods which constitute violations of the anti-trust laws."

Duration of network contracts: "It is quite common for the networks to use a form of contract which binds the affiliate for the maximum period but which permits the network to cancel before the end of the term. It is difficult to see how such lack of mutuality can be justified." ★ ★ ★

PLEASE MAIL SPONSOR

To:

Name

Company

Address

Home Office

City Zone State

One year — 26 issues $8

Three years — 78 issues $15

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BILL COMPANY

CHECK ENCLOSED

SPONSOR—40 EAST 49 STREET

NEW YORK 17, N. Y.

RADIO RATES

(*Continued from page 39*)

priced 'package' plan at national rates, you know that you're paying the same price as any other national advertiser — if you're dealing with a reputable station and rep organization," said Evelyn Jones, chief timebuyer of Donahue & Coe. "But when you get into local rates, you get into a nightmare world. Sure, a client may be able to drive a hard bargain by working through a dealer. But how can he be sure he's paying the lowest local rate? Stations seldom publish their local rates in any standard reference book. So there's really no way to tell. In fact, if the business is placed through an ad agency who must hang its commission *on top* of a local purchase as a service charge, the client may actually be paying *more* than if he bought a good national-rate package offer."

Other agency criticisms of local-rate buying are in a similar vein. "You go back 20 years when you allow local dealers to make decisions on what is a good local radio availability," said a Young & Rubicam buyer.

"Unless the local-national rate problem is cleared up in a hurry," warned J. Walter Thompson's Jim Luce, "clients and agencies may get so exasperated with the whole problem that they'll recommend putting the money into media with more stable rates."

What stations say: How do stations feel about the problem? SPONSOR asked a cross-section of broadcasters, and found that opinion varied widely. Some station managers were in favor of the double-rate structure, saying they needed it in order to compete with other local media. Others were in favor of setting up a firm single-rate selling that would eliminate any disputes over who deserves which rate.

Would the problem really disappear if the local rates on radio stations were to be abolished?

Some radio executives say it would.

Even so, these same admen generally add a qualifying remark of some kind which shows that there's a good deal more to ending the hassles over local rates than simply crossing them off the rate cards.

Sample comments from spot radio executives and admen:

"As a general rule — without exception almost — I believe that stations should have a single rate, thus eliminating a problem which seems to be growing whereby national accounts are seeking the same treatment accorded local advertisers. Of course, there is usually an additional sales cost involved in national business. I believe stations in small markets might be justified in having a national rate 15 to 20% in excess of their local rate." (*Bob Reynolds, V.p., KMPC, Hollywood, Calif.*)

"We have always operated on a single national-local rate card, as do all our competitors in Boston. Obviously, this is the simple solution for all concerned, as it eliminates any question of who is entitled to what rate. We believe that the one rate is justified for a station in a city like Boston, because our selling expense is the same for local business as it is for national because all of our clients are represented by advertising agencies." (*Roy V. Whisnand, gen. mgr., WCOP, Boston.*)

"We believe at WITH that there



"Wilbur! Will you stop dreaming about your KRIZ Phoenix advertising results!"

should be only one rate for local and national advertisers. Stations who have a different rate for local and national advertisers may be justified in some instances peculiar to their localities. However, in our coverage pattern, local and national advertisers get the same benefits. There's no reason why one should pay more than the other. The danger of having different local and national rates applies to newspapers more than radio, particularly where there is a wide spread between the two rates." (*R. C. Embry, V.p., WITH, Baltimore.*)

That's one side of the story. You'll also find many executives who feel that the two-rate system is fine.

A typical reaction of this sort was made to SPONSOR by Gustav Brandborg, assistant general manager of Tulsa's KVOO. Said Brandborg:

"A small station covering an important metropolitan market could well justify having one rate. A powerful station with blanket coverage of a metropolitan market plus extensive coverage in the surrounding area where they, too, may be the No. 1 listening choice, has a justifiable argument for two rates."

Brandborg's sentiments are mirrored in a statement from Todd Storz, veteran broadcaster and president of the Mid-Continent Broadcasting Company (KOWH, Omaha, WHB, Kansas City; WTIX, New Orleans). Said Storz:

"We extend a special rate, slightly lower than our national rate, to local retail businesses, because we do not feel that they can benefit by all our audience to the same extent as a national advertiser. We do not believe that coverage-type stations can afford to adopt one rate for national and local advertisers, but we think that if special saturation package rates are being offered locally, the same schedule should be available nationally."

Who gets what rate? Many decisions that station managers must make in spot radio—such as whether or not a client's advertising copy is in good taste—are fairly clear-cut. That's because the industry has set up certain standards of practice.

Not so for the one-out-of-two radio stations in the country that maintain a national and local rate card. When a station manager has to decide whether or not to accept dealer-placed advertising at local rate, he's on his own.

If he looks to other levels of the industry—such as reps and clients—he's likely to become fairly confused. There are all shades of opinion.

Some stations absolutely refuse to accept anything that remotely resembles national business (even regional accounts) at anything less than the full national rate. At the same time, some hard-pressed radio stations require only that the arrangement be "legitimatized" (i.e., the billing handled through the sponsor's local retailers or distributors instead of being billed through the station's rep and the sponsor's agency of record). What's been the result of the generally hazy definitions of who is a local advertiser?

Chiefly, it's meant that a growing number of advertisers in the spot radio ranks are either chiseling or operating legitimately—depending on the point of view.

Is there an answer? Can the local-national rate problem in spot radio be straightened out? Different segments of the industry propose different solutions. For example:

Reps: Radio reps' solutions to the problem usually fall into one of two basic categories: (1) drop the local rate entirely and sell everything at what is now the "national" rate, or (2) stations should get much tougher in resisting dealer-placed spot radio advertising that smacks of "national" selling, if the station feels it must maintain two rates to be competitive locally.

Agencies: Rep solutions are generally echoed by agencies, but with some important differences. If it's to be a single rate, timebuyers say, it might make a lot more sense to peg it at the present local, not national, rate. Or, if the station plans to continue its dual rate system, the national rate should be determined by jacking up the local rate just enough to cover the 15% commission to the national agency and the 15% to the station rep.

The nearest thing to a common meeting ground that can be found readily is on the question of defining, once and for all, the matter of who gets what rate. Almost everybody would like to see the question resolved on paper. There's some hopeful signs that this may happen in the near future. As SPONSOR went to press, the Rate Committee of the Station Representatives Association was working on just such a definition. ★ ★ ★

BEST DOGGONE SPY STORIES SINCE MATA HARI

And **CESAR ROMERO** stars in them as Steve McQuinn, globe-trotting diplomatic courier. The people you want to reach will follow Romero . . .

into a strange adventure which starts in a Budapest prison . . .

on the trail of a missing scientist in Tangier . . .

through a near uprising in Casablanca . . .

on a rescue mission in Ankara . . .

as he risks his life for a lady in Madrid . . .

even to the inner chambers of the fabulous Scotland Yard.

What a show! What a star! What a sure-fire selling vehicle! Better reserve your market . . . now!

CESAR ROMERO, starring in . . .

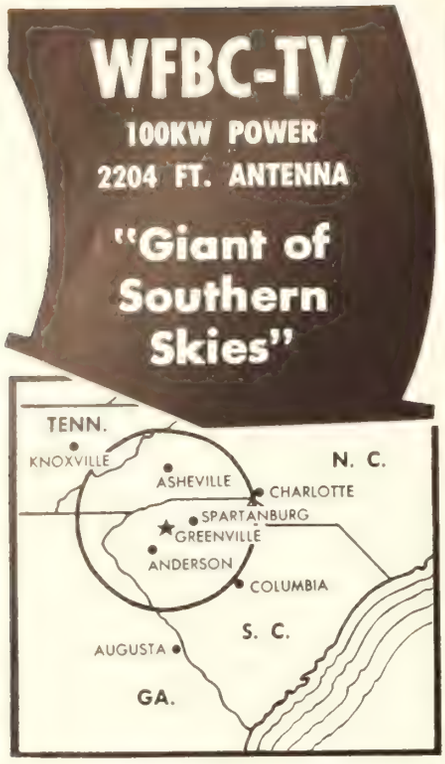


PASSPORT TO DANGER

produced by Hal Roach, Jr.

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO • ATLANTA • HOLLYWOOD • DALLAS



. . . boasting more people and larger income within 100 miles radius than Atlanta, Jacksonville, Miami, or New Orleans, WFBC-TV is truly the "Giant of Southern Skies", and a powerful new advertising medium in the Southeast.

HERE'S THE WFBC-TV MARKET

(Within 100 miles radius)

Population	**2,924,625 People**
Income	**$3,174,536,000**
Sales	**$2,112,629,000**
Television Homes	**315,717***

Market Data from Sales Management *From A. C. Nielsen Co. Survey as of Nov. 1, 1953, plus RETMA set shipments in the 100 mv. contour to November 26, 1954.

Write now for Market Data Brochure and Rate Card. Ask us or our Representatives for information and assistance.



NBC NETWORK

Represented Nationally by

WEED TELEVISION CORP.

Newsmakers in advertising



William E. Robinson. *board chairman of Robinson-Hannagan Associates and a director of RCA and NBC as well as the* New York Herald Tribune, *is the newly elected president of the Coca-Cola Co., Atlanta. Robinson is resigning from Robinson-Hanagan, but the public relations firm will continue to serve Coca-Cola. H. B. Nicholson was elected chairman of the board of R-H to succeed Robinson. Robinson joined the* Herald Tribune *in* 1936 *as advertising director, became business manager in* 1945, *executive v.p. in* 1948.



Thomas A. McAvity. *v.p. of television network programs for NBC TV, has been promoted to v.p. in charge of NBC TV. He'll report to Robert W. Sarnoff, executive v.p. Four other NBC promotions were: Richard A. R. Pinkham, v.p. in charge of network programs; Earl Rettig, v.p. in charge of tv network services; Mort Werner, director of participating programs; William V. Sargent, director of tv network business affairs. McAvity first joined NBC as a producer in* 1929, *left in* '32 *to join Lord & Thomas, rejoined NBC in* 1951.



R. H. (Reg) Rollinson. *general manager of the Crusade for Spot Radio, has been appointed Eastern sales manager for Quality Radio Group. Before joining Crusade, Rollinson was an account executive with John A. Cairns (predecessor agency to Anderson & Cairns) and for nine years was associated with the Metropolitan Group. He's also been active in motion picture production for television. William B. Ryan, executive v.p. of QRG, said the appointment of Rollinson marks the start of a strong sales and program development organization.*



William Brooks Smith. *formerly director of advertising, has been elected vice president in charge of advertising for Thomas J. Lipton Inc. He's been with Lipton since* 1946, *following three years with the Armed Forces. Before the war he was assistant to the president of Kenyon & Eckhardt and market research director and account executive with H. W. Kastor & Sons agency. He's on the board of directors for ANA, was chairman of* 1952 *ANA convention, is past chairman of ANA radio and television steering committee.*

UNANIMOUS CHOICE IN NEW YORK!



Every single one of New York's Top Ten *local* television programs are on WRCA-TV, according to January Telepulse.

And, as for *network* shows, NBC's exciting programming has paid off with an average of twice as many shows in the Top Ten as the second network, according to the National Nielsen ratings, since the Fall season began in September.

WRCA-TV's undisputed local leadership plus NBC's domination of network programming makes WRCA-TV the number one choice in America's number one market.

Add to this **the most sensational discount plan in New York television**—the 14/50 Plan, which provides discounts up to 50%. Jay Heitin has all the details. Call him at CIrcle 7-8300 in New York. Or see your NBC Spot Salesman.

WRCA-TV channel 4 NBC television

represented by NBC Spot Sales

New York Chicago Detroit Cleveland Washington
San Francisco Los Angeles Charlotte Atlanta* Dallas*
Bacon Lowrance Associates



have you met the real

Sioux City Sue

Yes, despite the homespun lyrics of the popular song, this fashionable chick is none other than Sioux City Sue. She and her family live in or around a progressive midwestern city along with 164,200 other families. She shops in modern stores—insists on the latest fashions—has a nice home and just won't do with behind-the-times appliances.

Sue spends her husband's above average income tastefully, to the tune of $608 million a year in retail stores. As a matter of fact she helps rank her trading area 38th in sales per capita for the nation.

She owns a television set, and is very loyal to one station. Witness—a recent Telepulse which gave KVTV a 77% share of audience, 6 p.m. to midnight, plus the top 23 shows. It's a station that has a lot to do with Sue's preferences in products.

An increasing number of national advertisers are asking her phone number. And a Katz man has it.

CBS, ABC, DuMont

KVTV Channel 9

Sioux City, Iowa • Serving Iowa's 2nd largest market

A Cowles Station. Under same management as WNAX-570, Yankton, South Dakota — in the land where radio reigns. Don D. Sullivan, Advertising Director.

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WXEL, Cleveland 16



Being FIRST *is a habit*

KSTP-TV is the Northwest's *first* television station, *first* with maximum power, *first* with color TV and *first* in audience.

In average weekday program ratings*, KSTP-TV leads *all* Minneapolis-St. Paul TV stations from 7:00 AM to 10:15 PM week-in. week-out.

KSTP-TV gives you greater coverage of the nation's 7th largest retail trading area than any other station . . . a market which commands FOUR BILLION DOLLARS in spendable income.

KSTP-TV has earned a listener loyalty through superior entertainment, top talent, service and showmanship that means *sales* for you. That's why it is *first* in ratings. That's why it's *your* best buy.

**Combination Telepulse, ARB, weekly average, November, 1954.*

KSTP-TV 100,000 WATTS CHANNEL 5

MINNEAPOLIS-ST. PAUL *Basic* NBC *Affiliate*

"The Northwest's Leading Station"

EDWARD PETRY & CO., INC., NATIONAL REPRESENTATIVES



With cats who know their

DIXIELAND

it's KTRK-TV, 13 to 1

Dixieland takes the beat from the leader: Houston, with its million people . . . long gone and still going.

And the hottest spots in Houston are the few left open on KTRK-TV. Programming's in the key of ABC, with KTRK-TV's local variations. It must be good, because it packs 'em in . . . audience and advertisers.

Get the pitch direct from us or from BLAIR-TV.



KTRK-TV, CHANNEL 13, THE CHRONICLE STATION, P. O. BOX 12, HOUSTON 1, TEXAS

KTRK-TV

Houston Consolidated Television Co.
General Mgr.: Willard E. Walbridge; Commercial Mgr.: Bill Bennett.
National Representatives: BLAIR-TV, 150 E. 43rd St., New York 17, N. Y.
Basic ABC.

REPORT TO SPONSORS for 21 February 1955

(Continued from page 2)

Du Mont camera may stir unions

Du Mont's "revolutionary" combination film-television camera (which would feed live show to station or network while filming program at same time) may actually be perfected—but held back by Du Mont because of union dispute device could create. If film-tv camera is all in one box, something like present tv cameras, big question would be: Who'll operate it—tv cameraman or cinematographer? It's conceivable 2 unions would demand that one of its members be on hand. Combination film-live camera, industry observers believe, may be one device Du Mont intends to use in cutting costs. It could open door to Du Mont entry into "film tv network" business.

-SR-

WACH-AM-TV sold at single rate

One-way of operating low-cost uhf station: Simply televise regular radio programs. That's what WACH-TV, Newport News-Norfolk, is doing —it focuses tv camera on disk jockey in late-afternoon radio show until radio station goes off air (it's on daytime only). Then tv operation shifts to film. Combination am-tv operation is sold at one rate, like many am-fm station combinations. Total WACH-AM-TV staff: 12 persons.

-SR-

Radio set output still exceeds tv

More than 7.3 million tv sets were produced during 1954, reports RETMA, compared with over 10.4 million radios. Tv set production was somewhat higher and radio set production somewhat lower than during 1953 (accounted for partly by reduction in orders for automobile radios). RETMA says more than 1.3 million uhf-equipped sets were produced. Only 21,500 color tv sets were built. During year 188,685 radio sets with fm tuners were built; 19,316 tv sets had tv tuners built-in.

-SR-

PIB indicates CBS leads NBC

PIB figures for 1954 (only a guide, since they are based on networks' one-time rates) indicate CBS Radio and CBS TV each lead NBC Radio and NBC TV by about $20 million. Here's PIB breakdown:

Network	Radio: 1954	1953	Tv: 1954	1953
ABC	$ 29,051,784	$ 29,826,127	$ 34,713,098	$ 21,110,680
CBS	54,229,997	62,381,207	146,222,660	97,466,800
Du Mont	.....	.....	13,143,919	12,374,360
Mutual	20,345,032	23,176,137	.....	.....
NBC	34,014,356	45,151,077	126,074,597	96,633,807
TOTALS	$137,641,169	$160,534,544	$320,154,274	$227,585,650

Sheaffer uses tv; sales up 17.2%

Biggest network tv user among fountain pens—W. A. Sheaffer Pen Co.—reported sales up 17.2% for first 9 months 1954 compared to '53. Sales were $21,580,508, with net profit of $2,218,581 or $2.68 per share; '53 profit was $1,516,841 or $.85 per share. Sheaffer now uses shows on 3 networks: It's one of 3 Jackie Gleason co-sponsors on CBS TV, has participations in NBC TV's "Today-Home-Tonight" trio, sponsors John Daly's ABC TV "Who Said That?" Spot is also planned in number of areas. Agency: Russell M. Seeds, Chicago. (On 26 March Sheaffer will drop Gleason, who will be sponsored next season by Buick. Company is looking for another show.)



Newspapers vs. tv

Moloney, Regan & Schmitt, prominent newspaper reps, ran another in their series of newspaper ads recently explaining why newspaper advertising is "better" than tv advertising.

The copy made two simple points—a little too simple, in our opinion. The first point was that since the "primary role of newspapers is to inform," the advertiser's product "is the star . . . and the reader welcomes advertising." On the other hand, since the "primary role of tv is to entertain," the actor "is the star . . . and the viewer does not want advertising interrupting his entertainment."

There are so many answers to this argument, it's hard to know where to begin. We'll just wrap it up by saying that advertisers are not spending hundreds of millions of dollars in tv (and increasing their tv advertising investment by leaps and bounds) without proof of success in selling goods.

The second point is this: "Through newspapers you can hit the entire market HARD (upper case by MR&S) *because* (italics by MR&S) the 46,500,000 families of America buy 54,000,000 newspapers every day for which they pay over $3,500,000 . . ." But with tv you can only reach a fraction of the market because "only 30,000,000 of the 46,500,000 U. S. homes have television sets."

For the sake of argument, we won't quarrel with these figures. We won't even take the trouble to point that the newspaper circulation figure represents duplicated homes while the tv figure (it's really 33,800,000) is unduplicated homes. All we have to say is that we can't for the life of us see what difference it makes to tv's selling ability to say that every home doesn't have a set. We would like to offer our sympathies to non-tv homes plus our assurances to Messrs. Moloney, Regan & Schmitt that the non-tv home figure is rapidly shrinking.

* * *

I can get it for you local

Some radio stations have both national and local rate cards. Some have only a national rate. This is the pattern in which the business has grown and individual broadcasters will give you strong reasons for each approach. But what has become particularly confused is the question of who's entitled to the local rate (see article page 138).

In some instances national advertisers are claiming the right to buy time at local rates on grounds which sound as if they'd been worked out by a tax lawyer.

Irrespective of the merits of having two rates, firmer definitions of who can and who cannot claim local rate privileges are needed. There's a tendency in any confused rate situation for the advertiser to spend more time trying to cut the corners on rates than on the very aspects of advertising planning which create sales: copy planning, buying strategy. It's time for the users of radio to get creative. And it's time for the industry to help by establishing more uniform standards for accepting local business.

* * *

Chunky commercials

The way Skippy does them, tv commercials are as easy to take as that delicious chunky peanut butter they advertise.

Skippy's integrated and off-beat commercials on ABC TV's *You Ask for It* had a roomful of sophisticates who dote on knocking tv commercials oohing and aahing the other Sunday. One of them even said she'd have to watch tv more if she could count on that sort of thing.

No, we don't know anyone at Guild, Bascom & Bonfigli, the agency responsible for the account. But we noted not long ago that this same agency attracted $2,000,000 in Ralston Purina billings all the way from St. Louis to San Francisco. And that's a strong magnetic pull.

So there must be something to doing it better than the other fellow. Now, what do those Ralston commercials look like?

Applause

Flying Irishman

A station manager we know said, "Kevin Sweeney gets around. I attended his Radio Advertising Bureau clinic in Miami. The next day I happened to be in Tampa and he was giving another. And the following day a friend phones to say 'You ought to come to Jacksonville and hear Sweeney. He's great.'"

Five-a-week Sweeney, president of RAB, is the modern flying Irishman. As we write this he is completing a week's stint of radio sales clinics in Seattle, Portland, San Francisco, Los Angeles and San Diego. And in between the 102 sales clinics he and his lieutenants (Dave Kimble, Arch Madsen, and Norman Nelson) are holding in assorted areas of the country are sandwiched about 400 individual presentations to selected advertisers in 104 cities. The radio sales clinics are shirtsleeve 9 to 5 sessions with the sales staffs of member stations; the presentations are tailored to specific radio prospects and advertisers selected by these member stations.

All this augurs well for radio. The RAB is pepping up the stations. And such national and local clients as big food chains and department stores are asking for more.

On the national front Kev Sweeney's organization has tripled its production of slide presentations for advertisers in specific industries, and it has doubled the number of men now delivering these presentations.

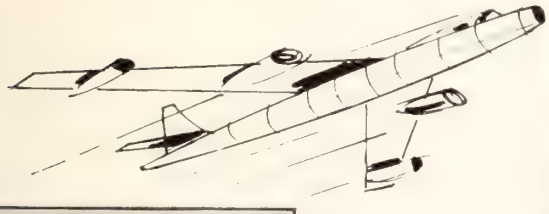
Advertising agencies are climbing back on the radio bandwagon, we find. But dealer resistance often is the big obstacle to an advertiser's return or initiation into radio advertising. Working on both the local and national levels the RAB is doing much to break down this resistance.

William S. Lear

Thirty-fourth winner of
The Robert J. Collier Trophy and
Chairman of the Board, Lear, Inc., says:

"Grand Rapids will always be the main production center for Lear. We located here in the first place because of the people — honest, down-to-earth Americans who make Grand Rapids one of the finest cities in the world. Our experience, since we came here in 1944, has been excellent."







WOODland-TV is big territory!

Big territory, certainly — but what counts most is the people. Industrialist-inventor Bill Lear has demonstrated his faith in these people — and in the future of the area as a whole. A new $3,000,000 Lear factory is soon to be built in Grand Rapids. And Lear, Inc. — manufacturers of precision aeronautical accessories, electro-mechanical systems, radio communications products and the famous F-5 Automatic Pilot — last year increased production of almost every line.

You'll find ample evidence of business expansion, throughout the entire WOODland area. WOOD-TV's increased facilities are the natural result of this healthy growth. First station in the country to deliver 316,000 watts from a tower 1000′ above average terrain . . . WOOD-TV provides top coverage of the entire Western Michigan market. For top *results* . . . in Grand Rapids, Muskegon, Battle Creek, Lansing and Kalamazoo . . . schedule WOOD-TV, Grand Rapids' *only* television station.



WOOD-TV

GRAND RAPIDS, MICHIGAN

GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, CBS, DuMONT, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. • WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY

the SWING is to...



KMBC TV

Kansas City's Most Powerful TV Station

Primary CBS-TV Basic Affiliate

Coverage-conscious advertisers get more than their money's worth when they swing their schedules to KMBC-TV. Channel 9 booms out its signal from a 1,079-foot tower (above average terrain) and a 316,000-watt color-equipped RCA transmitter.

Out-state reception reports show KMBC-TV delivers many markets never before adequately served by a Kansas City station. Mexico, Mo., 155 miles E, reports: "Picking up Channel 9 very clearly. Never able to get KC before." Marceline, Mo., 140 miles NE, says: "The brightest, best picture we receive." Burlington, Kansas, 100 miles SW, reports: "Channel 9 comes in fine." Mount Vernon, Mo., 140 miles S, reports: "Channel 9 reception particularly good." Topeka, Kansas, 62 miles W, writes: "Reception excellent — better than local station." St. Joseph, Mo., 57 miles N, says: "Reception perfect." Eldon, Iowa, 180 miles N, reports: "Regular and satisfactory reception."

These are just a few of the voluntary reports from viewers which show how KMBC-TV (now owned and operated by the Cook Paint & Varnish Company) has completely changed the television picture in the Heart of America. For details, see your Free & Peters Colonel.

KMBC-TV

Kansas City's Most Powerful TV Station

DON DAVIS, *Vice President*
JOHN SCHILLING, *Vice President and General Mgr.*
GEORGE HIGGINS, *Vice President and Sales Mgr.*
MORI GREINER, *Director of Television*

And in Radio, it's the KMBC-KFRM Team
1st *in the Heart of America*
KMBC *of Kansas City*
KFRM *for the State of Kansas*

CBS TELEVISION

e magazine radio and tv advertisers use

SPONSOR

7 MARCH 1955

50¢ per copy • $8 per year



The KMBC-KFRM radio Team adds another feather to its cap with the exclusive live play-by-play broadcasts of all games played by the Kansas City Athletics, at home and away, and during the Florida training season. KMBC *of* Kansas City will carry American league baseball to fans in 83 counties of western Missouri and eastern Kansas. KFRM, a bonus to KMBC, serves the state of Kansas . . . carrying the play-by-play broadcasts into the rural and secondary markets of the nation's sixth richest agricultural state.

e KMBC-KFRM radio TEAM

in the Heart of America

gue baseball coverage is typical of the owered programming that has made -KFRM the leading radio combination in at Heart of America market. On the air ours a day, the Team carries a finely d program schedule that's nationally fam- r building and holding a tremendous audience. Local-flavor news of regional importance, "live" entertainment and one of the most active farm departments in radio—together with CBS network programming—set the stage for advertising results that can't be equalled. For baseball adjacencies and choice run-of-the-log availabilities, see your Free & Peters Colonel.

BC-KFRM

f America's great radio stations—6th Oldest CBS Affiliate

Primary Basic CBS Radio



FREE & PETERS, INC.
Exclusive National Representatives



. . . and for television, the Swing is to KMBC-TV . . . Kansas City's Most Powerful TV Station

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Radio merchandising: are you asking too much?
page 34

Esso gives tips on how to present tv news
page 36

TV TEST: WEEK NO. 3
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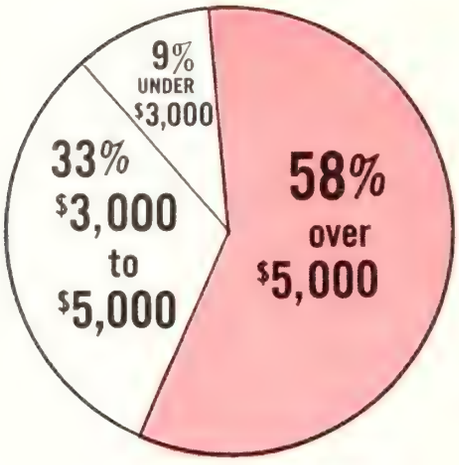
Hudson, No. 1 napkin firm, puts $1.4 million in air
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starts page 43

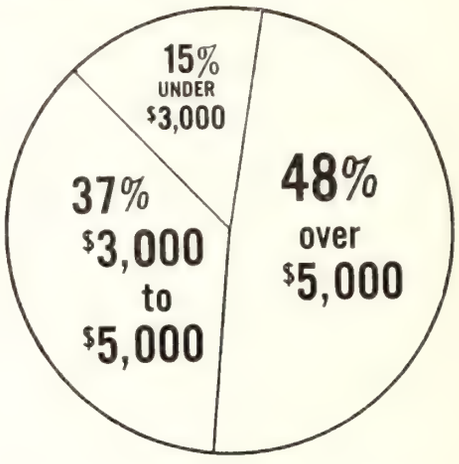
People go on living —and buying—in summertime
page 44

PRESTIGE?

58% of W-I-T-H's audience have incomes of $5,000 or more!



W-I-T-H's audience
by income groups



Audience of Network Station A
by income groups

Just about everybody in the business knows that WITH has the biggest listening audience in Baltimore City and Baltimore County. They know, too, that WITH provides the lowest cost-per-thousand listeners of any station in town.

But there's a lot of talk about the quality of this audience. The A. C. Nielsen Company has recently made a survey which shows the composition of the listening audience for WITH and one other Baltimore station. The other station is a powerful network outlet.

The upper group—families with incomes of $5,000 a year or more—make up 58% of the total WITH audience. Only 48% of the network's audience is in this group. In the middle group—incomes from 3 to 5 thousand dollars a year—WITH has 33%, the network 37%. In the lower group—under $3,000 a year—WITH has 9%, the network 15%.

So don't worry about "prestige" when you're buying radio time in Baltimore. WITH gives you all the "prestige" you need. Ask your Forjoe man!

—in Baltimore

WITH

TOM TINSLEY, *President*

REPRESENTED BY FORJOE & CO.

REPORT TO SPONSORS
7 MARCH 1955

Kucera named time buying v.p.

Increasing stature of air media at major agencies reflected in appointment of John Kucera to new post of v.p. in charge all time-buying activities at Biow-Beirn-Toigo. Move was described by agency's president, F. Kenneth Beirn, as decentralization designed to place media in closer liaison with creative groups. Kucera will work with all media and account groups on time buying. Function of over-all director of media will be abolished with Walter Smith, media director, resigning to join William Esty as v.p. and account supervisor.

-SR-

FCC station limit rejected

Tossing out by Washington, D. C., Court of Appeals of FCC's flat limit on number of stations under one ownership is not expected to mean immediate change. Decision requires FCC to give hearing to multiple owner; does not require commission to grant c.p. However, possibility of legal ceiling is not discounted since Congress, which is showing avid interest in broadcasting lately, has power to set one.

-SR-

$100,000 study of blacklisting

$100,000 study of entertainment industry blacklisting is underway headed by John Cogley, former editor of Catholic magazine Commonweal. Researchers are talking to agencies, nets, talent, unions. Staff of about 10 operates out of Shelton Hotel with backing provided by Fund for the Republic which has $15 million grant from Ford Foundation to use in civil liberties projects. Study was in works long before reports linking-ex-Communist Harvey Matusow with agency talent checks.

-SR-

Disneyland spur to innovation

Only program in tv top 10 which isn't in comedy, variety or detective categories is "Disneyland" (ABC TV). It's probably first time offbeat type has risen so far so fast, is considered season's best spur to innovation. Nielsen for 2 weeks ending 22 January has "Disneyland" in fourth place with 50.1 rating. Gap between third place show, P&G's "Lucy," and "Disneyland" is only 2 points.

-SR-

Tv tape era imminent?

Recent demonstration of video tape in color by Bing Crosby Enterprises adds to indications tape will start coming into commercial use as soon as next year. (See SPONSOR analysis next issue.)

-SR-

Subscription tv long way off

Opposition of many broadcasters to subscription tv will become clear within next month as industry responds to FCC's request for comments my 9 May. Informed opinion is it will be long time before decision is reached. Plight of uhf broadcasters is in background in subscription tv issue as in Senate Commerce Committee probe of networks. Main supporters of fee tv concept among broadcasters have been uhf and small-market tv stations who see subscription as means of supplementing income from advertising.

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REPORT TO SPONSORS for 7 March 1955

B&M tv test to use testimonials

Burnham & Morrill test tv campaign in Green Bay, Wis., area is turning to use of testimonial commercials to hammer home brand identification. One wholesaler in area, on basis of preliminary observations, said B&M is running into perennial advertising problem: selling competitor's product as well your own through carryover effect. Chief oven-baked bean competitor, Puritan, has package closely resembling B&M's, making consumer confusion possibility. (See Part 3 in SPONSOR's continuing story of B&M test campaign this issue, page 40.)

-SR-

Ratings critiques continuing

Criticism of ratings continues with 3 critiques almost simultaneously during February. (1) Robert E. Dunville, president Crosley Broadcasting, told AFA fifth district in Dayton researchers fail to measure whole coverage area of radio stations, sticking to tv-saturated zones. (2) Tom Flanagan, SRA managing director, told Southwestern Ad Association in Oklahoma "radio is too big to be measured," that "ratings are not research." (3) Roger W. Clipp, general manager WFIL, Philadelphia, released ratings evaluation prepared by Penn State graduate student under fellowship grant from WFIL-TV. Study analyzes ratings in fashion similar to that of recent ARF study.

-SR-

RAB's new spot radio concept

RAB is developing new "threshold" concept in spot radio. Based on city-by-city research, RAB finds campaign may barely penetrate consumer's threshold of consciousness unless sufficent number of announcements is used. RAB president Kevin Sweeney told Omaha Advertising Club recently until 50 announcements are used in some cities "you get nowhere." "But after you begin to get terrific momentum . . . 100 . . . are not twice as good but might be 5 times as good."

-SR-

Promotion aids tv show, magazine

Way for magazines and tv to tie in for mutual promotion advantage shown in upcoming "Fireside Theatre" stanza. Living room set for show, to be seen 29 March, was constructed under supervision of "The American Home." Room will be featured in April issue of magazine, on newsstands week before broadcast. Department stores are expected to feature room with elaborate promotion materials to be furnished. P&G, via Compton, is NBC TV show's sponsor. Compton believes this is first such instance of magazine, dramatic show tie-in.

-SR-

Hunt Food earnings double

Hunt Foods, which last year entered spot radio with musical announcements which won wide notice, has announced higher profit, record sales. '54 net earnings were virtually double previous year's, $1,601,394 compared with $848,369 in '53. Earnings per share went from $1.12 to $2.38.

-SR-

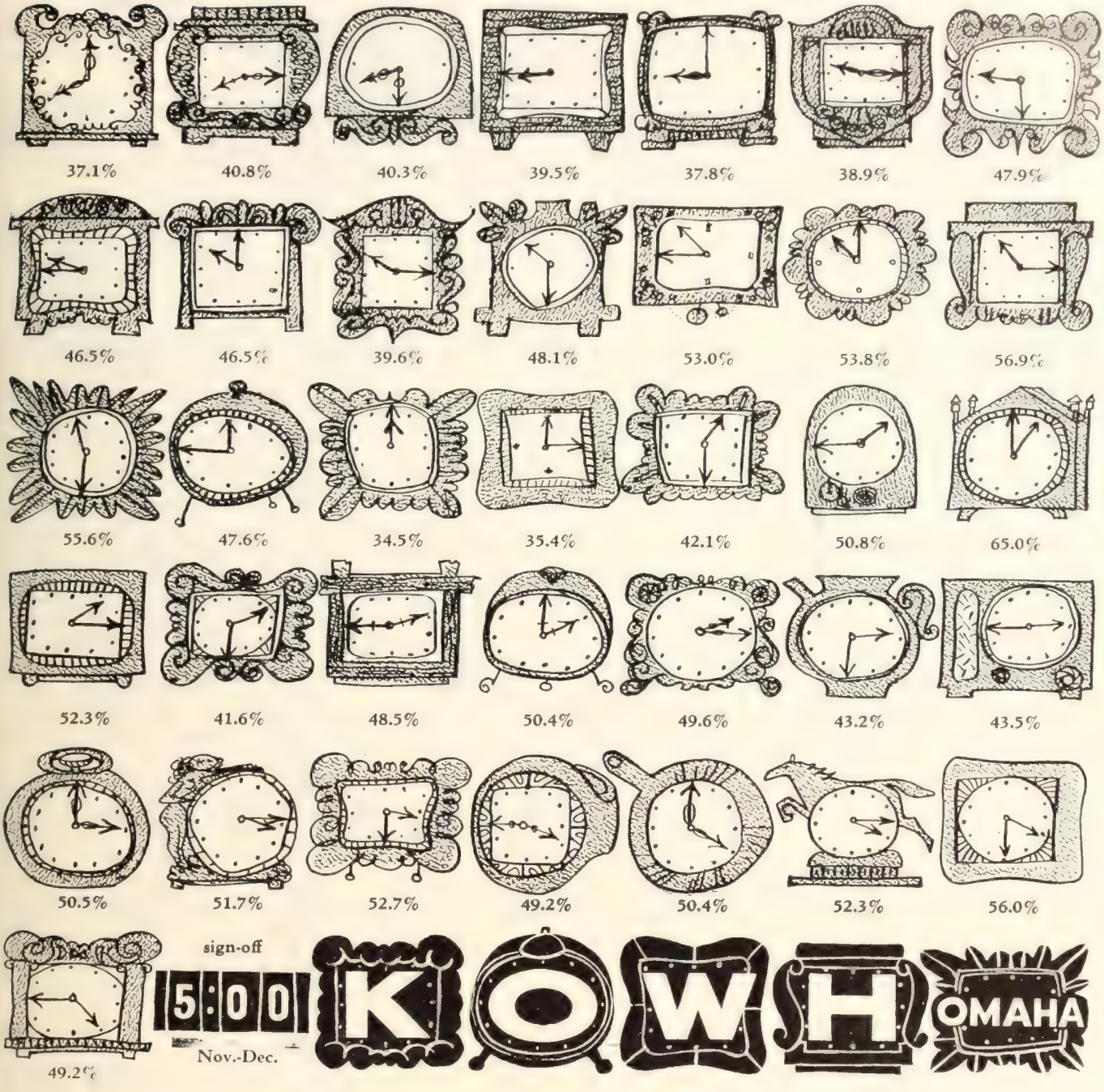
Americans at CARTB meeting

Though U.S. has no industry—or private—coverage service on continuing basis, Canada's Bureau of Broadcast Measurement continues biannual surveys which next year will include television. BBM's annual meeting will be held 22 March during meeting of Canadian Association of Radio and Television Broadcasters at Quebec City. Among Americans who will address CARTB meetings are John Karol, CBS Radio sales v.p.; Thomas O'Neil, MBS president; Joseph Ward, president Advertising Research Bureau, Inc., Seattle; J. P. Furniss, v.p. Citizen's and Southern National Bank in Atlanta, and strong radio-tv advocate.

(Sponsor Reports continues page 127)

Among KOWH advertisers, at all hours of the day . . .

A GOOD TIME IS HAD BY ALL!



No advertiser gets a bad time on KOWH, proud dominator of every single daytime ¼ hour. Lowest average quarter: 34.5%. Highest: 65% RPT 65%.* A.M. average: 45.3%; P.M. average: 47.6%; All-day: 46.7%. (Next station 21.3%.)

The time was never better for a chat with the H-R man, or KOWH General Manager Virgil Sharpe.

**Hooper Continuing Measurements, 8 a.m.-6 p.m. Monday-Saturday, Oct.'54-Jan.'55.*

MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WHB, Kansas City
Represented by
John Blair & Co.

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

KOWH, Omaha
Represented by
H-R, Reps, Inc.

advertisers use

SPONSOR

Volume 9 Number 5
7 March 1955

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Hudson soars to napkin leadership with radio, tv
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B&M beans' tv test: commercial strategy switched
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DEPARTMENTS

AGENCY AD LIBS
49TH & MADISON
TIMEBUYERS
MR. SPONSOR, A. S. Harrison
NEW & RENEW
SPONSOR BACKSTAGE
NEW FILM SHOWS
TV COMPARAGRAPH
FILM NOTES
RADIO RESULTS
P. S.
AGENCY PROFILE, Les Persky
SPONSOR ASKS
ROUND-UP
NEW TV STATIONS
NEWSMAKERS
SPONSOR SPEAKS

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DON'T "PICK BLIND" IN SHREVEPORT!



OOK AT KWKH's HOOPERS!

Despite local competition from six other radio stations, Hoopers show that 50,000-watt KWKH is the BIG Shreveport favorite, *morning, afternoon and night.* And remember — Metropolitan Shreveport represents only about 15% of KWKH's coverage.

JAN.-FEB., 1954 — SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

OOK AT KWKH's SAMS AREA!

In addition to *local* preference, S.A.M.S. credits KWKH with coverage of 22.3% more daytime radio homes than the four other Shreveport stations *combined.* Cost-per-thousand-homes is actually 46.4% less than the *second* Shreveport station!



KWKH

A Shreveport Times Station

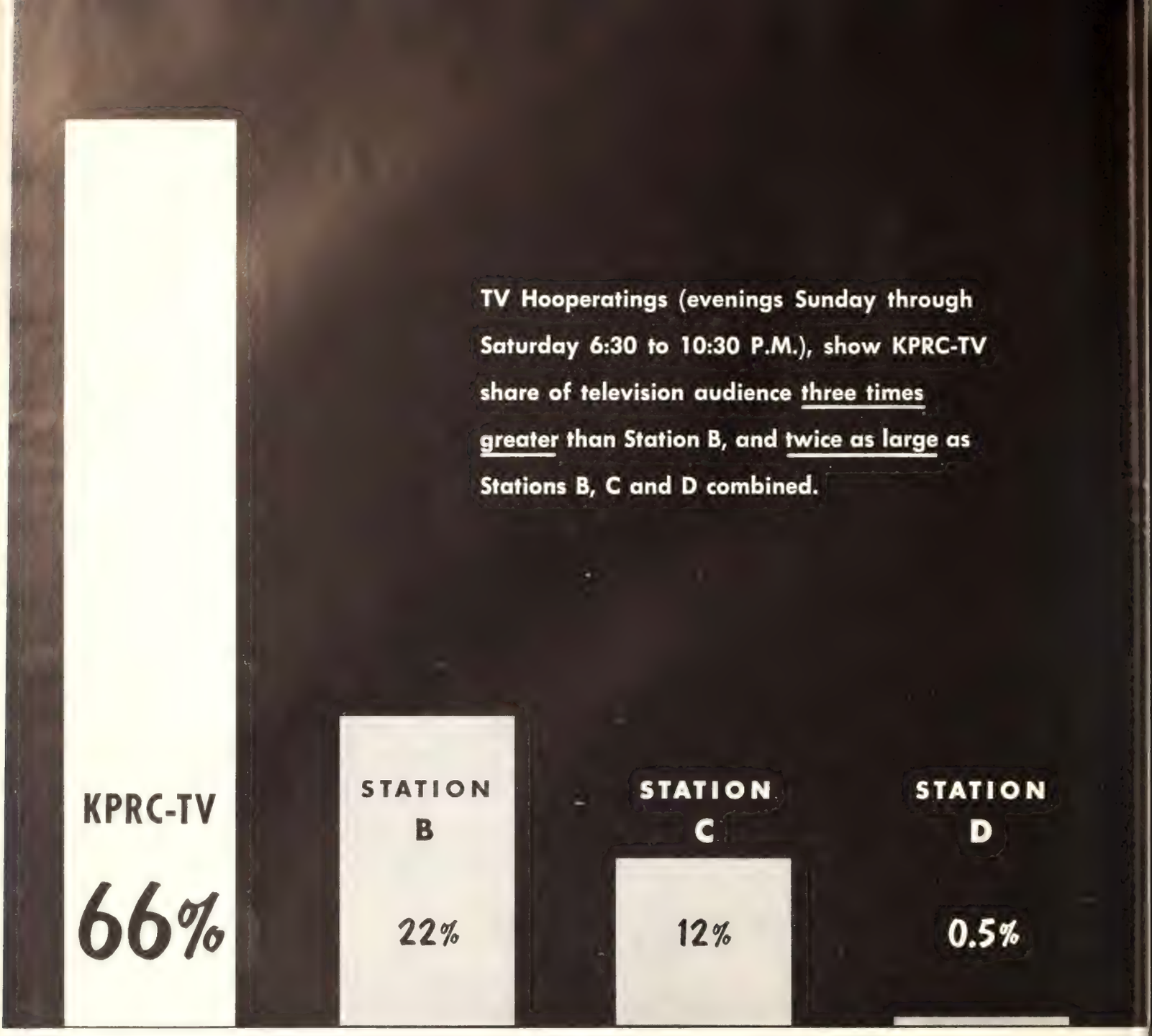
TEXAS
SHREVEPORT, LOUISIANA
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co. Representatives

Henry Clay General Manager

Fred Watkins Commercial Manager



TV Hooperatings (evenings Sunday through Saturday 6:30 to 10:30 P.M.), show KPRC-TV share of television audience three times greater than Station B, and twice as large as Stations B, C and D combined.

KPRC-TV

CHANNEL 2
HOUSTON

JACK HARRIS,
Vice President and General Manager

Nationally Represented by
EDWARD PETRY & CO.

FIRST IN TV EXPERIENCE WITH OVER 500 MAN-YEARS

HOOPER - PULSE - ARB

agree...

KPRC-TV

Leads Houston by

LANDSLIDE

49 out of 50 top Houston shows* are on KPRC-TV

KPRC-TV	George Gobel	61
KPRC-TV	Waterfront	57
KPRC-TV	My Little Margie	52
KPRC-TV	This Is Your Life	52
KPRC-TV	Your Hit Parade	52
KPRC-TV	You Bet Your Life	51
KPRC-TV	Dragnet	49
KPRC-TV	Fireside Theatre	49
KPRC-TV	Million Dollar Movie	49
KPRC-TV	Roy Rogers	46
KPRC-TV	Lux Video Theatre	45
KPRC-TV	Comedy Hour	44
KPRC-TV	Ford Theatre	44
KPRC-TV	Producer's Showcase	44
KPRC-TV	Cisco Kid	43
KPRC-TV	Life of Riley	43
KPRC-TV	Robert Montgomery	42
KPRC-TV	Buick-Berle Show	42
KPRC-TV	Truth or Consequences	42
KPRC-TV	Circle Theatre	41
KPRC-TV	I Married Joan	41
KPRC-TV	Ramar of the Jungle	41
KPRC-TV	Donald O'Connor	40
KPRC-TV	TV Playhouse	39
KPRC-TV	I Led Three Lives	39
KPRC-TV	City Detective	38
KPRC-TV	Ellery Queen	38
KPRC-TV	Dear Phoebe	37
KPRC-TV	Darts for Dough	35
KPRC-TV	It's a Great Life	35
KPRC-TV	Houston Wrestling	35
KPRC-TV	Annie Oakley	35
KPRC-TV	Cavalcade of America	34
KPRC-TV	News Caravan (Tuesday)	33
KPRC-TV	Mickey Rooney	33
KPRC-TV	People Are Funny	32
KPRC-TV	Mr. Peepers	32
KPRC-TV	Dinah Shore (Tuesday)	32
KPRC-TV	Curly Fox and Texas Ruby	32
KPRC-TV	Going Hollywood	32
KPRC-TV	Racket Squad	31
KPRC-TV	Badge 714	30
KPRC-TV	Imogene Coca	30
KPRC-TV	News Caravan (Wednesday)	29
KPRC-TV	News Caravan (Thursday)	29
KPRC-TV	Corliss Archer	28
Station B	What's My Line	28
KPRC-TV	Eddie Fisher (Wednesday)	28
KPRC-TV	Kit Carson	28
KPRC-TV	News Caravan (Monday)	27

*Hooper January 1955
(Pulse—39 out of 40; ARB—38 out of 40)

A Captive Market

WENATCHEE—

A 286 million dollar market isolated by the great stone curtain of 7,000 to 9,000 foot mountains — natural physical barriers to other station penetration.

Serving the Columbia Basin

America's newest farmland! Soon to be more than 500,000 acres under irrigation! A State within a State!

WENATCHEE—

"The Apple Capital of the World" on the mighty Columbia River, near the great dams: Grand Coulee — Rock Island — Rocky Reach — Chief Joseph Dams ATTRACTING NEW INDUSTRY THROUGH LOW COST HYDRO-POWER.

KPQ

5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

AGENCY AD LIBS



by Bob Foreman

The I.D.: available and effective

It may seem a bit ostentatious to devote as many words as I'm going to here to the quickie of television advertising—the station identification. However, it seems to me that these offer such a tremendous potential for advertisers and stations alike that it may well be worth the effort and verbiage.

Furthermore, I recently made some remarks about I.D.'s at a CBS general managers' session and the comments afterward tend to bear out that the subject is of interest.

From what I gather, station identifications are just about the most available type of spot announcements. They can still be bought in prime evening hours even on the most heavily sold out of stations. They can still be bought adjacent to top rating shows. And they can be bought with real frequency.

It seems to me that agencies and probably too the people who sell spot time are not doing enough thinking about I.D.'s. To me, an I.D. should most always be bought as well as sold with a *copy* point of view. What can you *do* copywise in the seven seconds of audio allowed you and in the 10 seconds of video? Well, you can't reproduce the "Lord's Prayer" or show the Battle of Jutland or sell a 106-piece set of dishes, to be sure. But you can tell a *concise* story and you can make it *dramatic*. You can establish very firmly *a basic theme line* and do a job of package identification.

An example of approaching I.D.'s from a *copy* standpoint. General Mills started out with a heavy cake mix I.D. campaign to supplement and implement the longer copy being used in broadcast media and in magazines. They didn't try to use I.D.'s to portray Betty Crocker or to present involved service helps. That would have been silly. Impossible, in fact. They let the print ads in the women's books do that. They used I.D.'s to help establish firmly and fast in the minds of American women a new basic theme line, "Betty Crocker says, 'I guarantee a perfect cake every time you bake . . . cake, after cake after cake' "—and this takes no more than 10 seconds. Motion helped put the thought across cleanly and clearly and with impact. Frequency helped. So did sound adjacencies. So they were able to rely on the little I.D. to supplement and implement a broader copy story and to set up the theme line of that story.

Another case in point. The use of I.D.'s by the Schaefer

(*Please turn to page 100*)





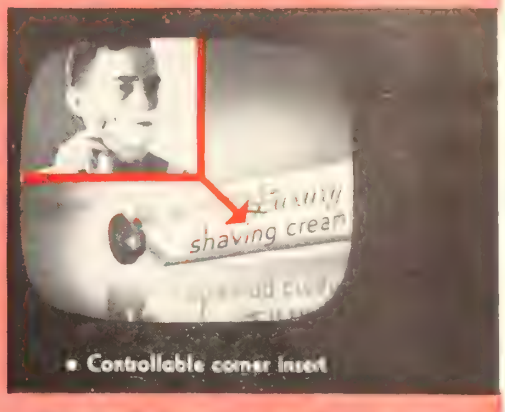


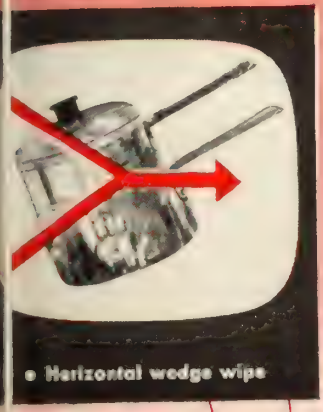


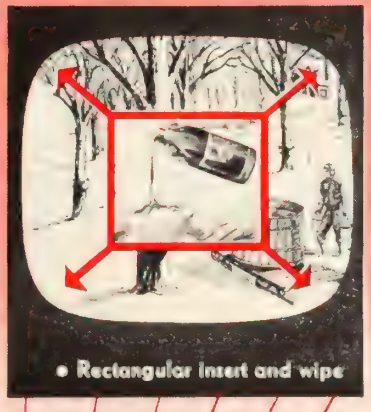
















12 ways *to present your "commercial"*

Now—with RCA's new Special Effects Equipment—you can have these 12 attention-getting effects right at your fingertips. You push the button for the effect you want. You swing the "control stick" (rotatable 360°) and put the selected effect in the picture wherever you want it. It's simple, inexpensive—requires no complicated equipment or extra cameras.

RCA's Special Effects Equipment consists of just two separate units; (1) a TG-15A control panel (shown left) and generator, (2) and a TA-15A amplifier. The Special Effects Panel can be inserted in any RCA Console housing. The other units can be mounted in your video racks. Installation couldn't be easier.

For quick delivery, order your RCA Special Effects Equipment direct from your RCA Broadcast Sales Representative.



RCA Special Effects Control Panel—with 12 push-button selection and 360° rotatable stick control.

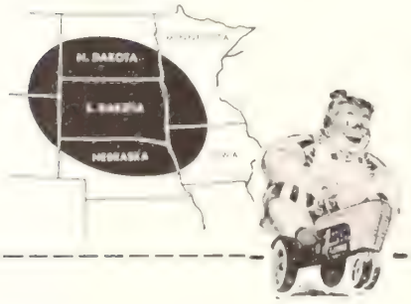
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION CAMDEN, N. J.



It's a FIXED race

in the land where TV means "taint-visible"

NO doubt about it, radio's a sure thing in Big Aggie land. 660,950 families are staunch radio fans in the rich, 5-state Great Upper Missouri Valley. TV stands for "taint-visible" in Big Aggie Land; and no one newspaper can stride this wide land day by day like radio. And far in the lead by several lengths is WNAX-570. So whatever media you consider in other markets, there's only one low-cost, high-return way to get your share of the $2.8 billion buying income in Big Aggie Land - and that is WNAX-570.



WNAX-570

Yankton, South Dakota

A Cowles station. Under the same management as KVTV, Channel 9, Sioux City: Iowa's second largest market. Don D. Sullivan, Advertising Director

CBS Radio

Represented by the Katz Agency

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

NOT AGHAST

I was interested in reading the story of Esso in your 7 February issue. ("Esso: 19 years of radio news sponsorship"). I was particularly interested in the suggestion that Harry Marschalk made to NBC to buy a five-minute news show.

Some of our people felt that five minutes was all that would be of interest to listeners and that 15 minutes was too much. We had been working with the press services to make their news service available to radio and we were successful. Our original idea was to push the 15-minute news program and that, of course, has been successful.

Marschalk's idea of four five-minute shows throughout the day was an excellent one. As vice president in charge of sales at the time, I just want to correct one word or phrase—"NBC was aghast." We weren't aghast—we were interested and delighted and all we had to do was work out a five-minute rate. There was no pondering but there was a lot of figuring. You see, these programs were to go on stations, not on the network and it meant establishing a five-minute rate for our own owned-and-operated stations which would set a pattern for other stations. Esso first went network but it was difficult to lay out a network that would give them the coverage of their particular territory, and it was a wise approach on their part to go spot. A five-minute show on a limited sector of the country caused quite a problem from a network standpoint.

I just wanted to get over one point; we were delighted, not aghast.

EDGAR KOBAK

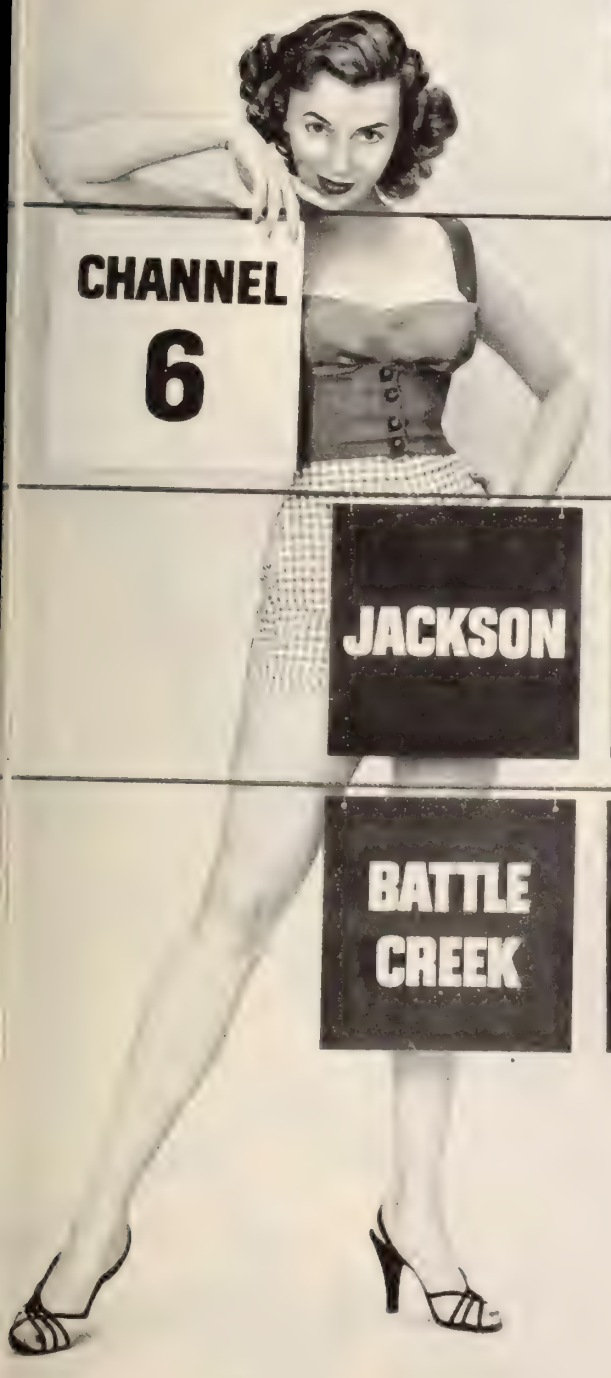
SPOT RADIO IN '55

I wanted to tell you that was a right nice story on Q-Tips' radio spot campaign that appeared in the February 7th issue. (Spot radio: off to fast '55 start.) And, incidentally, a very interesting article—good, meaty reading.

Than[1]s for doing such a nice job. More and more, I'm finding that SPON-

(Please turn to page 14)

WJIM TV



CHANNEL 6

BAY CITY

FLINT

LANSING

JACKSON

GRAND RAPIDS

BATTLE CREEK

SAGINAW

Coverage that Counts!

7 major ***Michigan*** *markets*

for NBC, CBS and ABC

Now 100,000 watts!

Edward Petry & Co., Inc.

a big



narket you may have missed...

and the one tool that opens it BEST!

u can open a can with a hack saw. Or an
. But you don't. You use a can opener.
t's the way it is with the Central South. This
rket can be opened with a variety of tools.
just one does the job BEST. This selling
is WSM Radio. And to understand the rea-
why, it's necessary to have an inside look
entral South, U. S. A.

the first place, the Central South is a big
rket—a $2,713,371,000 market. More
erful in consumer spending power than the
es of Baltimore, Buffalo, Minneapolis, Cin-
nati, or Houston.

s is a little known market—a market com-
ed largely of families and people who live
mall towns. It is not an easy market to
h and sell. For the time buyer or adver-
g manager it represents an unusually tough
. because of the amount of money necessary
ver the area with solid advertising support.

The cost is prohibitive, if you attempt to do it with the combination of a Nashville radio station (other than WSM) and small town stations to plug most of the uncovered gaps. The cost is completely out of line, if you attempt to buy a combination of a Nashville newspaper and small town papers. Television leaves well over half the area uncovered from the standpoint of consumer dollar penetration.

There is one tool that opens this rich market. One selling tool that takes your advertising message to all the Central South at a cost that is within the bounds of the sensible advertising budget. This is radio station WSM.

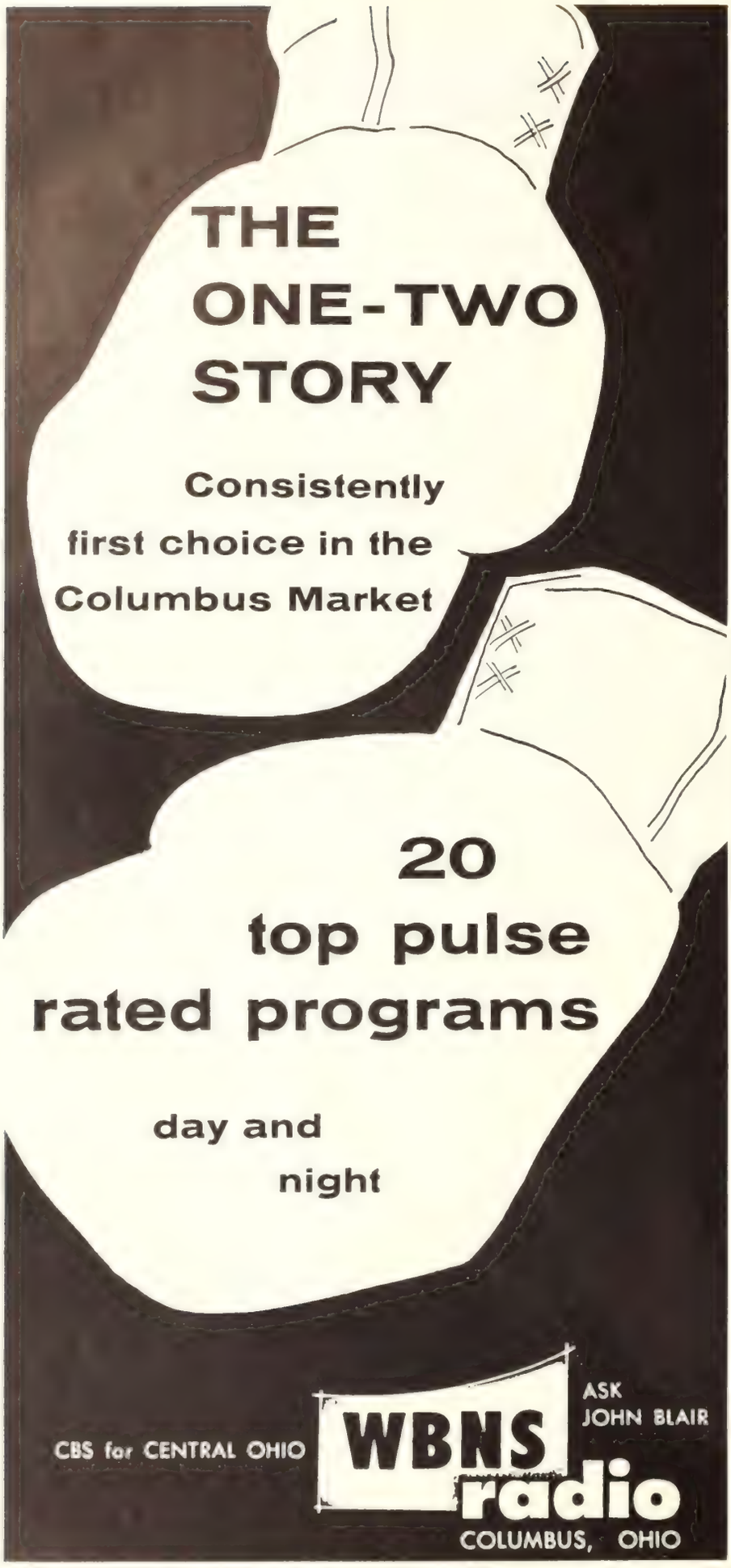
We would like to have one of our representatives (either from the station or from your nearest Petry office) sit down at your desk to show you what Radio Station WSM can do for your product in this rich Central South market.

May we prove to you that WSM is the one selling tool that can open the entire Central South Market to your product at a reasonable cost?



WSM
RADIO

NASHVILLE • CLEAR CHANNEL • 50,000 WATTS



SOR asks and answers the questions we all have in the business—it's the best!

ANITA WASSERMAN
Timebuyer
Lawrence C. Gumbiner Adv.
New York

IMPORTANT INFORMATION

I have gone through your All-Media Evaluation Study and offer my warmest congratulations to SPONSOR for putting so much important information between two covers.

Both CBS Radio and CBS Television can use this to good advantage.

FRANK STANTON
President, CBS
New York

SRA I.D. LIST

We were left out of SRA's list of the new proposed full screen I.D. stations in your recent issue. For the record, we agreed to this proposal, and so stated, as far back as October 1954 and are currently carrying such I.D.'s on our station.

HAROLD E. ANDERSON
Manager, WDEF-TV
Chattanooga

OFFICE EQUIPMENT ON AIR

I have a problem concerning the radio advertising of office equipment. Having no local guidance I take the liberty of writing to you to inquire whether you have on file any success stories along this line.

Any help that you could give me would be greatly appreciated and I'm sure that if any one can help, SPONSOR can.

BRUNO BITKOWSKI
Sales Representative, CKOY
Ottawa

• Capsule case histories on successful radio advertising of the National Service Co. in Billings, Mont., makers of office equipment, and on the Heaps Typewriter Clinic in Phoenix appeared in the 1954 RADIO RESULTS. SPONSOR Services Inc. publishes yearly editions of radio and tv results, indexed compilations of the capsule results which run in each issue of SPONSOR. The 1954 editions of RADIO and TV RESULTS are available at $1 each.

TV DICTIONARY/HANDBOOK

Many thanks for the copy of Tv Dictionary Handbook for Sponsors, and it should be handy as a reference for a lot of people, especially newcomers as they enter the field of television. Now you will be challenged to keep it up-to-date!

ORRIN E. DUNLAP, JR.
Vice President, RCA
New York

Give your ALE that 12 punch in PORTLAND, OREGON

THE BIG PICTURE!



KLOR-TV

ABC TELEVISION NETWORK
OPERATING WITH A FULL 238,000 WATTS
246,000 TV SETS IN USE

for availabilities call...
GEORGE P. HOLLINGBERY CO.
CHICAGO NEW YORK LOS ANGELES
ATLANTA SAN FRANCISCO

CHANNEL 12 KLOR
S. JOHN SCHILE, Gen. Mgr.
HENRY A. WHITE, Pres.
OREGON TELEVISION, INC.
915 N. E. Davis St., Portland 14, Oregon
Fillmore 9721

Here's the



And you can't hardly get those true rags-to-riches stories no more!

• **1949** sales volume when Ma and Pa Harry Fox cook Trewax on kitchen stove and sell it door-to-door.

Quality-wise housewives begin asking hardware stores for "that Cadillac of floor waxes." Family sets up small factory.

• **1950** sales double, then re-double yearly thereafter. Only trade advertising was used.

● 1951 ● 1952 ● 1953

Then Trewax budgets a consumer campaign: most of it for 75 announcements a month on KBIG because it covers **all** Southern California at lowest cost per impression, the balance in Sunset Magazine.

● **1954** sales double 1953 and reach six figures. 95% distribution achieved in hardware, paint, department and floor covering stores.

1955: Trewax renews KBIG, moves into large new factory, expands into Northern California music-and-news radio, plans for national distribution in 1956.

The magic ingredient in Trewax: carnauba. The magic ingredient in Southern California advertising: Radio and KBIG.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Lorenia Mayer, *Campbell-Ewald, New York, feels that accurate and uniform coverage data for radio-tv stations would be somewhat comparable to the potential readership guarantees magazines make with their circulation figures, "and very helpful in buying time." "Ratings shouldn't be the end-all in buying time," she told* SPONSOR. *"I'd much prefer to know a station's coverage in its listening area, and know it in reliable terms, than to know what rating one of its time periods has had. In the past, radio stations have done a slightly better job of providing reliable coverage materials, perhaps because they've been around longer. I hope TvB will come up with some solution or suggestion for tv stations in the near future."*



Tom Mahon, *Benton & Bowles, New York, finds himself in a somewhat unique position at the agency right now: He's an all-media buyer. For his accounts, the Gaines Division of General Foods and Diamond Crystal Salt, he buys newspapers, magazines as well as radio and tv. "And it's a wonderful way of buying," says he. "For one thing, this system gives the buyer a broader scope. You don't buy in a vacuum, but rather you see where each medium fits in in the over-all advertising aims of your products. Take radio, for example, it's a terrific low-cost medium for getting across reminder copy or to push a product that doesn't need vital demonstration. But sometimes time-buyers can lose sight of that. Whereas, if you're looking at all media in relation to your product, you have a more complete picture."*



Fred McClafferty, *Donahue & Coe, New York, says that his product is ideal for merchandising: motion pictures. "We're very conscious of promotion on and off the air. Ratings and audience composition have always been important, but these things being equal, it's the station with the added push that rates the business. In our radio and tv buys for motion pictures (M-G-M) we feel we have the ideal product for promotional possibilities. The editorial value of a soap or breakfast food may be questionable, but we feel that stars like Esther Williams and Robert Taylor and musical scores like 'Kiss Me, Kate' and 'Brigadoon' are good program content. The agency, through the reps, can suggest that stations get out and work on a movie promotion, but in the end it is only the station itself that can produce extras."*



PROVE IT!

they said...

so prove it we did...*and how!*

We'd been telling our advertiser that KBS coverage and KBS audience rating was terrific. The advertiser told us they believed us because business was good in KBS markets but how much help was KBS providing? We said, a lot. They said PROVE IT! Our audience survey has resulted in what the advertiser calls "The most astonishing results I've ever seen in radio."

plus...amazing merchandising aids!

KBS stations not only deliver surprisingly large audiences (see survey, yours for the asking) but they work like they were all on *your payroll*—getting store displays, helping with distribution—promoting your products and your programs in their markets. We can prove *that*, too!

SEE FOR YOURSELF*

NEW YORK
580 Fifth Avenue
PLaza 7-1460

SAN FRANCISCO
57 Post Street
SUtter 1-7440

CHICAGO
111 West Washington St.
STate 2-6303

LOS ANGELES
3142 Wilshire Blvd.
DUnkirk 3-2910

KBS Keystone BROADCASTING SYSTEM, INC.

THE VOICE OF HOMETOWN AND RURAL AMERICA

*complete facts file on request!



In four weeks
1,344 announcements
30,304 newspaper lines



Your campaign in Milwaukee

On February 27, WXIX became the new Milwaukee station for the CBS Television Network and enabled Milwaukee viewers for the first time to see the network's complete line-up of the most popular stars and shows in television on WXIX.

A full week in advance, WXIX initiated one of the biggest advertising campaigns ever launched behind a new station: a large-scale newspaper campaign continuing over a four-week period, together with an imposing outdoor campaign covering 64 billboards throughout the entire Milwaukee area.

The real backbone of this comprehensive campaign consists of a continuing barrage of both day and night on-the-air promotion announcements by the network's stars.

The whole purpose of this effort, of course, is to build audiences for your campaign in the important Milwaukee market. To get the most out of this market and the most popular program schedule in all television, get in touch with CBS Owned WXIX or CBS Television Spot Sales.

WXIX channel 19

Milwaukee Station for the CBS Television Network



One of the reasons that WEMP ratings are second highest morning, afternoon and evening in a seven-station market is Bill Bramhall, Milwaukee's "Melody Merchant." From 12:00 noon to 2:00 P.M., pulse rating is now 3.5. A year ago, 2.8.

Further proof that WEMP *Radio* audiences are growing bigger year by year.

WEMP is Milwaukee's No. 1 station in "out-of-home audiences." Get the advantage of 225,000 radio-equipped automobiles and offices, factories, restaurants, grocery stores and public places that are *always* tuned to WEMP.

Call Headley-Reed

WEMP WEMP-FM
MILWAUKEE
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.
24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Allrich S. Harrison

President
A. S. Harrison Co., Norwalk, Conn.

"When Preen was started in 1942, the basic theory was that all company advertising would be on radio, and for five or six years 100% of our budget was in radio," says Allrich Harrison, president of A. S. Harrison Co., which manufactures Preen, a floor wax. Calkins & Holden is the agency.

"Radio and tv together have never had less than 75% of our total annual advertising budget."

Preen is sold as a high-quality floor wax, priced somewhat higher than competing brands, such as Johnson's and Beacon. It has distribution mainly along the Eastern Seaboard.

Harrison's use of radio has not changed through the years. He continues to use minute participations in early-morning radio shows. On tv, Preen has been advertised only on one or two metropolitan stations, and then with balops in 10- and 20-second announcements.

"Tv's a fine medium," says Harrison, "but it's far too expensive for the small advertiser to take advantage of it. . ."

His first series of tv films cost $700. This year Harrison paid $4,700 for one 20-second and three 10-second films.

Harrison hesitated for a moment, then grinned. "Tell you something, though," he confided, "I certainly like what my competitors are doing. I watch *The Robert Montgomery Playhouse* avidly."

He went on to discuss the relationship of his advertising budget to the distribution of Preen. "At the moment, we are not planning to push distribution into other areas," he said. "One reason, of course, is the fact that we'd be entering a higher freight charge zone if we expanded. Another reason is our advertising budget. It's been increasing slowly but steadily. However, in opening up new markets, you need extra heavy advertising appropriations. Reshifting our funds at the moment would mean neglecting sales in our established markets and we don't want to do that."

Harrison is currently making plans for his fall campaign. "It's likely that we'll be adding more radio again."

He buys radio on a 39-week basis, taking a brief summer hiatus. Minimum frequency is three announcements weekly.

On his desk, Harrison has a picture of his one grandchild. "That's my hobby," said he, pointing to the baby picture. "Being with the my hobby," said he, "being with the little one." ★ ★ ★

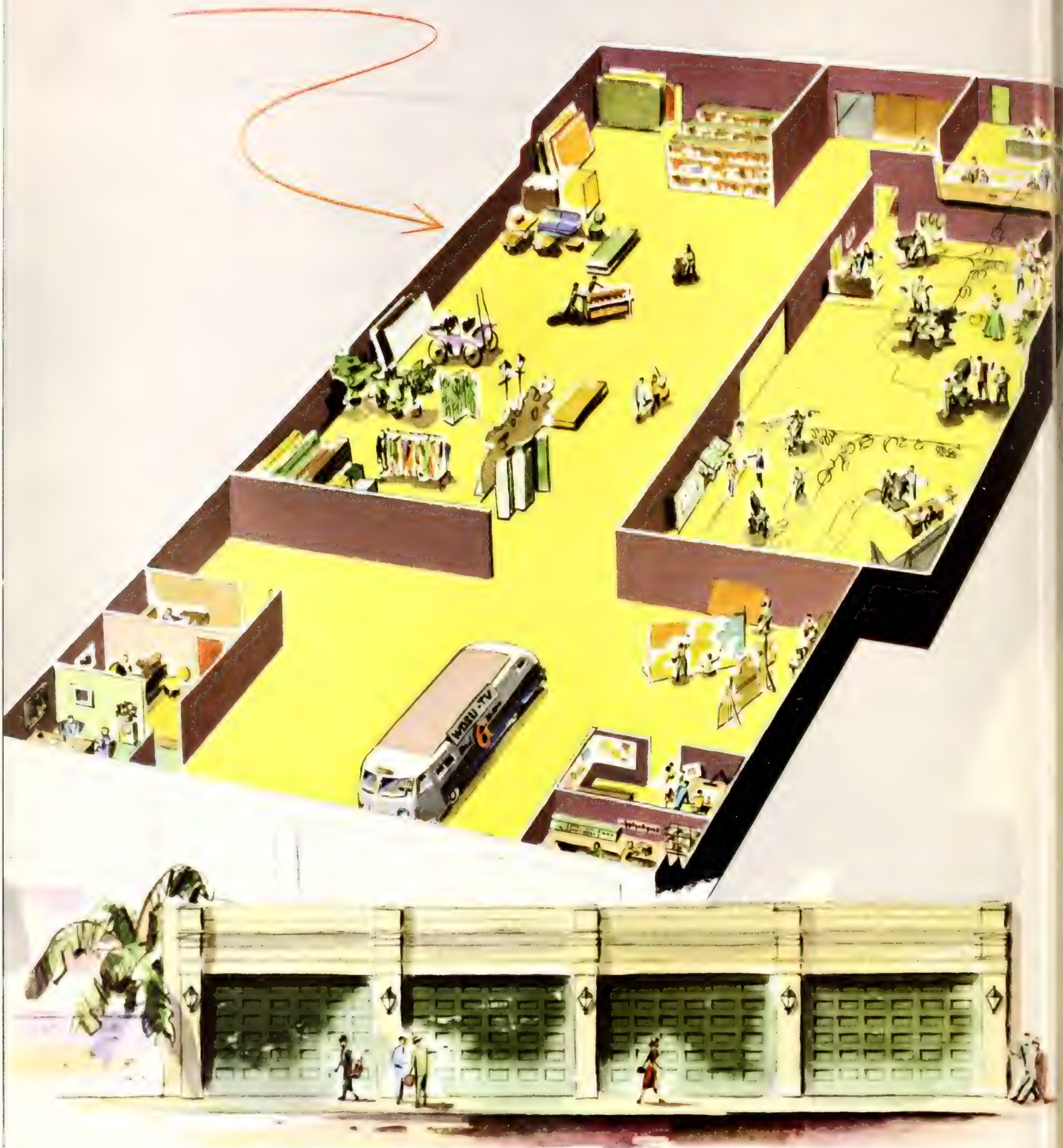

Presenting in New Orleans . . .

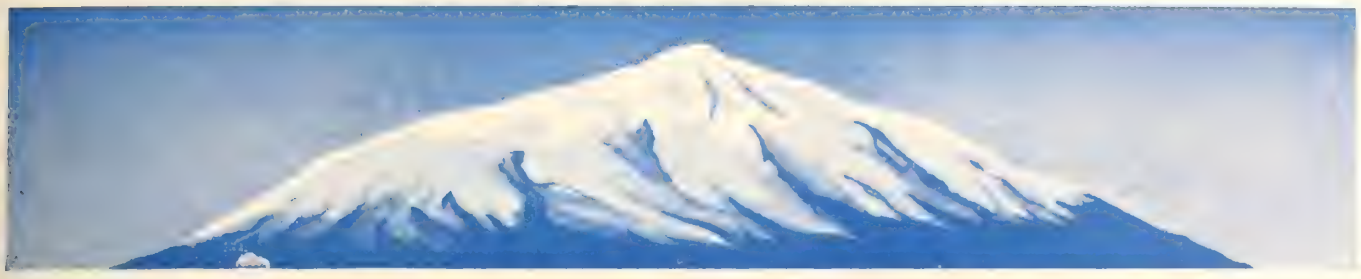

Complete studios exclusively for color telecasti


.... WDSU-TV Channel 6

Located immediately adjacent to our main studios

12,000 additional square feet for COLOR telecasting





MT. WASHINGTON TV



"Best darn salesman I've ever seen!"

You know that the salesman who makes the most calls gets the most orders. That's why Mt. Washington TV is the "*Best* darn salesman" you can buy—*it makes more calls*—reaches more people in Maine, Vermont and New Hampshire.

That's why the sponsors of Two For The Money, Red Skelton and Voice of Firestone hired Mt. Washington TV . . . because Mt. Washington TV *does* make the most calls . . . and at about *half the cost* of any other three TV stations in the area combined.

CBS-ABC **WMTW** Channel 8

John H. Norton, Jr., Vice Pres. and General Manager — REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, Inc.



the BIRDS *belong to* **everyone**

When the **WFAA Early Birds** have a birthday, **everybody** celebrates.
Folks all over the Southwest will join in the week-long
festivities March 28-April 3, when the nation's oldest **live** breakfast show
completes its 25th year on the air.
And as a special Silver Anniversary **bonus**, the **Early Birds**
have **doubled** their air time. The 16-person cast of this locally produced show now starts
an hour earlier — at 6 a.m. — to bring the Early Birds' special brand of
"good morning" to their thousands of loyal fans all over Radio Southwest.
This loyalty creates a warmly receptive atmosphere for
your advertising. Sales messages on the **Early Birds** reach **all** members
of the family when they're **all** together; they sell everything from
food products (Morton's has been a sponsor for 10 years)
to shaving cream (Mennen's, 7 years).
When you advertise on the **WFAA Early Birds**,
you sell to the whole, big profitable **WFAA** area, because in the
Southwest, the **"Birds"** belong to **everyone**.
Ask the Petry man for more information.

A Clear Channel Station of The Dallas Morning News

WFAA *Dallas* 50,000 WATTS · NBC

Alex Keese, *Manager*
Geo. Utley, *Commercial Manager*
Edward Petry & Co., Inc., *Representative*

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Animal Foundation (Hunt Club Dog Food), Sherburne, NY	Moser & Cotins, Utica	CBS full net	Galen Drake variety show; partic; Sat 10 10:30; 10:30-10:45; 19 Mar; 13 wks
Campana Sales, Batavia, Ill.	Wallace Ferry-Hanly, Chi	CBS 206	Rosemary Clooney Show; Th 9-9:15 pm; 3 Mar; 52 wks
Campana Sales, Batavia, Ill.	Wallace Ferry-Hanly, Chi	CBS 205	My Little Margie; co; Sun 8:30-9 pm; 6 Mar; 52 wks
Campana Sales, Batavia, Ill.	Wallace Ferry-Hanly, Chi	CBS 206	Tennessee Ernie Show; power plan purchase seg. F 7:15-7:30 pm; 4 Mar; 52 wks
Corn Prods Refining, NY	C. L. Miller, NY	CBS 206	Arthur Godfrey Time; W, every 4th F 10:30-10:45 am; 23 Feb; 52 wks
Dodge Div, Chrysler, Det	Grant, Det	MBS 510	Multi Message; M-F 8-8:30 pm; 2 Feb; 8 wks
General Foods, NY	Y&R, NY	CBS 111	Galen Drake; Sat 8:55-9 am; 5 Feb; 52 wks
General Foods, NY	Y&R, NY	CBS 190	Wendy Warren & the News; (dramatic portion); T & Th 9-9:15 am; 1 Feb; 9 wks
General Foods, NY	Y&R, NY	CBS 206	Bing Crosby Show; W&F 9-9:15 am PST; 2 Feb; 9 wks
Thos Leeming & Co, NY (Pacquin Hand Cream & Ben-Gay)	William Esty, NY	ABC full net	Weekend News; Sat & Sun on the hour 9 am-11 pm; 19 Feb; 8 wks
Lever Bros (Rinso), NY	Ogilvy, Benson & Mather, NY	KNX-CPRN 21	The Whistler; co; Sun 7:30-8 pm; 6 Feb; 52 wks
Mennen, NY	K&E, NY	Don Lee 45	Cliff Engle; alt MWF & T, Th 8-8:15 am PST; 17 Feb; 52 wks
Paper Mate, Culver City, Calif	Foote, Cone & Belding, LA & NY	NBC full net	People Are Funny; alt T 8-8:30 pm; 5 April; 1955 season
San Francisco Brewing	BBDO, LA	ABC 45	Burgie Music Box; M-F 9-9:30 pm; 14 Feb; 52 wks


Earl Rettig (3)


William V. Sargent (3)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Tobacco, NY	SSC&B, NY	CBS 187	Douglas Edwards with the News You Need to Know; partic; W, Th, F 7:55-8:55 pm PST; 5 Jan; 52 wks
Ferry-More Seed, Det	MacManus, John & Adams, Det	CBS 204	Garden Gate; Sat 9:45-10 am & Sun 8:30-8:45 am; 19 Feb; 14 wks
Kevo, LA (Kevo-ettes)	Dean Simmons, LA	KNX-CPRN 28	Phil Norman; Sun 3:45-4 pm PST; 6 Feb; 39 wks
Metropolitan Life, NY	Y&R, NY	CBS 29	Alan Jackson; M-F 6-6:15 pm; 4 April; 39 wks
Minnesota Mining & Mfg, Det	BBDO, Det	CBS 206	Arthur Godfrey Time; M, every 4th F 10:30-10:45 am; 21 Feb; 52 wks
Texas Co, NY	Kudner, NY	KNX-CPRN 30	Texaco Sports Final; M-F 5:30 pm PST; 28 Feb; 52 wks


Tucker Scott (3)

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bob Adkins	WIBC, Indpls, comml prod	WTVN, Col, coordinate comml prod
Fred Allen, Jr.	KCOK, Tulare, Calif, acct exec	KONG, Visalia, sls dir
Addison Amor	ABC Radio, NY, dir of prog sls	Same, acct exec
Robert T. Anderson	WISE-TV, Asheville, N. C., mgr of supv & oper	WKDA, Nashville, acct exec
Maury Baker	MCA-TV, NY, acct exec	Blair-TV, SF, acct exec
Anthony C. Bartley		CBS TV Film Sls, England
Robert Beel	KOAT-TV, Albuq, sls dept	KOB-TV, Albuq, acct exec
Thomas A. Beemer	Ziv Tv, slsman	NBC Film, NY, Western sls
Betty Belson	KBIG, LA, acctg dept	Same, sls serv mgr
Richard L. Beesemyer	KHJ-TV, LA, acct exec	KXNT, LA, acct exec
Paul Blair	Economic Trend Line Studies	Ziv, Chi, acct exec
Jimmy Blair	Telemprompter, Phila, regl mgr	Same, NY, asst natl sls mgr
Edwin R. Borroff	Westinghouse Radio, gen sls mgr	NBC Central Div, r acct exec
Richard D. Buckley	John Blair, NY, acct exec	WNEW, NY, sls stf
Edmund Bunker	KNXT, LA, sls mgr	WXIX, Milwaukee, gen mgr
George C. Castleman	CBS Spot Sales, NY, sls dev mgr	Free & Peters, NY, TV acct exec
Harvey C. Carter	WMUR & TV, Manchester, N. H., gen mgr	WEAN, WPJB, Providence, comml mgr
Tom Cole	KEY-T, Santa Barb, acct exec	KFMB, San Diego, prom
Bruce Collier	MPTV, sls stf	Guild Films, sl rep in La, Texas, N. M
John Duerkop	Natl Film Bd of Canada, Chi, chg of Chi office	Same, Sr US rep
Robert W. Dungan	KOAT, Albuq, sls dept	KOB, Albuq, acct exec
Jay Eliasberg	ABC Radio, NY, dir of res	CBS TV, NY, res projects supvr
Saul Flaum	Internatl News Photos, sls mgr	Res Co of Amer, NY, media dir
John Donald Foley	CBS-Owned Tv Stations Prom Serv, dir	CBS-TV Spot Sls, dir of sls prom
Howard Garland	Alpine Film, Hollywd, prod dir	KCMC-TV, Texarkana, prog dir
George Goldman	WCAU-TV, Phila, tv prom dir	WCAU stations, Phila, asst prom dir
Ernest H. Hall		WTOP, Entertainment Prods, Wash, dir
Elmer Hanson	KNOX, Grand Forks, N. D., gen mgr	KXJB-TV, Grand Forks, N. D., in chg sls & oper
Donald W. Harding	Edward Petry, NY, asst mgr of r dept	CBS R Net Sls, NY, acct exec
Gerald Harris	WCTC, New Brunswick, sls dept	Same, sls mgr
Tom Hawley	CBS R, NY, acct exec	WATV, Newark, acct exec
John E. Hill	KTRK-TV, Houston, consultant & acting prog mgr	Same, prog mgr
Dick Holloway	WTRC, Elkhart, Ind, gen mgr	WSBT, South Bend, natl sls mgr
Oscar Huff, Jr.	WTAC, Flint, Mich, prog dir	Same, asst mgr
John S. Hughes	Paul H. Raymer, NY	Avery-Knodel, NY, r sls stf


John E. Hill (3)


Richard F. McCarthy (3)


Henry S. White (3)

● *In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)*

News and renew



Robert D. Wilson (3)



H. D. Neuwirth (3)



Ralph C. Powell (3)



George C. Castleman (3)



Fred E. Walker (3)



Joseph A. Lynn (3)

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
[illegible]	Screen Gems, NY, dir of NY sls	Prockter Tv Enterprises, NY, vp in chg of sls
[illegible]	KXOL, Ft. Worth, Texas, sls mgr	Same, vp
[illegible] J. Kapel	WGN-TV, Chi, acct exec	KBET-TV, Sacramento, sls mgr
[illegible] S. Kesler	DuMont, NY, acct exec	MBS, NY, acct exec
[illegible] A. Kuehler	WFIL, Phila, exec asst	Same & tv stn mgr
Robert J. Kolb	WOR, NY, acct exec	Same & tv, regl sls mgr
Burt Lambert	WNEW, NY, asst dir of sls	ZIV, sls stf
A. Lauber	NBC-TV Film Div	MCA-TV Film, field supvr, middle Atlantic states
Don Lawrie	CHEX, Peterborough, Ont, mgr	CHEX-TV, mgr
Joseph A. Lynn	WHLI, Hempstead, sls dir	Same, exec vp
Howard M. Lloyd	Clubtime Prods, regl sls mgr	NBC Film, NY, Western sls
Don Mack	Filmack Studios, vp & Chi dir	Same, hd of NY dept tv sls
Doug Manning	CHEX, Peterborough, Ont, comml mgr	CHEX-TV, comml mgr
Richard F. McCarthy	Crosley B'casting, Cin, dir of r prom	WKRC r-tv, Cin, publ dir
William McCormick	WOR r-tv, NY, regl sls mgr	Same, asst sls mgr
Frank W. McMahon	NBC r-tv, NY, copy supvr	MCA TV Film Div, adv & prom mgr
Thomas Means	CBS O&O, dir of prom	Same, tv
Don Miller	CBS R Spot Sls, NY, acct exec	Same, dir of special presentations
William F. Miller	WBBM, Chi, sls mgr	CBS R Spot Sls, NY, acct exec
Jack H. Mohler	WOR, NY, sls exec	CBS-TV, NY, dir of sls dev
Graham Moore	KSTP, Minnpls-St. Paul	KSBW-TV, Salinas-Monterey, Calif., sls mgr
David W. Mosier	US Navy	WNCT-TV, Greenville, N.C., prom dir
Robert Nashick	Loew's-MGM, NY, dir of R-TV publ	WGBS-TV, Ft. Lauderdale, prom & adv mgr
H. D. Neuwirth	H-R Reps, NY, acct exec	Katz Agency, NY, r sls stf
George A. Nickson	KBIF, Fresno, mgr	KAVR, Apple Valley, Calif, comml mgr
J. Daniel O'Connell	Albany Garage, adv & sls prom mgr	WPTR, Albany, dir of prom
Ted O'Connell	WBBM-TV, Chi, acct exec	CBS TV Spot Sls, NY, acct exec
G. C. Packard	Raymor, Chi, vp & gen mgr of Chi office	KICA, Clovis, N.M., pres & gen mgr
Don Park	KIEV, Glendale, Calif, acct exec	KNXT, LA, acct exec
Richard A. R. Pinkham	NBC, vp in chg partic progs	Same, vp in chg of tv net progs
Martin Pollins	World B'casting, acct exec	WOR-TV, NY, acct exec
Ralph C. Powell		Storer B'casting, Miami, dir of trade rel
Earl Rettig	NBC, vp in chg of prod & bus affairs	Same, vp in chg of tv net services
Duncan Ross	KFEL, Denver, prog mgr	Same, acct exec
William V. Sargent	NBC, mgr of bus affairs, tv net	Same, dir of tv net bus affairs
Tucker Scott	John Blair, NY, sls dev mgr	Same, acct exec
Selig J. Seligman	ABC, LA, bus coordinator & asst to vp of western div	KABC, LA, acting mgr
I. E. Showerman	tv spot sls, st equip, tv film sls	WISN, Mil, mgr
Stan Simpson	KVVG TV, Tulare, Calif, mgr	KONG, Visalia, gen mgr
Seth P. Smith	KOCO, Salem, Or, comml mgr	KSLM, Salem, Or, acct exec & sports dir
Don Staley	Weed, SF	Same, West Coast oper mgr
F. R. Thibodeau	Le Nouvelliste, Trois Rivieres, Canada, natl adv mgr	Canadian Assoc of R-Tv B'casters, sls staf
John Charles Thomas		KAVR, Apple Valley, Calif., exec vp & dir
Lamont L. Thompson	CBS TV Spot Sls, Chi, acct exec	Same, NY, acct exec
William L. Thompson	MBS, NY, acct exec	NBC, Central Div, r acct exec
Harry E. Travis	WNEM-TV, Bay City, Mich, asst gen mgr	KOTV, Tulsa, sls stf
Douglas C. Trowell	CFPL, London, Canada, sls & prom mgr	Same, gen mgr
Ken Vandever	KFMJ, Tulsa, acct exec	Same, asst mgr
Fred E. Walker	WTTM, Trenton, dir of pub affairs	WPTZ, Phila, publ dir
Herbert Watson	Avery-Knodel, NY, acct exec	NBC Spot Sls, NY, r acct exec
Jack Weatherwax	CJKL, Kirkland Lake, Can, comml mgr	CHEX, Peterborough, Ont, mgr
L. S. Weitzman	WABC, NY, adv & prom	ABC, NY, mgr of audience prom
Dale Weldon	KCOK, Tulare, Calif, acct exec	KONG, Visalia, acct exec
Mort Werner	Blaine-Thompson, NY, publ dept	ABC Film, NY, asst to adv & prom dir
Henry S. White	Biow-Beirn-Toigo, NY, r-tv dept mgr	Screen Gems, NY, dir of adv & prom
Bob Whitely	KPOJ, Portland, Or, prom dir	KOIN, Portland, Or, natl adv dept
W. Clifford Wingrove	CFPL, London, Canada, asst mgr	Same, tv sls & prom mgr
Philip J. Wood	Stewart-Warner Elec, distr sls mgr	Zenith Radio, Chi, asst to vp in chg of r-tv sls
Robert D. Wood	CBS TV Spot Sls, NY, acct exec	KNXT, CPTVN, LA sls mgr
Bernard Zeidman	MBS, NY, comml opers dept	Same, supvr of sls inform

4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
P. Ballantine & Sons, Newark	Beer	William Esty, NY
A. Brioshci, Fairlawn, NJ	Brisochi Anti-Acid	David J. Mahoney, NY
Colver, Ardmore, Okla	Dairy	Lowe Runkle, Okla City
D. L. Clark, Pittsburgh	Clark Bar, Coconut Bar & Zag Nut Bar	SSC&B, NY
Hudnut Sales, NY	DuBarry Beauty Preparations	Al Paul Lefton, NY
Harriet Hubbard Ayer, Milkmaid Div, NY	Cosmetics	Lester Harrison, NY
Minute Maid, Auburndale, Fla	Orange Juice concentrate	J. R. Pershall, Chi
Minute Maid, Snow Crop Div, NY	Frozen Foods	Ted Bates, NY
General Mills, Larro Feed Div, Minn	Flour	Klau-Van Pietersom-Dunlap, Mil
A. Getleman Brewing, Milwaukee	Beer	Hoffman & York, Milw
Goebel Brewing, Det	Beer	Campbell-Ewald, Det
Omar, Omaha	Bakery	Bozell & Jacobs, Omaha
Ringling Bros & Barnum & Bailey Circus		Monroe Greenthal, NY
S. B. Thomas, LIC	Bread & Muffins	David J. Mahoney, NY
Utica Brewing Co	Fort Schuyler Beer & Ale	Barlow Adv, Syracuse
WBFC, Fremont, Mich.	radio station	Hil F. Best, Det
WBRN, Big Rapids, Mich	radio station	Hil F. Best, Det
WCEN, Mt. Pleasant, Mich	radio station	Hil F. Best, Det
Wine Advisory Board	[illegible]	Roy S. Durstine, SF & NY

5. New Firms, New Offices, Changes of Address

Allstate Adv moves to 3607 Yoakum, Houston, Texas

Broadcast Time sales opens offices in NY, 527 Fifth Ave, OXford 7-1696; Chi, 39 E. La Salle St., STate 2-1405

Cascade Pictures of Calif moves to 1027 North Seward, Hollywood 38, HO 2-6481

Dine & Kalmus Public Relations, moves to larger quarters, 3 0 Park Ave, NY 22, PLaza 3-1370

Benjamin Katz Agency moves to larger quarters, 1820 Spruce St., Phila

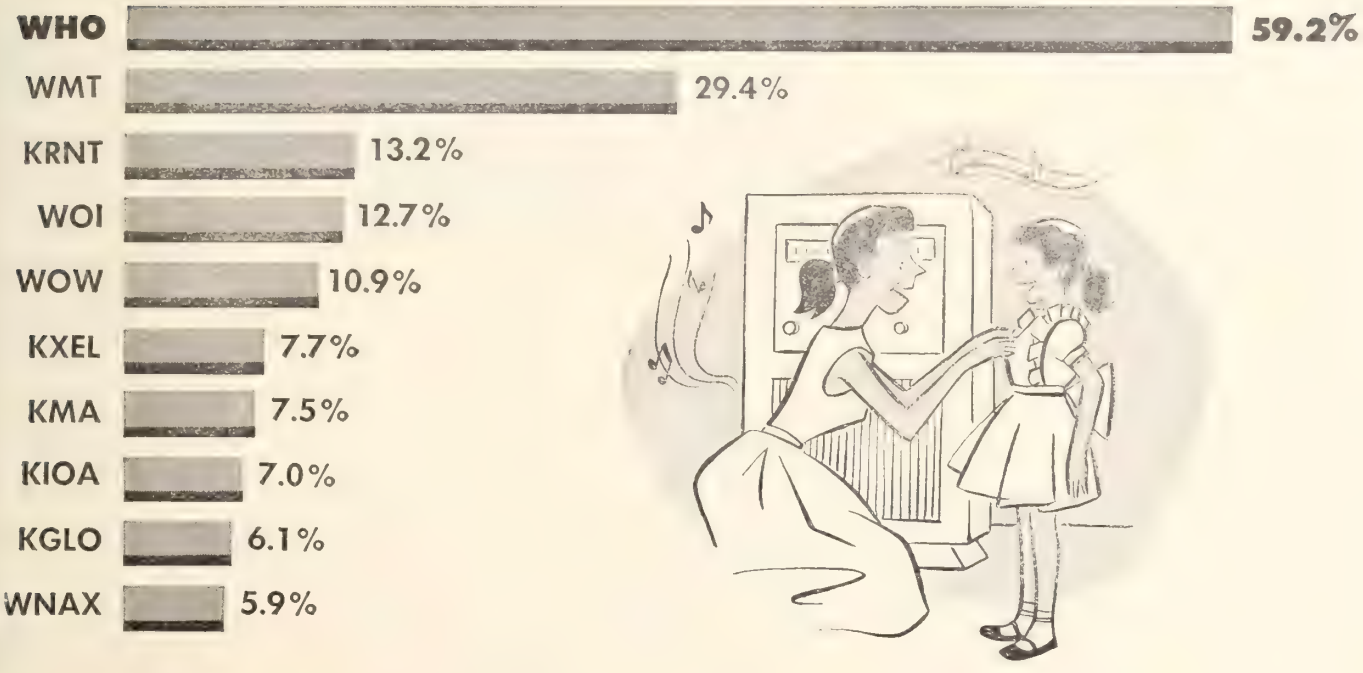
Paul-Taylor-Phelan Ltd becomes Paul-Phelan Adv (380 Victoria St., Toronto, Canada)

Geoffrey Wade Adv, Hollywood, became separate corp, Wade Adv, on Feb 1, 1955

E. Taylor Wertheim Adv moves to 347 Madison Ave, MUrray Hill 4-7545

Dan White & Assoc changes name to White & Shuford Adv, El Paso Nat'l Bank Bldg, El Paso, Texas

WHO IS IOWA'S FAVORITE RADIO STATION FOR DAYTIME LISTENING!



The chart is lifted intact from Dr. Forest L. Whan's *1954 Iowa Radio-Television Audience Survey* — the seventeenth annual edition of the Survey which has become recognized everywhere as the *No. 1 authority* on the broadcast audience in Iowa.

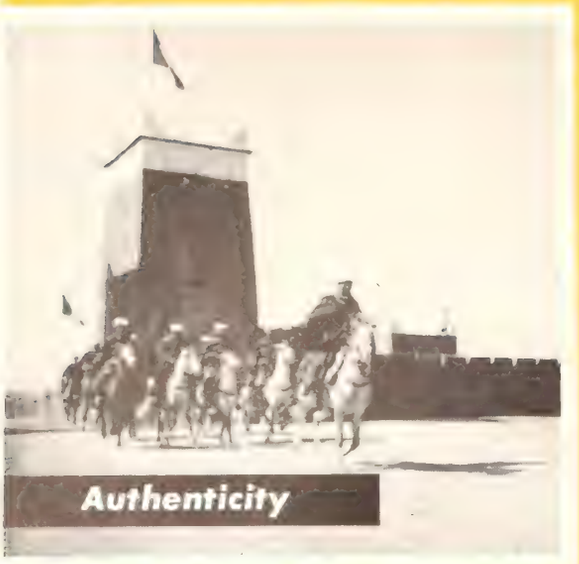
Iowa radio listeners' continuing, *overwhelming* preference for WHO is far from a lucky accident. It's the result of *unprecedented investments* in broadcast facilities — in programs and programming — in Public Service and in audience promotion.

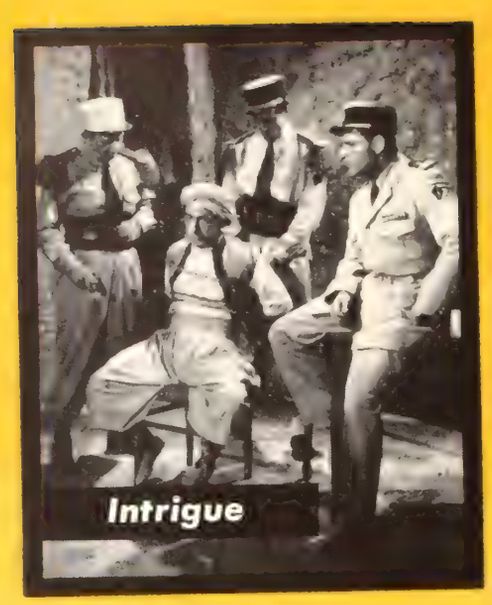
Whether or not your advertising needs suggest your use of WHO (or WHO-TV), *if you're advertising in Iowa, you should by all means study the 1954 I.R.T.A. Survey.* Write direct for a copy, or ask Free & Peters.



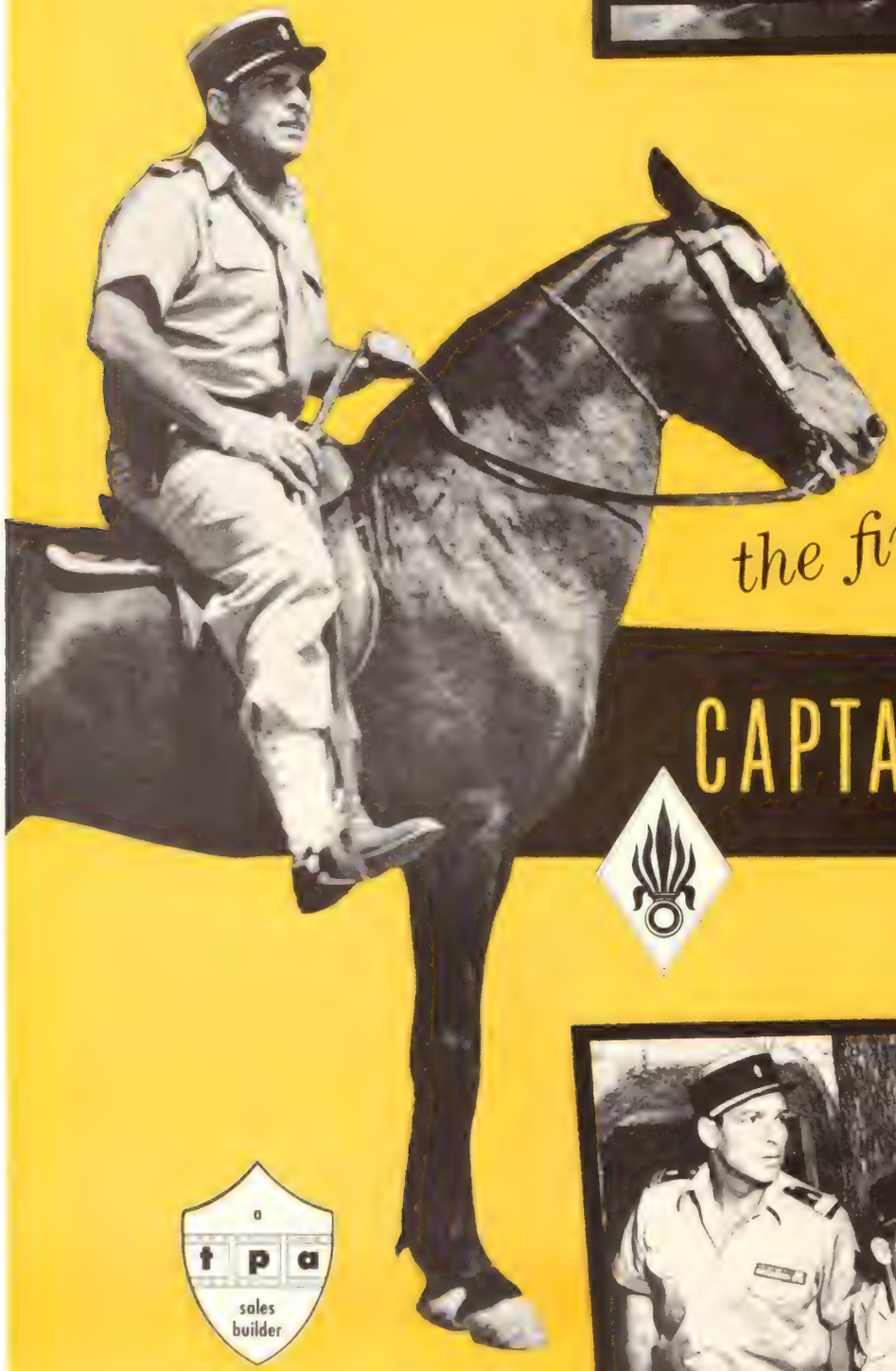
FREE & PETERS, INC., National Representatives

BUY ALL of IOWA—
***Plus* "Iowa Plus"—with**
WHO
Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager









the first show of

the first sales plan of

CAPTAIN GALLANT of

starring Buster Crabb

a tpa sales builder





FLASH!
SOLD IN 60 MARKETS
TO R. J. REINZ VIA MAXON

CHOICE MARKETS STILL AVAILABLE

d in all television

d in all advertising

REIGN LEGION

Cullen "Cuffy" Crabbe

By Allah! This program has everything!

The French Foreign Legion! The intriguing and mysterious desert. Native peoples and animals and customs. Unprecedented government cooperation for highest authenticity.

Add a name star like Buster Crabbe . . . and his son "Cuffy", in a role children of all ages will envy . . . and scripts that weave them all into top TV viewing—and you get a glimmer of the tremendous appeal of this program.

(2d) A complete, integrated sales plan!

Included in the package is a built-in merchandising program featuring 36,000 *free premiums* for every market ordered: trading cards . . . autographed photos of Buster and Cuffy . . . comic books . . . membership cards and certificates. Plus free posters and special commercials, also free.

It's all absolutely free—and trouble free, when you buy the show.

"Captain Gallant" is a show whose performance in the living room and at the cash register will delight every sponsor. For full details and availabilities, call, write or wire—fast!

Television Programs of America, Inc.

477 MADISON AVENUE, N. Y. C. • PLAZA 5-2101

All afternoon long, the highest ratings for programs available to local and national spot advertisers in Philadelphia are on WPEN.

Here is how the seven PULSE* stations rank from noon to 6:00 PM. Unavailable network programs are so indicated, and local programs are compared for each quarter hour.

For full minute participations, you can pick your spots on . . . . . .

	NETWORK A	NETWORK B	NETWORK C	NETWORK D	INDEPENDENT E	INDEPENDENT F	WPEN
12:00	3	NET	4	NET	5	2	1
12:15	2	NET	5	4	6	3	1
12:30	2	NET	3	3	5	4	1
12:45	2	NET	3	4	6	5	1
1:00	2	NET	NET	4	5	3	1
1:15	2	NET	4	4	5	3	1
1:30	2	NET	5	4	6	3	1
1:45	2	NET	4	4	5	3	1
2:00	2	NET	5	4	6	3	1
2:15	2	NET	4	4	5	3	1
2:30	2	NET	5	4	6	3	1
2:45	2	NET	5	4	6	3	1
3:00	3	1	5	6	7	4	2
3:15	NET	NET	3	4	5	2	1
3:30	NET	NET	4	3	5	2	1
3:45	NET	2	4	5	6	3	1
4:00	NET	2	4	4	5	3	1
4:15	NET	2	5	3	6	4	1
4:30	NET	2	5	4	6	3	1
4:45	NET	2	4	5	6	3	1
5:00	NET	NET	3	4	5	2	1
5:15	NET	NET	2	3	4	2	1
5:30	3	2	6	4	7	5	1
5:45	3	1	5	5	6	4	2

950 on the dial

WPEN *The Station of Personalities*

* Pulse, November-December and Current in and Out-of-Home.

REPRESENTED NATIONALLY BY GILL-PERNA, INC.
New York • Chicago • San Francisco • Los Angeles

SPONSOR BACKSTAGE



by Joe Csida

Networks come of age in program maturity

Perhaps never before in the history of sound or sight-sound broadcasting have the men who are running the major networks indicated so complete, practical and aggressive an awareness of their responsibilities to do more than entertain via programing as is being demonstrated today. Attention was called to this again recently when NBC president Pat Weaver issued another of his memorable memos to all the web's producers. Pat stressed anew that it was the job of each and every producer to see that as much enlightenment, education and cultural content be incorporated into as many shows as possible. He cited numerous examples of how this has already been accomplished and insisted that a continuing and accelerated effort be made in this direction.

At CBS I am particularly and increasingly impressed with the almost incredibly effective manner in which nationally and internationally important news and historical developments are presented and coordinated into crystal-clear perspective. This is done not only within the framework of a single program or series of programs, but as between seemingly unrelated programs. All the way from *You Are There*, on which Walter Cronkhite and other CBS news staffers magnificently clarify significant events of the past, through the newscasts of current affairs by Doug Edwards, Ron Cochran and their fellow newsmen, through special shows, notably those developed by Ed Murrow and Fred Friendly, CBS achieves a near-miraculous continuity. In the past several weeks, for example, CBS presented a special show on "The Fall of Malenkov," and Murrow came in with a revealing and incisive interview with India's Prime Minister Nehru, which shed light on current news developments unmatched by anything I've read or seen in any other medium. I truly believe that the networks in both radio and tv are programing with a sense of maturity and responsibility which surpasses anything previously known, and I think it's high time they got a little credit for it.

* * *

Artful is the word for the way Jackie Gleason is carrying off the reducing program we wrote of a few issues ago. In the three weeks he's been running the stunt he's dropped

(*Please turn to page* 102)



WATE IS NOW **100,000** WATTS • FULL POWER!



All Eyes Are On Knoxville

POWER MARKET OF THE SOUTH

Land of TVA power and Atomic Energy power, Knoxville is fast becoming most famous for the tremendous *buying power* of her people.

Look at the figures: nationally, Knoxville is one of our 60 largest markets . . . and is growing rapidly. Within the State of Tennessee and the area, Knoxville ranks first, percentage-wise in: (1) number of married couples living in their own household, (2) largest number of persons per household, (3) lowest median age of population, (4) largest number of industrially employed.

Blanketing this 42-county Knoxville Market is WATE-TV, only VHF station in the area. It's the eyes and ears of sales-minded advertisers who keep consumer buying at record highs. There could be new opportunity here for you. Let us tell you the full story—today!

KNOXVILLE

CHANNEL 6

WATE TV

100,000 WATTS

POWER MARKET OF THE SOUTH

AFFILIATED WITH **NBC** AND **ABC** • NETWORK COLOR

REPRESENTED NATIONALLY BY: **AVERY-KNODEL, INC.**



ADOLPH TOIGO, president of Lennen & Newell, followed older cousin John to Chicago from coal mines of hometown Benld, Ill., got first agency job where John worked. A researcher by background Adolph has been in tv "from the time when $500 a week could put a client into the new medium." Today his agency has 57% of billings in radio and television

THE TWO TOIGOS

Cousins, ex-coal miners, they rose simultaneously to key posts at competing agencies: Lennen & Newell, Biow-Beirn-Toigo

by Evelyn Konrad

If a soap opera told about two boys from an immigrant Italian family who leave a small coal-mining town in the Middle West to eventually become key executives in major Madison Avenue agencies, its writer would have some respect for the laws of chance. He wouldn't have them both rise to their posts simultaneously. But in reality, cousins John and Adolph Toigo, both from Benld, Ill., both of whom worked in the coal mines as teenagers, took on new posts of prominence in competing agencies only one month apart.

John Toigo was named executive vice president and a partner in Biow-Beirn-Toigo last November. Adalph Toigo became president of Lennen & Newell one month later after the death of H. W. Newell.

Both agencies have major stakes in radio and tv advertising; both have over half their billings in air media. It is because of the importance of the two agencies in air advertising that SPONSOR presents this two-part closeup on the two Toigos.

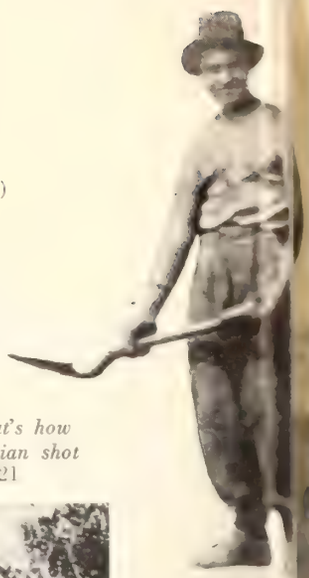
There are, in fact, six members of the Toigo-Rigotti family who are in or of the advertising business. Says John Toigo:

"When my family heard that I was making $40 a week in advertising back in the Twenties, there was a mass exodus from Benld and four younger cousins followed me to Chicago."



JOHN TOIGO, executive v.p. of Biow-Beirn-Toigo, is the man who changed Pepsi-Cola's famous jingle campaigning so as to focus on modern young housewives. Old approach had sought mass listenership, readership rather than focussing on market which to John Toigo is ultimate objective. Biow-Beirn-Toigo, like L&N, is in top 20 air agencies, with 69% billings on air

HE'S FROM THE SOIL, *says Milton Biow about John Toigo.*
(Below pictures of young John; next issue, pictures of young Adolph)



"At the Indian Dunes
trying to be an author," that's how John Toigo captions Bohemian shot of himself taken back in 1921



Turning point:
If John hadn't '
into a fight wi
freight car" in
he might be a n
or physics prof

John, as freshman below,
was first from Benld to go to college. Few years later, Adolph followed him to Chicago University





Both Toigos
worked in coal mines as boys to pay way through school. John (above) at 18, takes lunch break

It's no exaggeration to say that the Toigo saga sets some precedents for Madison Avenue. For one thing, the two cousins are in policy-making posts at two competing top agencies—comparable to having another Fairless heading up Republic Steel. Not only are Biow-Beirn-Toigo and Lennen & Newell competitive because both are major advertising agencies, but the two service directly competitive accounts. Most prominent among heavy air spenders: Biow-Beirn-Toigo's Philip Morris and Lennen & Newell's Old Gold. Both agencies also have big air-spending beer accounts: Biow-Beirn-Toigo's Jacob Ruppert breweries and Lennen & Newell's Jos. Schlitz Brewing Co.

There are other points of similarity between the agencies.

Both rank among top 20 radio-tv agencies (SPONSOR 13 December 1954): Biow-Beirn-Toigo billed at the rate of $48 million in 1954, with 69% of total billings in the air media—$27.8 million in tv, $5.6 million in radio. Lennen & Newell had $35 million in overall 1954 billings, 57% of total in air media: its 1954 tv billings were $16 million, radio billings, $4 million.

Both agencies showed substantial increases in air billings during 1954. In the case of Biow-Beirn-Toigo, the 7% increase in radio-tv billings reflected heavy spending by Bulova Watch Co., Phillip Morris, American Home Products' Whitehall Division and P&G. Lennen & Newell's 1954 air billings were fattened by $2 million additional tv spendings by Colgate, Schlitz and Emerson Drug.

However, the years when John and Adolph rose were years with their share of troubles for the two agencies. Both Biow and Lennen & Newell lost accounts. In both instances, 1955 air billings may be affected. Biow-Beirn-Toigo's biggest loss, the Bulova Watch Co., which accounted for some $5 million in air media, was offset somewhat by acquisition of the lighter spending Benrus Watch Co. Lennen & Newell also recently resigned a heavy air media account, Lehn & Fink, sponsors of *The Ray Bolger Show*, ABC TV, and advertisers to the tune of some $3 million. Thus both Toigos face chal-



John Toigo
has complete workshop at home, does shelfing and fancier woodwork for his Sayeville home on weekends and in spare time

l Marian Wilson Toigo
oned in California in 1923, now live in
nd home, have two grown sons, a daughter



John's the creative man: Adolph rose through research

JOHN: *He got into advertising partly because "I thought I could write," partly because he was offered an agency job (no pay). Since then he's been creative head in a Chicago agency, then filling station owner in Dalton back in 1931, copywriter at McCann-Erickson, v.p. at D'Arcy, and since November 1954, executive v.p. at Biow-Beirn-Toigo. Throughout his advertising career, he's thought it important for key agency personnel to stay in touch with consumers, retailers, producers to give each campaign focus. He sums up advertising this way: "Sales are motivated by ideas. And, a good advertising idea must have distillation, focus—and no foolishness."*

ADOLPH: *At 16 he graduated from mule driver in the coal mines to full-fledged miner; moved on to Chicago at 20. A former college football star, he occasionally sprinkles his conversation with sport terms. After a short stint at John H. Dunham, where John worked, Adolph became co-owner of the Dalton filling station. In 1932 he joined Benton & Bowles, where he stayed for five years heading research. At Geyer, Newell & Ganger from 1937 to 1942, he got into planning, subsequently joined Wm. Esty Co. as v.p. of analysis and plants. Adolph came to Lennen & Newell in 1952, became president in December 1954 upon death of H. W. Newell.*

lenges as their respective agencies seek to recoup; Biow's is the greater problem with total billings loss at an estimated $18 million. (L&N has just picked up the $4 million American Airlines account.)

Tackling problems is no novelty for either of the two Toigos.

John Toigo came into the Biow Co. back in 1951, to head up creative activity. He took on trouble air account, Pepsi-Cola, to show how his theories work in practice. Within a year, he'd put the soft drink back into the rink, and it's been chalking up sales increases ever since. He's the man who modernized Pepsi's famous jingle.

John Toigo is currently working on another problem sponsor, Philip Morris. This cigarette account has suffered sales setbacks despite the fact that it sponsors the high-rated *Lucy*.

Adolph Toigo had been at two agencies in a planning capacity before coming into Lennen & Newell in 1952 as executive v.p. and general manager. A researcher by background, Adolph considers himself among the "most tv-minded of research men." It's not strange, therefore, that some Lennen & Newell accounts have 70% of their total advertising budget in tv.

"If you want to see the trend in media emphasis," he told SPONSOR,

(*Please turn to page* 117)



Adolph Toigo (far left) discusses campaign plans for each account with top management personnel. Gathered in his office (left to right above) are Walter Swertfager, senior vice president and account supervisor; Jack Spires, treasurer; Tom Butcher, executive vice president. As Toigo puts it, "We cross-rough at the top and within departments on all plans. Quarterback of each account is the management account supervisor and his own account team."



Overloaded: Merchandising men at many radio stations say they often find themselves in predicament illustrated above. Reason: agencies, clients often step up their demands for such merchandising aids as mailings, store checks, on-the-air plugs, displays, car cards in return for radio schedule

Radio merchandising: do you a

by Charles Sinclair

Merchandising by radio stations continues to be an industry battleground:

• *Sellers*: The majority of stations and reps today voice a common gripe: Advertisers, they say, are demanding too much in the way of "extra" merchandising frills, often using spot radio contracts as a club.

• *Buyers*: A growing number of agencies and clients admit stations have been pushed by competitive pressures into making merchandising promises that are often more than can be reasonably fulfilled. But, buyers add, agencies can't be blamed for wanting what they've been promised.

• *In general*: The merchandising problem is widespread. A recent K&E study, reported on these pages, shows that more than six out of every 10 U.S. radio stations offer some form of merchandising aids today. All must decide how much to give whom.

The trend toward more merchandising by radio stations grows out of the medium's general sales problems. While agencies have been turning with increasing interest to radio, client fervor lags behind with continuing dealer tv enthusiasm a big factor. Merchandising is used to bridge the gap. Agencies sell it to clients as a plus. Many stations add it because they find it difficult to stick to their guns and sell radio on straight advertising values. Perhaps the ultimate solution, it's generally agreed, will come when clients are again fully sold on radio's more traditional media values.

The nearest thing to a signpost pointing the way out of the tangle of claims and counter-claims in the radio field is the 4 A's code of agency-broadcaster practices. It states that agencies "may accept" merchandising by radio stations, but shouldn't ask for services "in excess" of what's considered "proper."

But the 4 A's code, so far, isn't solving the main hassles between buy-

K&E SURVEY OF MERCHANDISING BY RADIO STATIONS SHOWS MOST DO SOME MERCHANDISING

	PER CENT OF RESPONDING STATIONS THAT OFFER SOME SERVICES (1,637)	PER CENT OF STATIONS OFFERING SERVICE FOR WHICH A MINIMUM PURCHASE OF AIR TIME IS REQUIRED	PER CENT OF STATIONS OFFERING SERVICE FOR WHICH BOTH NETWORK AND LOCAL ADVERTISERS ARE ELIGIBLE	PER CENT OF STATIONS OFFERING SERVICE THAT CHARGE THE ADVERTISER FOR THIS SERVICE
Trade calls				
SOLICIT AND/OR PLACE DISPLAYS	44%	78%	9%	93%
STORE CHECKS	81	40	74	9
SOLICIT TIE-IN ADVERTISING	82	36	76	6
Trade mailings				
LETTER	87	51	75	21
POST CARD	74	53	73	23
BROADSIDE	32	51	74	33
MERCHANDISING BULLETIN	38	51	79	22
Advertising support				
NEWSPAPER TUNE-IN ADS	75	54	74	17
LOBBY WINDOWS	41	44	72	8
BILLBOARDS	13	54	68	25
CAR CARDS	21	54	65	20
STORE DISPLAYS	59	52	70	15
On-the-air support				
GIVE-AWAY PRIZES	62	40	74	8
PRODUCT MENTIONS	62	37	75	4
TUNE-IN ANNOUNCEMENTS	94	35	79	3
CLIENT PARTICIPATION IN SPECIAL PROGRAM	56	27	72	12
Other support				
AID CLIENT REPRESENTATIVE IN PRODUCT DISTRIBUTION	81	28	74	3
MERCHANDISING PLAN OFFERING PREFERRED DISPLAYS	26	50	67	5

SOURCE: K&E Survey fall 1954. Breakdown above covers stations who said they do merchandising.

much?

Buyers and sellers are disturbed because stations are squeezed so much promises often can't be kept

ers and sellers in defining what the "proper" amount of merchandising really should be.

SPONSOR interviewed a large number of agencymen, stations and reps in order to reflect the various views held in the multi-faceted merchandising problem. Here, in more detail, is what SPONSOR found:

The seller's viewpoint: A typical rep opinion of the merchandising muddle was offered by a veteran sales executive of one of the network-owned station rep firms, who said:

"Radio merchandising requests today have gone too far for the 4 A's code to solve things. Whenever a major agency buys spot radio today, they almost immediately put the heat on us for 'extra' merchandising."

Among station men, the griping is just as pointed. Said the assistant general manager of a leading radio-tv outlet in Wisconsin:

"We feel that in many instances demands for merchandising far exceed a reasonable request on the part of the agency."

Many stations—as much as one out of every four, according to K&E—try to protect themselves by setting up minimum expenditures in return for merchandising support, or else will ask clients to pay extra for merchandising. But this doesn't rid the problem.

The station manager of a big Pennsylvania outlet, hopping mad, cited to SPONSOR a portion of the recent "Radio-Tv Buying Guide" prepared by N. W. Ayer for use by the 300 franchised bottlers of Hires Root Beer. He was particularly enraged by the guide's answer to a headline reading *Should Merchandising Be Considered?* The answer:

(Please turn to page 113)

For suggested solutions to the merchandising problem see page 116

ESSO's tips on tv news

One of nation's largest news sponsors, Esso has carefully worked out techniques for getting most from news. Its best advice: Cover the local scene

Esso Standard Oil Co. is probably the nation's largest user of spot television news programs. Certainly it's one of the most experienced. Esso was experimenting with televised news programs 15 years ago, before commercial television was even authorized.

Before today ends, Esso will have sponsored 22 tv-newscasts of *Your Esso Reporter* (ranging from five to 15 minutes) over 22 stations, plus weather reports on two other stations. This month Esso's televised news will reach a cumulative audience of about 5,933,000 families. To reach these millions via video, Esso will spend a SPONSOR-estimated $1.25 million this year—but break that down, and you come to a cost-per-1,000 of under $5 per news program.

The *Reporter*, in its present format, was first aired over five stations on 3 March 1952. (How Esso picks its tv markets and stations for the *Reporter* will be described later in this story.)

Because Esso's experience with television news could provide a guide to other sponsors interested in this type of program, SPONSOR visited Esso's agency, Marschalk & Pratt Division of McCann-Erickson, to find out what Esso has learned about television news.

(The program's 4-week cumulative rating is 53.4. In a four week period the average home sees 4.6 episodes.)

At the agency, Curt A. Peterson—who has handled Esso's air advertising since 1935—is vice president and radio-television director. Credit for Esso's commercials, says Peterson, goes to Gordon Page, radio-tv copy chief—"A really creative man," says Peterson. Recommendations as to which markets and stations Esso should use, plus other marketing and audience statistics, are the responsibility of Eugene J. Cogan, M&P media director.

Esso is unique among spot advertisers because of the close liaison maintained between client and each of the stations by Marschalk & Pratt.

Before a newly signed tv station airs its first Esso newscast, Curt Peterson and Tom Brown, who is the official liaison between the stations and the agency, visit the new outlet. Usually they hold a conference with the station manager, commercial manager, program director, news director and, of course, the men who will have charge of *Your Esso Reporter* at the particular station.

At the start of the conference, Peter-

Reporter at work: *John Wingate (l.), "Reporter" at WRCA-TV, New York, checks with writer Ed Gough on local news story*

Filmed commercials *usually are used. With spot [illegible] can promote anti-freeze in Boston and oil products in [illegible]*





son pulls from his briefcase a 25-page spiral-bound book. Although mimeographed, the book has glossy pictures and other illustrative material tipped in. The book contains instructions and suggestions for presentation of the *Reporter* and it resembles the book Marschalk & Pratt gives to radio stations which air the radio editions of *Your Esso Reporter* (see "Esso: 19 years of radio news," SPONSOR, 7 February 1955, page 34).

The first thing Peterson does is to read the entrie book to the conferees, word for word. When he's finished reading it, he asks if there are any questions. One day a station manager produced two sheets of paper on which were typewritten questions. "I *was* going to ask all these questions," the manager said. "But you've just answered them."

The book covers the basic elements of an *Esso Reporter* telecast such as format and the question of editorializing. But it also includes smaller points that possibly a station, however well intentioned, might overlook if it wern't specifically spelled out. For instance, Esso makes it quite plain that

(*Please turn to page* 109)

8 TIPS ON HOW TO PRESENT TV NEWS

1 Most basic element is pictures. Stations outside New York face problem of 24-hour-old film, but Esso says use it anyway with latest news available read over film by "Reporter." Some 15-minute programs contain 10 film stories

2 Stress local community news, says Esso. Identification with local areas is one reason firm uses spot. Company likes motion picture footage of major local happenings, tends to frown upon use of still pictures to exclusion of film

3 When pictures by themselves tell a story, Esso suggests that "Reporter" keep his mouth shut. Firm says to avoid use of terms like "This is a picture of," which serve to accentuate any miscueing if the picture is late in coming up

4 Whether or not "Esso Reporter" himself at a station was newsman or not before being selected for program is not important. What Esso seeks are "Reporters" with experience, authority for conviction—but relaxed, easy-going

5 To establish family relationship between "Esso Reporter" programs in each city, Esso supplies identical identification signs for desk and special Esso calendars for background. Esso even tells what color to paint the backdrops

6 Report hard news only, Esso tells stations. Firm points out that while sponsor and station both know Esso has nothing to do with news selection or editing, tv audience doesn't. It insists stations refrain from any editorializing

7 The best show, Esso points out, is the one with the latest news. It recommends that programs be kept as flexible as possible to allow inclusion of late-breaking news flashes or arrival of good film footage. Plan well-rounded show

8 Musical background to news film must be chosen with care. To help stations, Esso supplies them with list of music which goes well with different types of stories. Esso would rather have no music at all than the wrong music

o Europe, *Near East, by Brandon Chase, WDSU-TV, New s, "Reporter," is one way in which station promotes show*



There's different "Reporter" on each Esso station, but identical formats, sets, maintain uniformity

Before newly-signed station carries first Reporter show, Burt Peterson, Marschalk & Pratt v.p., conducts workshop session with staff then outlines program format



1. 2. 3. 4.

1. *Harry Gianaris, WCSC, Charleston*
2. *Don Richards, WTOP-TV, Washington*
3. *Doug Mayes, WBTV, Charlotte*
4. *Taylor Grant, WPTZ, Philadelphia*

FIRST | *Initial consumer product, napkin, was built by radio*

NEW | *Satin Finish napkin pushed on air to give whole line quality aura*

PROFIT | *To potential lies in new toilet tissue, towels. Napkins paved way*



How spot made Hudson No. 1 napkin

Paper firm puts record $1,400,000 into air media to protect 40% market share and launch new line of consumer products

In less than a decade extensive use of radio and tv have built the Hudson Paper Corp. of New York into the giant of the paper napkin business. Since 1946, the company's share of the market has quadrupled, now stands at about 40%.

So firm a foothold has been obtained in the consumer field via its napkins, that Hudson has launched an entire line of paper items, beginning with its major new entry, Satin Finish Napkins. Now being extensively tested in New York, Satin Finish will soon be heavily promoted in other markets.

Optimistic previews of future growth have prompted a $15,000,000 investment in Florida plant facilities aimed at ultimate national distribution and doubled capacity. Last year, SPONSOR estimates, Hudson did about $15,000,000 in napkins alone.

case history

The company gives radio and tv much of the credit, points to the 80% recall of its famous jingle uncovered by a recent consumer survey it conducted as evidence of effectiveness. "We regard radio and tv as the essential tools for building brand awareness and usage, for winning a large share of sales," states ad manager M. S. Lewis.

Of this fiscal year's estimated $1,400,000 air budget, about 70% is allocated for tv, 30% for radio. Next year

the tv budget alone may exceed $1,000,000, as a market-by-market ad intensification develops.

All of this money is earmarked for spot. Though Hudson has used network tv—in 1950-51, CBS *Bride and Groom* was its vehicle—since 1952 it has preferred spot for the following reasons:

1. Hudson's distribution covers more than half the United States. Its Western line runs south from the Minnesota-Canada border to the Gulf. Spot broadcasting is the most feasible way of covering this huge, but non-national territory, the company feels.

2. Spot radio-tv deliver lowest cost-per-1,000 of all media, Hudson has found. Through an announcement schedule it is possible to achieve total market coverage more efficiently and effectively than in any other way, says Lewis.

Hudson concentrates on major urban markets, utilizes 35 tv stations in 34 metropolitan markets, 24 radio stations in 22 markets.



Ad manager M. S. Lewis *seeks total coverage, regards spot radio and tv as best for reaching maximum audience at lowest cost-per-*1,000

Air approach: Tv is the basic medium, supported heavily by radio. Newspapers are bought mainly for special promotions.

Tv offers the company the following aside from broad coverage:

1. Package identification. This is of paramount importance, according to Lewis, for the consumer still does not look for specific brands of napkins by and large. Tv drives home the package image, which, it is hoped, will remain with the viewer as a subconscious memory that is awakened when she sees the package in the store.

2. Demonstration of the product in use at a well set table.

In a redesign, which has recently been completed, an important consideration was the appearance of the package before the television camera. (See "Should you redesign your package for color tv?" SPONSOR, 21 February, 1955.)

On both radio and tv, the short 10- and 20-second announcements have been the most important. Reason is the simplicity of the commercial message for the standard napkin, which simply stressed quality and economy. The company felt it would be wasteful, and possibly harmful, to overload the listener with repetitious verbiage.

With the introduction of the Satin Finish Napkin and the paper goods line, the copy story has grown, and along with it a tendency to use a longer time period. In the future, there may be more one-minute announcements, an increase in participations.

(*Please turn to page* 104)

How to make paper napkin socially acceptable is basic Hudson problem. Commercials highlight pattern and appearance of Satin Finish, suggest use propriety through attractive settings. Company likes film because napkins show up well. Listening to recording during filming are Sanford Levy of Biow, Jim Rose of Vidicam, and Mavis Mims, Charles Boland, Jessica Maxwell, Richard Holland. Below left, Boland and Rose are checking two product boxes. Film closeup of napkin also used during live commercials on "Tonight"







Blow-by-blow story of a television test



Burnham & Morrill switches commercial strategy, will emphasize selling via housewife testimonials to sharpen test campaign's impact

3RD WEEK OF B&M 26-WEEK TV TEST

This is the week-by-week inside report of what happens to a previously unadvertised product in a weak market when only one medium is used to stimulate sales

Problem: *A jobber reports Puritan, rival brand of oven-baked beans, is selling almost as well as B&M. One reason: tv campaign for B&M may be tending to put over idea of oven-baked beans in general rather than B&M specifically. Puritan bean pot bears close resemblance to B&M package, making consumer confusion a big danger.*

Results: *Said one woman at checkout counter of Red Owl, big chain in area: "I just got a tv set this week and this is the first product I've ever bought because of television."*

Commercials: *Veteran personality, Capt. Hal, will do most commercials in testimonial style. Station staff is gathering quotes.*

Liaison: *WBAY-TV is flying tapes of tv commercials to B&M in Portland, Maine, to keep ad manager on top of selling approach.*

For the first time in television and trade paper history, SPONSOR *is able to report the results of a tv test campaign as they happen.* SPONSOR *recently revealed that the Burnham & Morrill Co. had just launched a campaign using tv* only *in a market where it had never advertised before and where sales of its oven-baked beans and brown bread products were low. The campaign was undertaken to see what tv could do for these Yankee favorites in a region where they had never achieved high popularity.*

This is SPONSOR*'s second major series on media. The first was* SPONSOR*'s two-year All-Media Evaluation Study (recently published in book form). The All-Media Study explored the role of each major advertising medium, urged advertisers to test media. The present B&M campaign is one case of an advertiser turning to a media test in the effort to solve a marketing problem.*

* * *

"You're selling the competitor's beans as well as your own." That's the way one jobber in Green Bay, Wis., summed up his initial reactions to the Burnham & Morrill Co. test campaign after the first three weeks of television. He reported sales of B&M beans had jumped, but that rival Puritan beans were moving faster as well. One reason: the Puritan bean pot resembles the B&M packaging, making consumer confusion a definite danger.

Though the one broker's observations were far from conclusive, they were among the factors cueing a switch in B&M commercial strategy.

Initially commercials were rotated among six personalities at WBAY-TV, Green Bay. Each sold in his own style. Now one of the station's personalities has been chosen to do most of the selling—and he'll use a testimonial approach designed to hammer home identification of B&M as *the* oven-baked beans. The personality's name: Capt. Hal O'Halloran.

B&M and its agency, BBDO, Boston, gave WBAY-TV free rein in the sales approach, although maintaining

a close check on the copy platform. (Tapes of audio used in commercials were flown from Green Bay to B&M's Portland, Maine, headquarters to keep ad manager W. G. Northgraves in touch with selling techniques.)

Capt. Hal was chosen to do most of the air selling after a conference among WBAY-TV personalities. Station manager Haydn R. Evans called a luncheon meeting of the six performers doing B&M commercials, aired the tapes of their sales messages. The consensus: Capt. Hal was the best beanman on the station. His approach: personal endorsement plus a form of testimonial based on quoting Mrs. Capt. Hal (also a WBAY-TV performer who helps the Captain read the funnies to the area's kids on Sunday morning).

Capt. Hal, who was a top personality for many years on WLS, Chicago, and NBC, runs an amateur talent show, 5:30-6:00 p.m. He does the B&M commercial in the closing minute of the show, saying: "Kids, ask your mother to come over here to the television set now."

In four cities of the area now, WBAY-TV staffers are out building a file of testimonials for Capt. Hal to use. The technique: Staffers call on a well known housewife, a "thought leader," leaving two cans of B&M oven-baked beans. Two days later they return to get reactions to the product, permission to quote. Capt. Hal will visit kitchens of some of the women for on-the-spot film commercials.

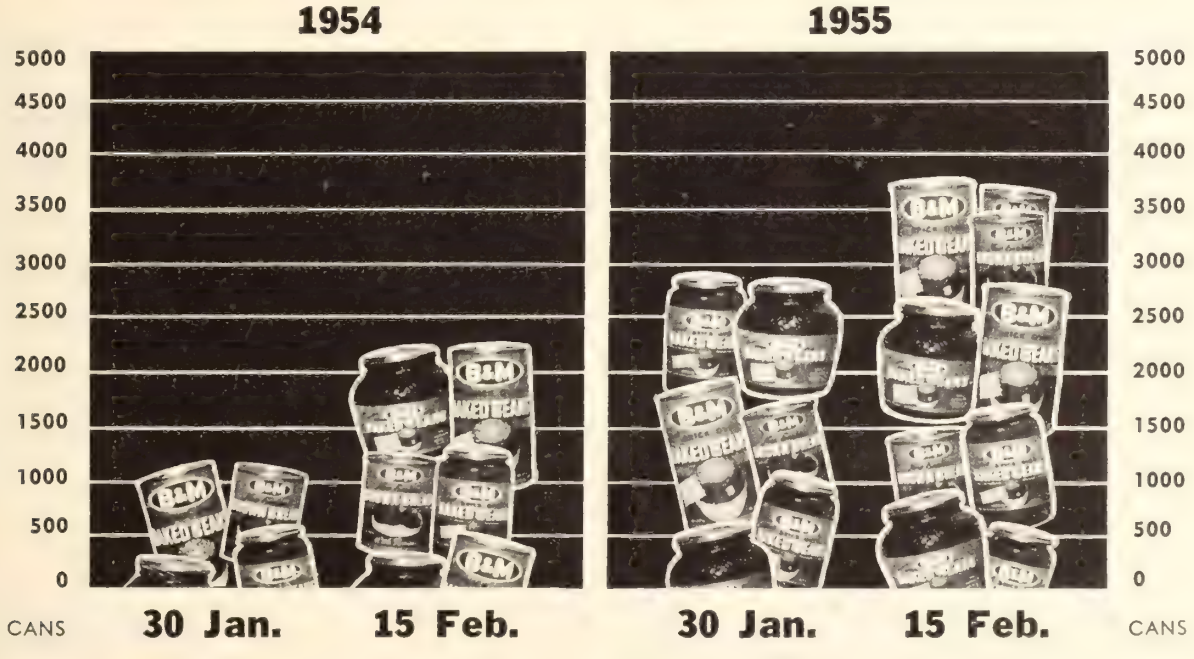
It's not possible as yet to gauge how effective the station's six personalities proved during the first three weeks of the tv test. Figures showing wholesale movement of the B&M beans were available through 15 February at

(*Article continues next page*)

TEST IN A NUT-SHELL

PRODUCTS: B&M beans and brown bread
AGENCY: BBDO, Boston
MARKET: 100-mile zone around Green Bay, Wis.
MEDIA USED: television only
PAST ADVERTISING: almost none in area
SUCCESS YARDSTICK: sales, increased distribution
BUDGET: $12,500
DURATION: six months
SCHEDULE: 6-min annets wkly, most in afternoon

Total '55 sales 59% higher than '54 through mid-February



Bars above represent cumulative sales by number of cans for all B&M test products (two sizes of beans, one size brown bread.) Sales are at the wholesale level, reflecting movement of goods to the grocery trade. Tv test began 24 January so that by latest date covered above (15 February) tv commercials had been on air for only three weeks. While 30 January 1955 shows big jump over 1954, gain between end of January '55 and mid-February '55 was smaller than previous year's. For analysis of why see chart next page comparing first half February sales in '55 with '54.

SPONSOR's presstime. But the wholesale figures lag considerably behind actual consumer demand. Said W. G. Northgraves: "It won't be till the end of February before we can begin to judge what the consumer reaction to television has been."

Marvin W. Bower, the advertising manager of B&M's broker in the territory, Otto L. Kuehn Co., gave SPONSOR this on-the-scene report:

"We have heard all types of reports, both from the retailers and the wholesalers, with all of them reporting increased sales but nothing phenomenal to date. They all feel the campaign is just now beginning to build momentum and the large increases in retail movement are yet to come. Our retail salesman, Mr. Alden Neville, who lives in Green Bay, tells us that he had gone in several small stores where B&M beans have been sold out because of more than usual demand. As more and more grocers begin to realize the power of this tv campaign, the more they'll tie in with in-store merchandising. . . ."

While sales at the wholesale level were up sharply during the month of January, as the trade stocked up in advance of the tv campaign, sales for the first of February 1955 were below those of 1954 in most of the test cities. It was apparent that jobbers, already heavily stocked in January, were awaiting orders from grocers before reordering (see chart below).

Total sales of all B&M products under test are 59% ahead of 1954 (in cans sold), despite the February lull.

The B&M products being tested are: a 27-ounce size of beans, generally retailing at 33c; the 18-ounce bean can at 25c; the canned brown bread at 17c.

B&M beans are of the brick oven-baked New England variety. They cost more than any other bean sold in the area—4c more a can in some cases than chief competitor Puritan.

Together B&M and Puritan account for at most 4% of the area's bean sales, dividing the market for oven-baked beans about 50-50. That's the crux of the problem television has been called upon to solve. B&M wants to see whether the addition of television to a low-volume market can substantially increase sales and distribution. The test is "pure"—free of confusing factors—to the extent that B&M has never advertised in the area substantially before. If sales spiral, it's tv alone that can claim the credit.

It's apparent, however, that television is battling more than consumer inertia in the campaign. Puritan has a couponing operation which is a strong sales pressure to buck. Grocers are being given valuable electrical appliances for quantity stocking of Puritan beans. Moreover there's the strong resemblance of the Puritan bean pot to B&M's packaging.

It's to overcome these obstacles that commercial strategy has been revamped to pinpoint consumer reaction to B&M. Capt. Hal, following careful instructions from B&M's Northgraves and BBDO, Boston's Ralph A. Woodfall (a/e), stresses the "orange and blue label with the big

(*Please turn to page* 120)

Next issue SPONSOR will report sales for second half February 1955 compared with last year

HOW FIRST HALF FEBRUARY SALES COMPARE WITH 1954

With exception of two cities in test Area B, wholesale sales of B&M products are much below those of previous year for first two weeks in February. Trade had stocked up heavily during January in anticipation of tv test and it's too early as yet for consumer demand to be felt at wholesale level.

Sales of two sizes of B&M beans and one size of brown bread at the wholesale level (by dozens of cans)	1-15 FEB. 1954			1-15 FEB. 1955†		
	18 oz	27 oz	Bread	18 oz	27 oz	Bread
AREA A (50-mile radius of Green Bay)						
1. Manitowoc, Wis.	50	25	0	0	0	30
2. Oshkosh, Wis.	50	10	0	0	0	0
3. Appleton, Wis.	100	65	70	50	25	20
4. Gillett, Wis.	100	70	0	0	0	0
5. Green Bay, Wis.	160	60	20	0	50	0
6. Menominee, Mich.				0	0	20
Totals A	**510**	**230**	**90**	**50**	**75**	**70**
AREA B (50-100 mile radius of Green Bay)						
7. Fond Du Lac, Wis.	0	0	0	30	20	0
8. Stevens Point, Wis.	70	40	0	0	0	0
9. Wausau, Wis.	50	0	0	0	0	0
10. Norway, Mich.	0	0	20	150	300	30
11. Sheboygan, Wis.	20	25	0	0	0	0
12. Wisconsin Rapids, Wis.	30	10	0	0	0	0
Totals B	**170**	**75**	**20**	**180**	**320**	**30**
Total A & B	**680**	**305**	**110**	**230**	**395**	**100**
TOTAL ALL PRODUCTS	***1,095 dozen cans***			***725 dozen cans***		

†Television campaign began 24 January, 1955

SPONSOR



Summer Selling Section: 1955

Here's new facts on rapidly-changing air picture during hot months. Included are '55 outlook, '54 review, basic research

Produced by Alfred J. Jaffe

RADIO:

Summer audience slump disappearing

Highlight of radio section in SPONSOR's *seventh Summer Selling Issue are figures showing that gap between winter and summer audiences are being abolished as result of tv. Nielsen figures show that in latter part of listening day, summer audiences are higher than winter in tv homes. Section explains changes in radio network rates, highlights trends in both network and spot, discusses the latest developments in baseball* **page 44**

TELEVISION:

6 million more homes this July

Video section reviews growth of television homes since last summer, projects an additional six million since that time. The reasons for buying tv in the summer despite dip in viewing are gone over in some detail with emphasis put on 52-week discounts and the degree to which ratings of summer reruns hold up compared with original ratings. Also reviewed are client spending on the networks and the daylight saving time problems **page 46**

6 pages of research facts on summer

This charted report to advertisers includes facts on consumer income and spending, summer sets-in-use, availability of radio-tv audiences **starts page 49**

1. *The current up-trend in business augurs well for the coming summer. Income levels and retail sales keep winter levels in summer* **page 50**

2. *Over 90% of the regular wintertime audience is available during the summer months, according to a survey in one major city* **page 51**

3. *In-home radio listening holds up strongly in early-morning, afternoon and late-at-night periods, according to A. C. Nielsen* **page 54**

4. *Out-of-home radio listening in the summertime is at a record high, added 23.8% to the at-home audience in big cities last summer, says Pulse* **page 56**

5. *Tv viewing in the summertime follows the winter pattern closely all day, and late at night, with an evening fall-off* **page 60**

6. *Summer viewers are loyal to their favorite shows, prefer two-to-one to follow a year-'round show in hot weather than watch replacements* **page 62**



Summer sales contest *at KYW, Philadelphia, generated interest among personnel to give ideas and promote summer radio to advertisers. Above, two engineering staff members examine station poster. KYW also won contest held among Westinghouse-owned outlets*



Summer promotion *by WMT, Cedar Rapids, involved contest in which listeners were asked to complete phrase, "One way I can use radio in the summer. . ." WMT also participates in summer fairs, attends all major fairs in eastern Iowa, broadcasts from fair grounds*



Summer programing *on radio needn't be confined to music, news and baseball. Ashland Oil & Refining Co. sponsors summer quiz shows on Kentucky and West Virginia regional radio loops. Show in latter state (see picture above) originates from WSAZ, Huntington*

Summer radio

Both Nielsen,

The fact that people don't stop living during the summer has penetrated the encrusted advertising tradition of many sponsors who formerly took an ad siesta during the hot weather.

It has been clearly established that during the summer people (1) are awake, (2) eat, (3) shop, (4) buy, (5) take baths, (6) use products and perform the myriad other functions that commonly characterize the human species.

While it would seem that this should settle the summer advertising question once and for all, alas, it has not. There is still one last argument the die-hards have up their sleeves. And that is that people don't listen to the radio or view tv as much when it's hot because who wants to stay home in the summer?

One can accept the argument of diminished tune-in and still advertise, of course. But it might be worthwhile to find out to what extent this is true and, indeed, whether it is true at all.

So far as radio is concerned—and this may come as a surprise to some advertisers—the gap between summer and winter listening is being abolished by tv. It has practically disappeared in many large markets and is on its way to disappearing among tv homes in general.

Details about hot- vs. cold-weather tune-in—and many other facts as well will be found in the following pages of SPONSOR's seventh Summer Selling Issue. The issue contains a roundup of information on spot and network tv and radio plus six pages of basic research material covering key questions about summer sales and audiences. There's a review of last summer's air advertising together with some indication of what may happen this summer.

Radio audience: The outstanding summer radio trend is the disappearing gap between summer and winter listening. It is, without doubt, a result of television's growth and is now clearly apparent in the radio listening figures in tv homes.

dience slump is disappearing

s point to tv as reason for disappearing gap between summer, winter listening

For example: Nielsen figures on radio listening in tv homes, by hours of the day, during January and February compared to July and August 1954, show a small gap between the winter and summer months. (See chart below.) But listening in radio-only homes during those two seasonal period shows a much larger difference.

In tv homes the difference between summer and winter listening (in terms of homes using radio) is in no case more than 3.1 percentage points, while the maximum listening gap between winter and summer in radio-only homes is more than 11 percentage points during three evening hours.

Moreover, during half the day there is more radio listening in tv homes during the summer than during the winter. These figures do not include out-of-home listening, which is higher in the summer.

The narrow gap between winter and summer radio listening is also apparent from Pulse figures, which suggest that there is actually no gap at all, at least in tv markets. In 23 major markets the average per cent of homes using radio at home by quarter hours came to 18.1 last summer. The previous winter the figure was 18.4 in 21 markets. (The two market lists are almost identical.) Figures for out-of-home listening during those two periods were 4% during the winter and 4.3% during the summer. Thus while homes using in-home radio dropped .3% during the summer, homes using out-of-home radio increased by the same amount.

These Pulse figures include both tv and radio-only homes and, judging from the Nielsen figures, if they were broken down into those two groups, the figures might well show a consistent picture of markedly higher radio listening in tv homes during summer.

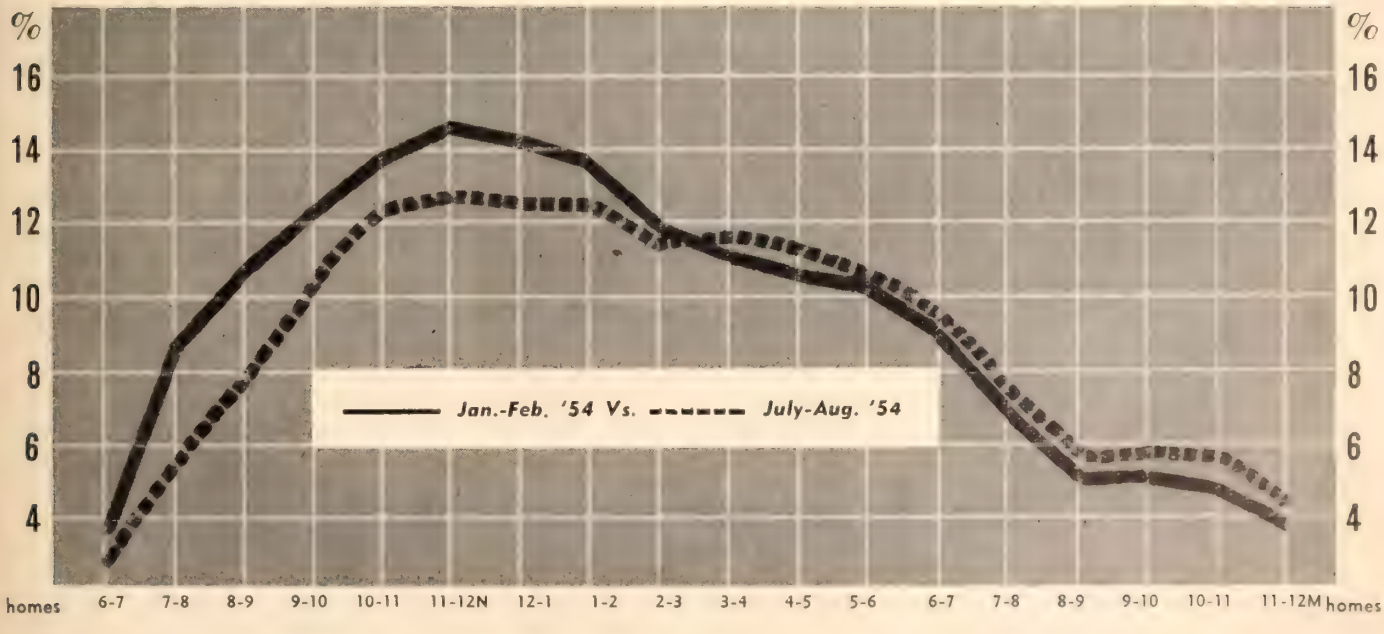
Radio network: Since last summer the networks have reduced their evening charges. This has been done in various ways. Since radio network rate structures are complicated, the fine details will be avoided in explaining the changes.

At ABC, the gross rates have been sharply cut and discounts raised in evening time only. The combined effect is a substantial reduction in net cost for nighttime advertisers. Here are some comparisons between the old and new costs. They assume the advertiser will use a full network:

Gross rates are practically cut in half. An advertiser buying an hour of evening time will pay $10,463 net weekly on a 13-week basis and $8,991

(*Please turn to page* 63)

Nielsen figures show narrow gap between summer, winter listening



Figures above show tv homes using radio by hours of the day during two-month periods in winter, summer in 1954. *Listening in radio-only homes during same periods disclosed a much larger gap with pronounced summer dip during evening. Note that during the latter half of day summer listening is actually higher than winter figures*



Excitement provided this season by spectaculars will spill over into summer as sponsors of NBC 90-minute shows carry on into ho
Already set are Saturday and Monday spectacular sponsors, while Sunday clients ponder. Above: Mary Martin in two-hour "Pe

Summer tv: 6 million more hom

Growth of the medium, together with 52-week discounts, economical re

No one denies that the average amount of viewing per home declines in the summer. However, the growth in the number of tv homes from one winter season to the following summer season helps compensate for this dip. In addition, 52-week discounts, reruns and cheap summer replacements bring down the advertiser's cash investment so that his cost-per-1,000 can be about the same during the summer as it was the previous winter. Many network advertisers who continue running their shows through the summer — rather than use replacements—are rewarded with ratings as good or almost as good as the peak viewing months.

The television audience: If tv set saturation continues growing at last year's rate, video advertisers this summer will be able to speak to six million more homes than last summer, or a total of between 36 and 37 million homes. This will give tv about 70% saturation. This means, for example, that a rating of 25 this coming summer means as much as 1.5 million more homes than last summer.

While home tv growth continues at a healthy pace, the station picture is one of slowing down. At the beginning of August last year there were 386 U.S. stations (including Hawaii and Alaska) in 237 markets on the air, according to SPONSOR figures. At the beginning of last month, the U.S. station figure was 430 and the market figure was 257.

The growth in the number of television homes and stations can actually give advertisers bigger audiences in the summer than during the previous winter, despite the average drop in viewing.

For example, in December, 1953, Singer Sewing's *Four Star Playhouse* on CBS TV got a 25.2 ARB rating. Telecast on 82 stations with an 80.7% coverage of tv homes, the show attracted a viewing audience of 5,320,000 homes. In July 1954, the show got a slightly smaller—though not significantly so—rating of 24.4. With a larger audience base and a bigger lineup—93 stations with 89% tv coverage —the summer audience rose to 6,740,000, an increase of almost 25%.

It is not so incidental that *Four Star Playhouse* continues running original plays during the summer and was op-





of reruns has emboldened sponsors of "Disneyland" to hird-runs this summer. All three clients have signed up

Screen Gems, producer of "Fireside Theatre" (above), is selling it and "Ford Theatre" in five packages for net reruns this coming summer

is July

ensates for viewing dip

posite a replacement show on NBC TV. The replacement, *Justice,* came up with a 19.8 rating compared with 39.2 garnered by the regular show, *Treasury Men in Action,* the previous December.

The figures above suggest, as have many broadcasters, that there's nothing wrong with summer tv viewing that good programing wouldn't cure. It is pointed out that the audience, even with vacations, is still at home most of the time. An Advertest study of the New York metropolitan area last August brought out that in more than 80% of the video homes, there is one or more person available for tv viewing during the peak nighttime listening hours.

Television network: The networks, especially CBS and NBC, expect excellent summer business in 1955. The former may very well top last summer's sales when only two and a quarter hours of sponsored time was dropped by hiatus advertisers—and some of this time was sponsored by other clients. NBC did nearly as well and expects to do better this summer since the network's increased percentage of film shows will permit more reruns of winter programs. ABC, whose 1954 summer billings represented a great jump over the previous summer as a result of the merger with the Paramount theatre interests and the new programing the merger entailed, has already signed key clients for the coming hot months. Du Mont, while it has been pulling in its program horns in an economy drive, expects every advertiser but one—Admiral—to stay on during the summer.

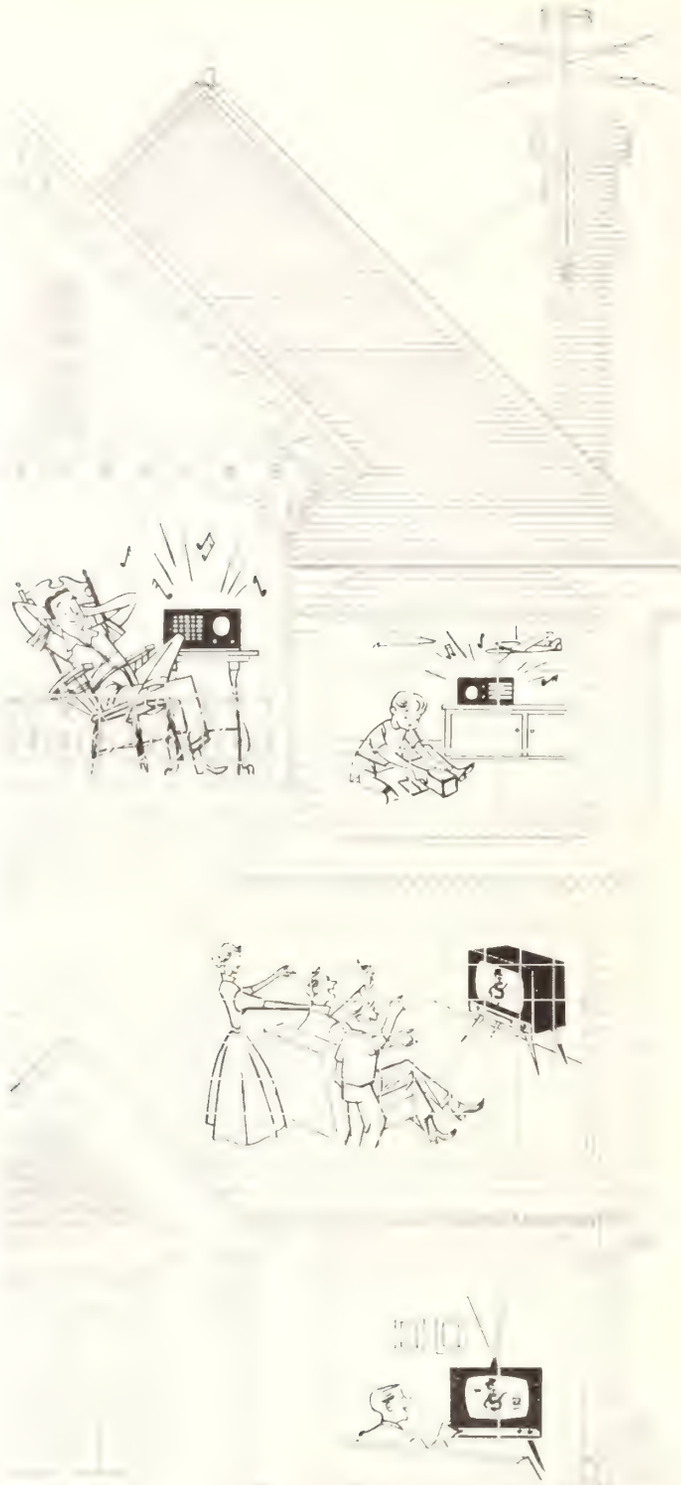
PIB gross billings figures for July and August reveal that ABC's summer business last year was more than double the year before. The web did very well during the entire 1954 year, compared to 1953, but the percentage increase was not as large as that for the summer. In general, the summer billings of the other networks reflected their all-year rate of growth pattern with CBS pulling away from NBC primarily because of increased daytime billings, though NBC as well as CBS showed substantial increases for the year. Du Mont registered slight increases during the summer as well as for the full year.

As might be expected, most of the important categories of advertisers showed increased summer spending in 1954, though some did better than others, PIB figures for July and August show. The "Big Four," food, toiletries, tobacco and soaps—in that order—all showed handsome increases in summer network tv advertising investments. The most important summer increase was marked up by drug product advertisers, whose summer spending in 1954 was double that of 1953.

There were also decreases in three important categories of advertisers. These were insurance, confectionary and soft drinks and jewelry.

Though tv viewing declines in the summer, there are a number of factors that work to keep the advertiser's cost-

(*Please turn to page* 121)



Sales Winning TEAM

In the Rochester Area

Harnessed in tandem or pulling their individual buyers WHAM Radio and WHAM-TV move a whale of a load of merchandise in Western New York. These prime movers sell everything from bobby pins to automobiles in tremendous quantities. Advertisers from Maine to California know the sales-pulling power of Rochester's First and Most Powerful Stations.

WHAM Radio . . .

For a cost as low as that of a package of cigarettes, 1000 people can hear your sales message on WHAM Radio. Since cost per thousand listeners on WHAM Radio is figured in pennies, not dollars, you can readily see radio is today's most effective, economical, mass-method of selling merchandise. Whether you are interested in just Rochester, the Rochester Trading Area or all of Up-State New York, WHAM Radio is a low-cost, proven sales medium. Our files are full of success stories about advertisers you know and respect. Will you let WHAM Radio help with your sales problem?

WHAM-TV. . .

Favorite NBC, Du Mont and ABC and local programs are a regular must with thousands of area viewers. WHAM-TV's high Pulse-rated programs make sales to larger audience. Advertisers using WHAM-TV reach a potential audience of over 1,000,000 people living in 17 Western New York counties.

Put this winning sales team to work for you now. A WHAM Radio or WHAM-TV sales representative will be glad to call and explain how your investment can reap more profit dollars for you. Just telephone CULVER 7240, Rochester, N.Y., or any Geo. P. Hollingbery office.

1180 KC—50,000 WATTS
Clear Channel-Basic NBC

•

Channel 5—100,000 Watts



ROCHESTER'S FIRST STATIONS

WHAM Radio WHAM TV

THE STROMBERG-CARLSON STATIONS

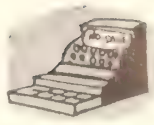


Summer questions

Answers to 6 basic questions on summer radio and tv

Up-to-date charts reflect summer activity in listening, in viewing and in sales

1. What happens to retail sales figures in the summertime? (page 50)



2. Are people at home to listen and watch in the summer months? (page 51)



3. What is the radio listening picture during the summer months (page 54)



4. How big is the out-of-home radio audience in summer months? (page 56)



5. What happens to tv viewing during the summer months? (page 60)



6. Is there a tv audience loss as result of summer replacements? (page 62)



If the current over-all brightening of the economy and the up-trend in business are any indication, the summer of 1955 might well be a real boom time, a sales-record setter. It will certainly be no time for advertisers to let down in their selling efforts—lest new and enterprising sellers of goods, who don't believe in hiatuses, swoop in and capture big chunks of the very live market.

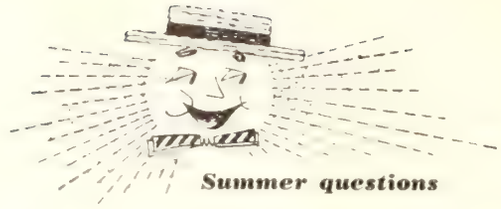
This "live market," as pointed out in the half-dozen charts on the following pages, is one that continues to earn and buy in the hot weather much as it does all year 'round. It is one that stays at home a surprising amount of the time in the summer (perhaps the increasing number of homes that are air-conditioned have something to do with this), and is to that extent available for radio and tv advertising.

It is also a market which affords a large and growing radio audience potential outside the home: according to Pulse, away-from-home listening in the summer of 1954 added a record 23.8% to the at-home audience in 23 major markets, promises to play an even bigger part this year.

It is a market whose in-home radio listening and tv viewing habits in the summertime approximates its winter-time pattern all day and late at night. It is a market whose viewing audiences are loyal to their favorite tv shows no matter what the temperature outside, who prefer two-to-one to follow an all-year-'round show through the summer rather than watch replacement programs.

The six pages of charts and editorial analyses which follow are meant to act as a guide to summer air selling in 1955 for clients and agencies. SPONSOR feels they offer convincing evidence that it's time the old advertising superstitutions—"Nobody's home in the summertime" and "Who pays attention to advertising in the summer anyway?" should be buried.

The charts are based on the most up-to-date statistics and information available from accredited sources. Figures on personal and farm income and retail sales are from the U. S. Department of Commerce. A. C. Nielsen furnished the summer-winter radio listening and tv viewing measurements; Pulse Inc., the out-of-home radio audience figures; Advertest Research, at-home audience availability and figures on the viewing of summer replacement shows.



Summer questions

What happens to retail sales figures in the summertime?

INCOME: Personal income steady, Farm income up in summer, government surveys show

		Dec. '53	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	N
1.	Personal income (billions-adjusted)	$287.0	$284.9	$285.0	$285.0	$284.4	$286.2	$286.5	$285.7	$285.4	$286.6	$286.3	$2
2.	Farm income (millions)	$2,939	$2,629	$1,960	$2,014	$1,914	$2,062	$2,176	$2,246	$2,581	$3,158	$3,535	$3

All above figures 1954 unless otherwise noted

ANALYSIS: Despite last year's general economic dip, the nation's personal income in summer held steady, stuck pretty closely to the high levels of the previous year. July and August were somewhat ahead of the first four months of the year. Though farm income did decline somewhat from that of 1953, Washington experts predict that in 1955, it will at least maintain the levels of 1954. Monthly personal income figures above are as reported by the Dept. of Commerce. Farm income, from the same source, is actual cash receipts to farmers.

RETAIL SALES: Summer sales hold level, include heavy-air-using food, drug categories

		Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	D
1.	Retail trade (millions)	$12,339	$12,065	$13,540	$14,324	$14,246	$14,658	$14,390	$13,896	$14,139	$14,665	$14,531	$18
2.	Food stores (millions)	$3,357	$3,112	$3,340	$3,422	$3,447	$3,385	$3,689	$3,374	$3,475	$3,661	$3,452	$3
3.	Drug stores (millions)	$407	$394	$401	$398	$406	$406	$407	$396	$392	$406	$398	$

All above figures 1954 *Advance estimate

ANALYSIS: Hot summer weather puts no damper on retail sales, as the Dept. of Commerce figures above show. U. S. retail trade figures, barometer of consumer purchasing, reflect that retail stores' volume in 1954 (estimated at $171 billion) was about the same as in record-making 1953, according to the Dept. of Commerce. Food and drug products are two of air advertising's biggest client categories. Food stores actually hit a sales peak in July. Drug store sales did as well in July as in January, were up 4% in 1954 over the previous year.

GASOLINE sales hit summer high, FURNITURE, APPLIANCES maintain good volume

		Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	D
1.	Gasoline stations (millions)	$855	$800	$870	$903	$955	$989	$1,052	$1,026	$975	$1,017	$994	$1
2.	Furniture, appliance stores (millions)	$670	$652	$690	$695	$739	$758	$733	$730	$740	$812	$836	$1

All above figures 1954 *Advance estimate

ANALYSIS: With car use heaviest in the summer months, it is only natural that gasoline sales should rise at that time—and they do. In 1954, sales at gas service stations showed a 9% increase over the previous year; this represents a greater gain in volume than was achieved by any other retail sales category in 1954. Furniture and appliances maintained about the same sales level as in 1953; but, as the Dept. of Commerce points out, the physical volume of consumption was actually somewhat higher in 1954 as retail prices decreased slightly during the year.

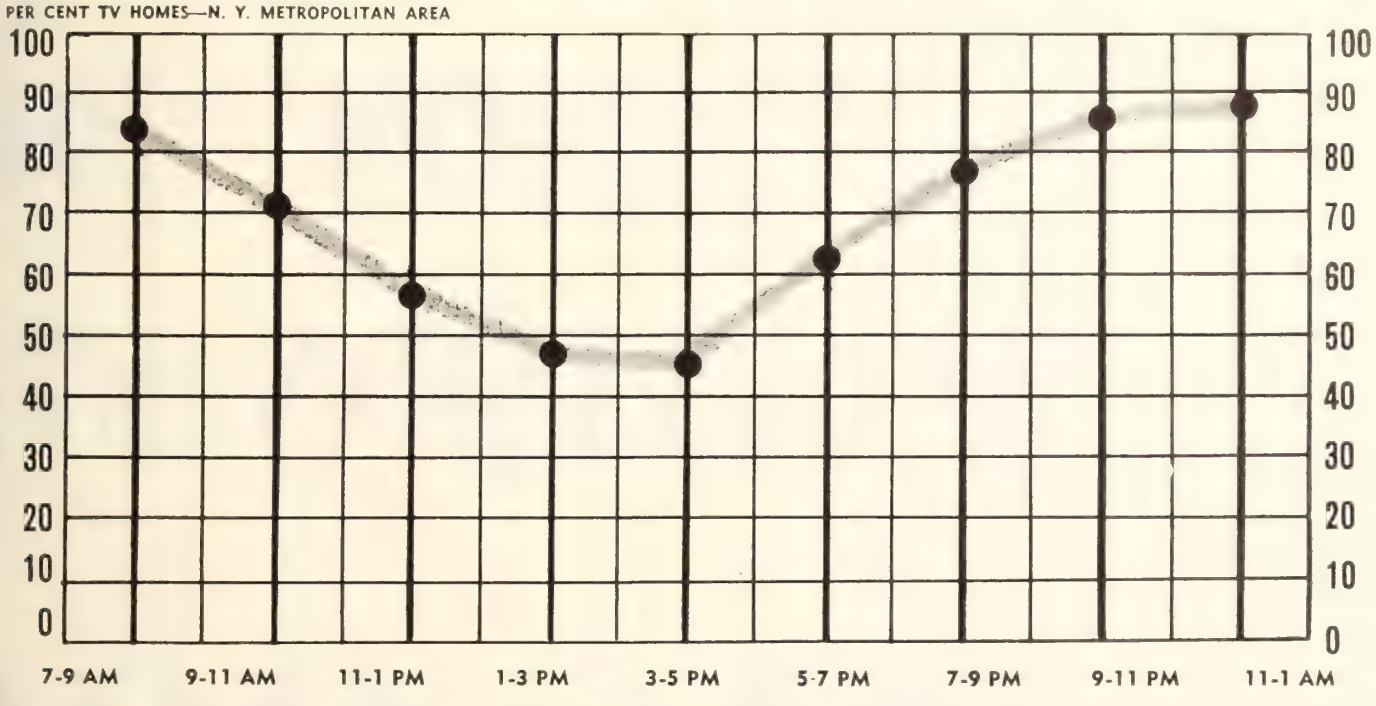


Summer Questions

Are people at home to listen and watch in the summer months?

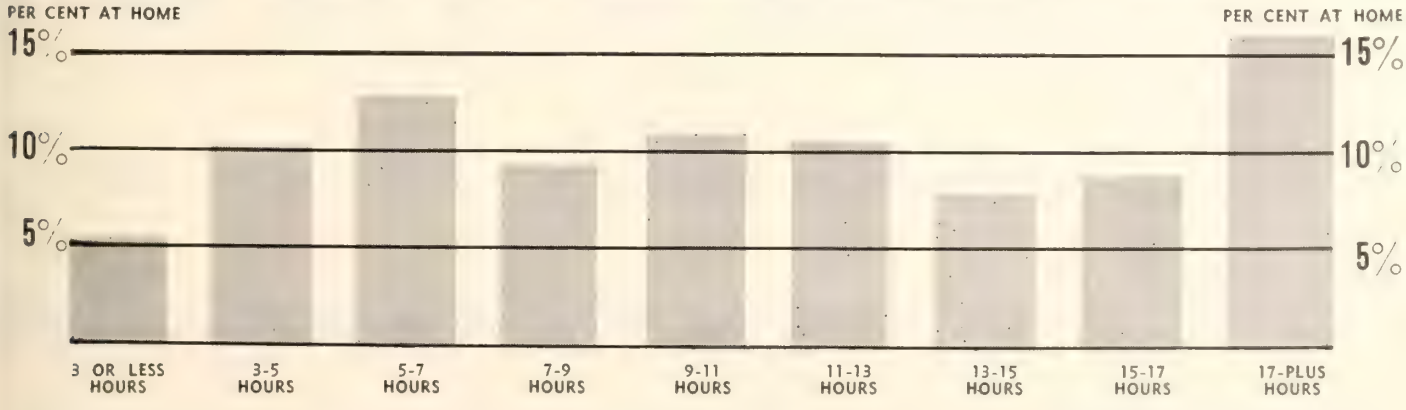
ANALYSIS: *Advertisers needn't worry if anybody's at home on a summer day (or night) to see their air show or hear their radio message. According to audience research of the past few years—and borne out again last August (1954) in a study made by Advertest Research in New York City—there are almost as many people available to tune in the radio or tv set in the summertime as in the winter. Advertest's survey, which covered 763 tv homes in the New York metropolitan area, points out that in the average hour day or night, there is at least one person present in 69% of the homes; and on an average day, 93.1% of respondents are at home sometime between 7:00 a.m. and midnight.*

SUMMER AVAILABILITY OF AUDIENCE IN TELEVISION HOMES



The curve on the chart above indicates, not surprisingly, that the biggest at-home periods are early in the morning (84.4% of the homes report someone there between 7:00-9:00 a.m.) and late at night (85.6% of the homes were occupied between 9:00-11:00 p.m.). However, at no time during the day did the per cent of homes in which at least one person was present drop below 45.9%. This ocurred between 3:00-5:00 p.m., represents the day's low-point.

HOW MANY HOURS PER AVERAGE SUMMER DAY ARE PEOPLE AT HOME?



The 93.1% of Advertest's respondents who reported being at home some time during the average summer day are in an average of 10.32 hours between 7:00 a.m. and midnight, says the survey. The largest percentages of respondents stay at home either five to seven hours (13%), nine to 11 hours (10.7%) or over 17 hours (16%).

WKRC

NOW THE

TELEVISION STA

316,000

Don Chapin, *Mgr. New York Office, 550 Fifth Ave.*

CBS TELEVISION NETWOR

TV

OST POWERFUL

N *in Cincinnati*

watts



on channel 12

CINCINNATI, OHIO

Ken Church, *National Sales Mgr.*

RESENTED BY THE KATZ AGENCY



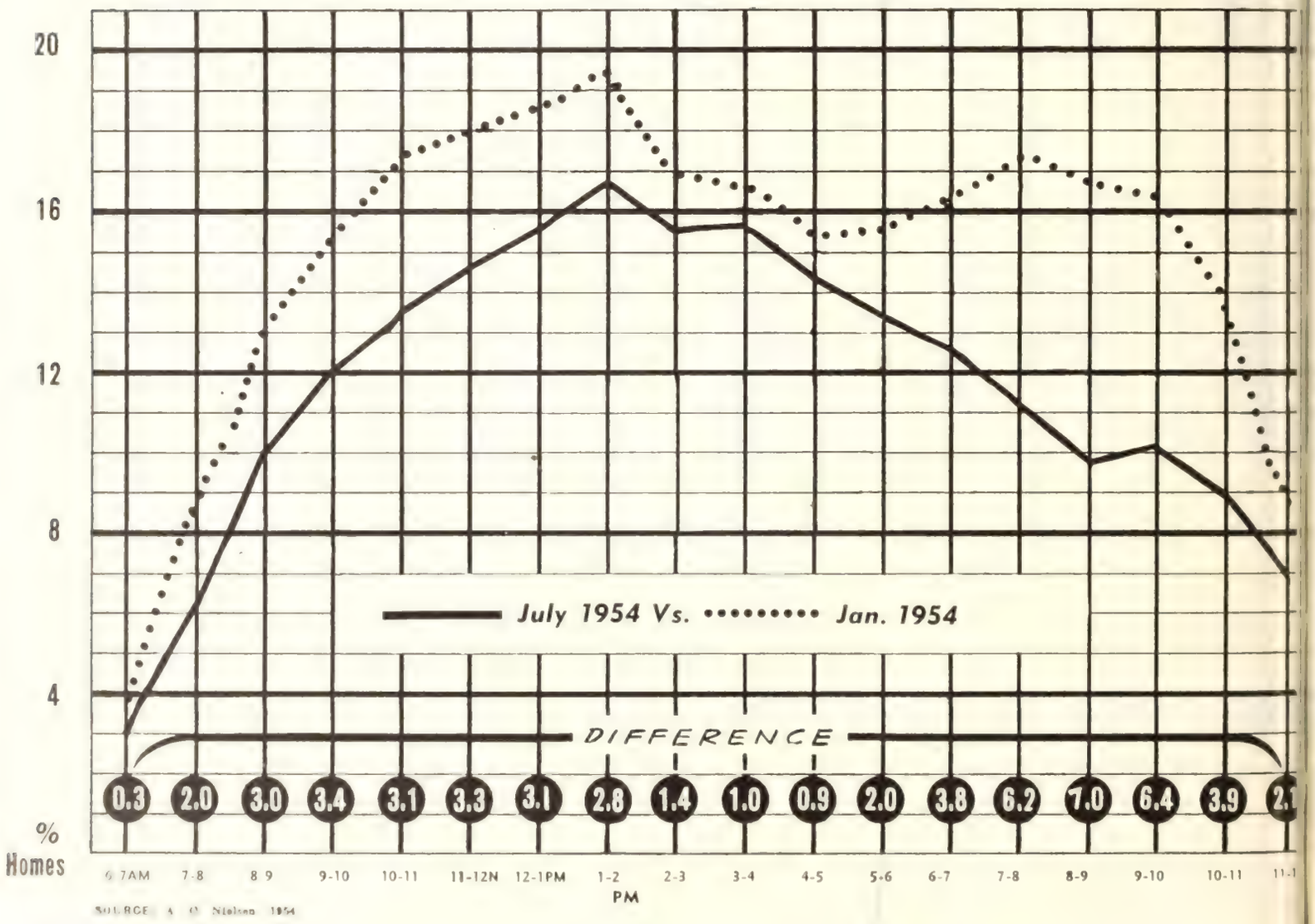
What is the radio listening picture during the summer months?

ANALYSIS: How does radio listening in January differ from that in July? In the Nielsen chart below, average per cent radio homes tuned in is recorded hour-by-hour, with the differences in summer-winter levels noted below at each hourly time segment.

In reading and interpreting the graph, two points should be kept in mind: (1) The curves reflect only *homes* tuned in, not listeners per set. According to ARB, there are approximately 50% more listeners per set at night than in the daytime. (2) The chart does not take into account the auto radio audience, which, with summer the big driving time, would particularly affect summer listening figures. Estimates on the total number of auto radio sets range from 28.8 million, according to the ARF study of May 1954, to the 37.3 million which Reg Rollinson, eastern sales manager of the Quality Radio Group, says are on the road today. (He bases his figure on AMA statistics reporting radio-equipped cars produced and sold.)

By and large, the summer radio curve follows the pattern of the winter curve from daybreak to about 6:00 p.m. Both show a rapid and continual rise from early a.m. to a peak (the highest all day) between 1:00 and 2:00 p.m. During the entire afternoon (2:00-6:00 p.m.) the curves run practically side by side with an average difference amounting to 1.3 percentage points. But after 6:00 p.m., while the winter listening rises somewhat and maintains a level till 10:00 p.m., the summer curve starts to drop and keeps going downhill quite steadily (except for a slight leveling between 9:00 and 10:00 p.m.) for the rest of the evening. The summer-winter curves come closest in very early morning, in later afternoon (3:00-6:00 p.m.) and late at night. ★ ★ ★

Per cent of total U.S. radio homes using radio, hour by hour



SOURCE: A. C. Nielsen 1954

PRIMARY COVERAGE plus LOCAL COVERAGE

GIVING YOUR CLIENT... **4 MILLION PEOPLE**

1¼ MILLION FAMILIES

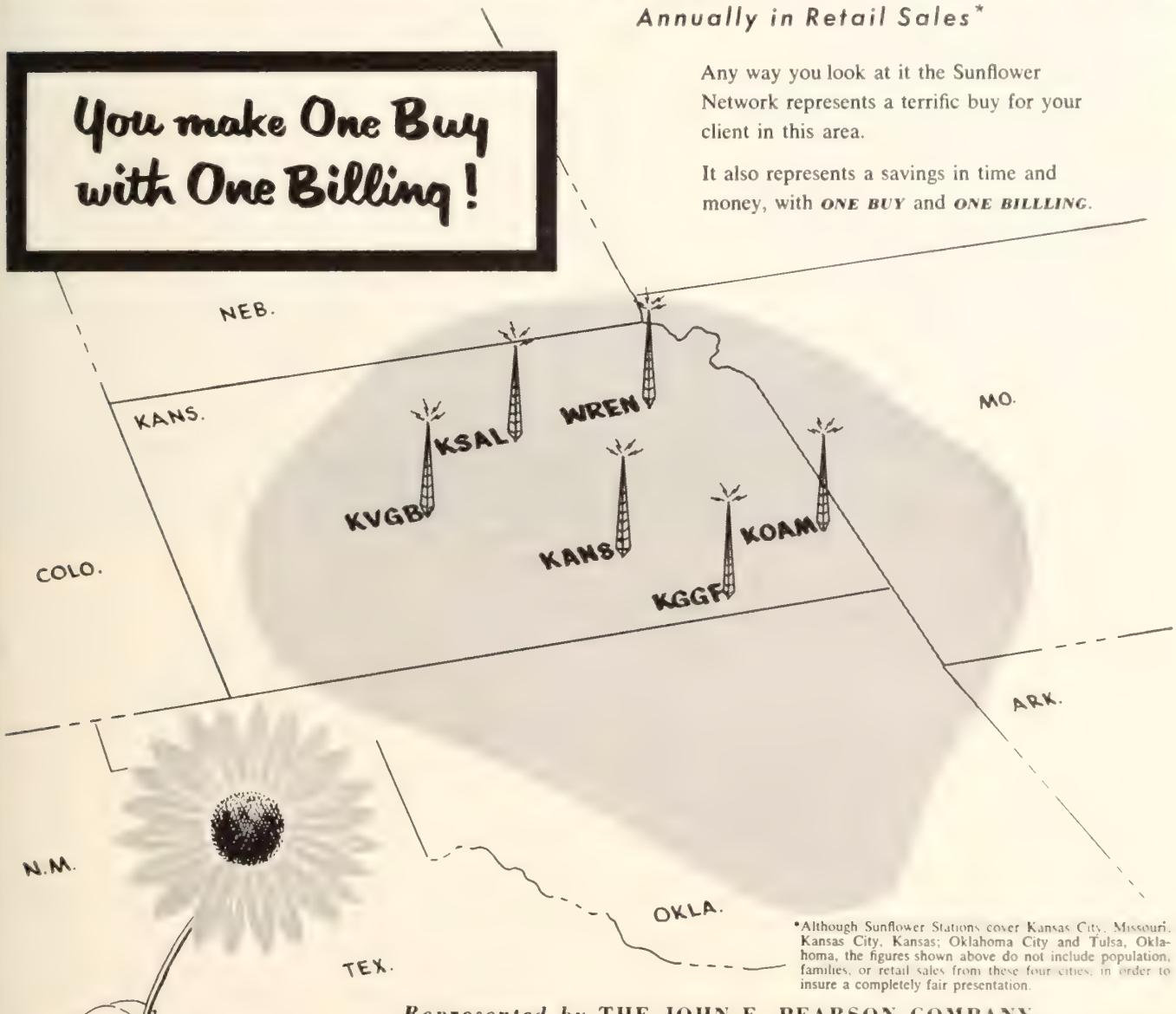
SPENDING 3½ BILLION DOLLARS

*Annually in Retail Sales**

You make One Buy with One Billing!

Any way you look at it the Sunflower Network represents a terrific buy for your client in this area.

It also represents a savings in time and money, with ***ONE BUY*** and ***ONE BILLLING***.



*Although Sunflower Stations cover Kansas City, Missouri, Kansas City, Kansas; Oklahoma City and Tulsa, Oklahoma, the figures shown above do not include population, families, or retail sales from these four cities, in order to insure a completely fair presentation.

Represented by THE JOHN E. PEARSON COMPANY

The SUNFLOWER NETWORK

KANS	WREN	KSAL	KVGB	KOAM	KGGF
5000 NBC	5000 ABC	5000 MBS	5000 NBC	10,000 NBC	10,000 ABC
1480	1250	1150	1590	860	690



Summer questions

How big is the out-of-home radio audience in the summer months?

ANALYSIS: The importance of the out-of-home radio audience reached record proportions during the past summer, according to Pulse. Results of an out-of-home survey by Pulse in 23 major markets showed that away-from-home listening added 23.8% to the at-home audience in the summer of 1954—a new high for the season. And cold-weather listening out-of-home is nothing to sneeze at either: in January and February 1954 it, too, established records, according to a Pulse 21-market survey, added 21.7% to at-home radio listening. It lacked only 2.1% to equal the summer out-of-home performance.

The Pulse figures below, with only one or two exceptions, all reflect healthy increases over the previous year (1953) which, in turn, were higher than the year before (1952). All this points to the steadily growing value of out-of-home listening as a plus factor in radio advertising -all year 'round. So important has this factor become that Pulse now issues a combined at-home plus out-of-home rating.

Care must be taken, however, Pulse points out, not to apply an entire *city's* out-of-home "plus" figure to the at-home rating for individual stations. This figure represents the *average* "plus" for *all* stations in a market, but varies widely from station to station. In New York, for example, the "plus" represented by out-of-home listening averaged 27.1% for all stations. Yet, for one broadcaster it came to 10%, while for another it was 50%.

While auto listening is the biggest part of out-of-home, the other kinds are important. In New York, for example (which incidentally has the highest out-of-home plus with its 27.1%), 53% of the out-of-home audience reported listening in autos, 28% listened while at work, 18% while visiting, 16% in other public places.

The listing below reports figures in 15 major cities.

WINTER '53 AND '54*

MARKET	Homes using radio* Winter '54	% homes reporting o-o-h listening		% added by '54 winter o-o-h
		Winter '54	Winter '53	
ATLANTA	17.1	3.2	3.3	**18.7**
BALTIMORE	17.0	3.6	3.2	**21.2**
BIRMINGHAM	20.0	3.6	3.2	**18.0**
BOSTON	19.5	4.4	3.8	**22.6**
CHICAGO	18.2	3.9	3.1	**21.4**
CINCINNATI	16.8	3.6	3.1	**21.4**
DETROIT	17.2	3.9	3.0	**22.7**
LOS ANGELES	19.8	4.5	4.2	**22.7**
MINN.-ST. PAUL	18.5	3.4	3.1	**18.1**
NEW YORK CITY	18.4	4.4	4.0	**23.9**
PHILADELPHIA	15.7	3.6	3.5	**22.9**
SAN FRANCISCO	19.6	4.1	3.9	**20.9**
ST. LOUIS	18.1	3.5	**	**19.3**
SEATTLE	20.3	3.2	2.8	**15.8**
WASHINGTON, D. C.	18.7	3.7	3.2	**19.8**

SUMMER '53 AND '54†

MARKET	Homes using radio July-Aug. '54	% homes reporting o-o-h listening		% added by '54 summer o-o-h
		Summer '54	Summer '53	
ATLANTA	17.5	3.6	3.6	**20.6**
BALTIMORE	15.9	3.8	3.5	**23.9**
BIRMINGHAM	19.3	3.8	3.5	**19.7**
BOSTON	19.2	4.6	4.2	**24.0**
CHICAGO	18.3	4.3	3.7	**23.5**
CINCINNATI	16.3	3.9	3.6	**23.9**
DETROIT	16.8	4.2	3.8	**25.0**
LOS ANGELES	19.7	4.8	4.4	**24.4**
MINN.-ST. PAUL	18.5	3.8	3.4	**20.5**
NEW YORK CITY	17.7	4.8	4.4	**27.1**
PHILADELPHIA	15.1	3.9	3.8	**25.8**
SAN FRANCISCO	19.9	4.2	4.4	**21.1**
ST. LOUIS	18.1	3.8	3.4	**21.0**
SEATTLE	19.5	3.5	3.2	**17.9**
WASHINGTON, D. C.	18.4	4.0	3.6	**21.7**

*Figures cover Jan.-Feb. '54 except N.Y. only Feb. 1954. †July-Aug. 1954, except N.Y. in Aug. only. **Not surveyed. NOTE: Figures in chart above show percentage of homes using radio, average quarter hour, from 6:00 a.m. to midnight, seven days a week. SOURCE: Pulse, Inc.

PORTRAITS OF WGY-LAND



This is Albany, New York: population 247,000. Albany is just one of twenty-two cities in WGY-land with a population over 10,000. Three of these cities, Albany, Schenectady, and Troy, comprise the nation's 33rd market in retail sales. The ENTIRE WGY market includes more than 1,004,750 radio households in 53 counties of eastern New York and western New England. It also includes 200 miles of the New York State Thruway.
You can reach this market effectively with one station when you use WGY.

MARKET · MANAGEMENT · FACILITIES · PROGRAMMING · PUBLIC SERVICE

Measure of a Great Radio Station

WGY A GENERAL ELECTRIC STATION

ALBANY—TROY—SCHENECTADY—plus—53 counties in New York and New England

Represented nationally by Henry I. Christal Co., Inc. New York ★ Boston ★ Detroit ★ San Francisco

ZO



NEW YORK, 233 W. 49th ST., N.Y. C., CI 5-5044 DETROIT, 16603 E. WARREN RD., TU 5-5811 DALLAS, 4745 N. CENTRAL EXPRESSWAY, JU 3150 SALT LA



(APTAIN MIDNIGHT SERIES...

now available for syndication!

Jet Action it's—Jet Jackson—Flying Commando! ls is the syndicated version of the brand new, all e: "Captain Midnight" series now being sponsored CBS by General Mills and Ovaltine (through aham-Laird). A big-time, Hollywood-produced- -written adventure series packed with action... viewers *and* for advertisers!

Of all Saturday shows available for syndication, this program is the highest rated* on all networks in the morning—the second highest rated* of any Saturday show *day* or *night!* This is your opportunity to have Captain Midnight (Jet Jackson) on your own station, in your own time period.

Write, phone or wire us collect about availabilities of this great new program... produced at the Hollywood Studios of Columbia Pictures Corp.

*Nielsen Television Index



SCREEN GEMS Inc.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORPORATION, 233 WEST 49th STREET, NEW YORK 19, N.Y. • CIRCLE 5-5044

The only company providing advertisers with Hollywood and New York custom produced national shows, syndicated programming, and commercials—all on film.

LDG., PHONE 3-3903 **SAN FRANCISCO,** 995 MARKET ST., DO 2-1060 **ATLANTA,** 3130 MAPLE DRIVE, N. E., EX 6100 **CHICAGO,** 230 N. MICHIGAN, FR 2-3696



What happens to tv viewing during the summer months?

ANALYSIS: The chart below compares tv viewing in January 1954 with July 1954, according to A. C. Nielsen data. When studying these comparisons, it should be kept in mind that the number of tv homes increased considerably between January and July last year so that percentages for July actually represent a larger number of homes than January.

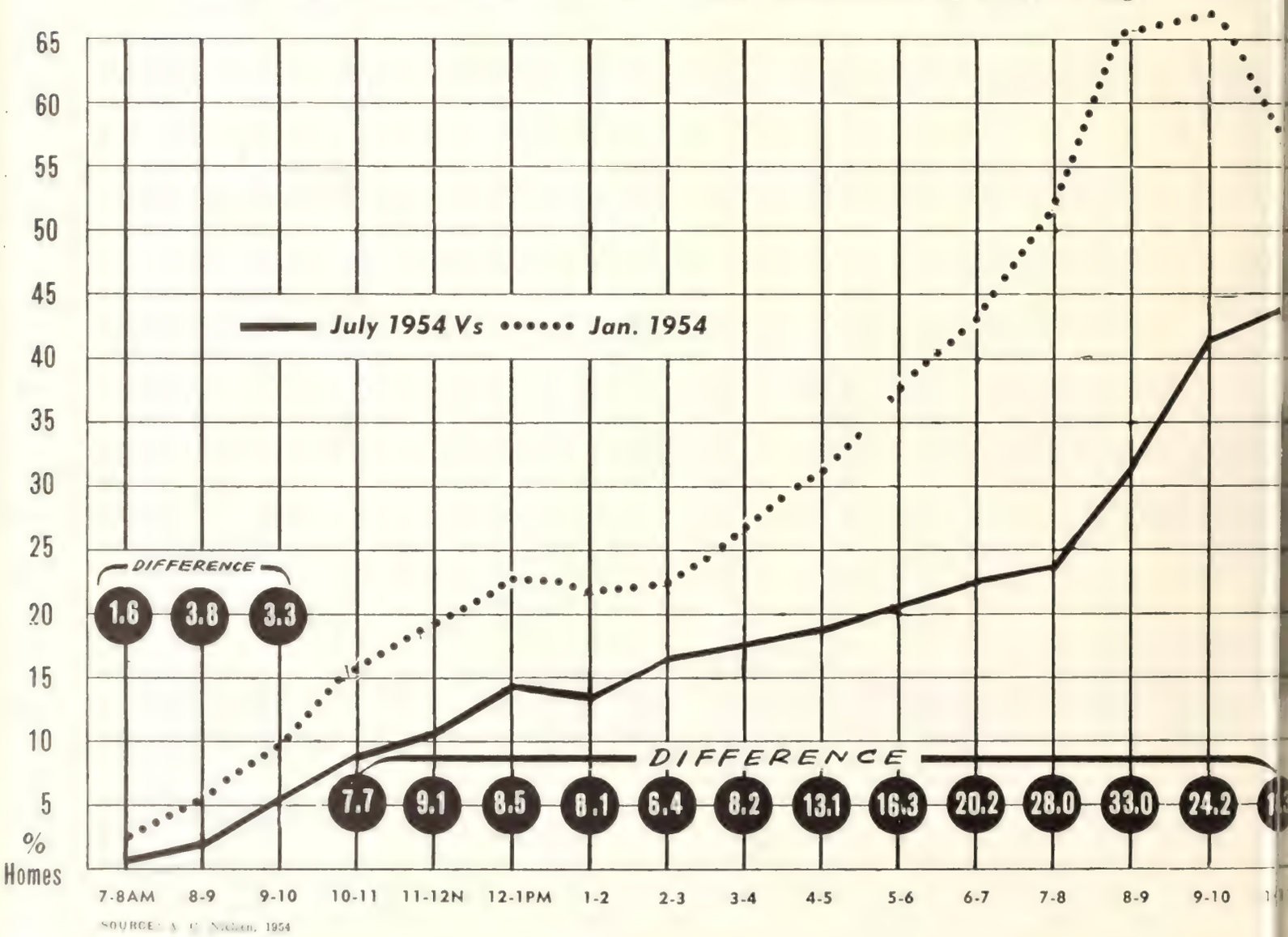
On the basis of total sets-in-use, therefore, the hour-by-hour differences tend to be less than indicated below. For instance, between 7:00 and 8:00 p.m., percentage viewing in July is 24.7, in January 52.7—a differential of 28 percentage points; but the actual sets-in-use between 7:00 and 8:00 p.m. in July were 7,156,000 as contrasted with 13,830,000 in January, a smaller differential.

Before 10:00 a.m., the summer-winter viewing differential is negligible, runs at its height to 3.8 percentage points.

From 10:00 a.m. to 5:00 p.m., the summer curve runs fairly uniformly behind the winter line with an average differential of 8.7 percentage points. But at night, between 5:00 and 10:00 p.m., the wintertime curve veers sharply upward, hits a high above summer viewing of 33 percentage points (between 8:00-9:00 p.m.) and ends with an average differential for the five hours of 24.3—almost three times greater than average daytime differential.

After 10:00 p.m., about the time that "late-night viewing" begins, the gap starts to close again, and between 11:00 p.m. and midnight, the summer-winter difference is only 4.0 percentage points. ★★★

Per cent of total U. S. television homes using television by hours of day



SOURCE: A. C. Nielsen, 1954

IOWA *Almanac*

SERIES 1

FOR THE ANSWERS: TELEVISION



Central Iowa businessman, partner in a $1,568,552,000 retail sales ex-
ge, knows more about economic conditions now than ever before.

sales are increasing because he understands marketing trends and public
rs. He's alert to new methods of display and showmanship.

n he wants the answers, the businessman looks to television. Television,
entral Iowa, means WOI-TV, for five years the area's dominant TV service.

WOI-TV

5

IOWA STATE COLLEGE

AMES-DES MOINES
CHANNEL 5
100,000 WATTS
CBS ABC DUMONT
REPRESENTED BY
WEED TELEVISION



Summer questions

Is there a tv audience loss as a result of summer replacements?

ANALYSIS: *Nearly twice as many viewers will watch a show that continues through the summer, as compared with those who watch a winter-season show and its summer replacement, according to the Advertest Research study charted below. The study, fifth examination of summertime tv habits in as many years by Advertest, showed an average of* 22.3% *of homes watching* 14 *programs that carried right through the hot-weather months. By contrast,* 12.0% *of the viewers in Advertest's panel watched* 11 *shows that featured summer replacements.*

Among the shows that continued without summer fill-ins: Toast of the Town, Kraft Theatre, What's My Line? Robert Montgomery, I Married Joan, Chance of a Lifetime, Ozzie & Harriet, Big Town *and* Dennis Day.

Included in the list of shows that used summer replacements; I Love Lucy (*replaced by* Public Defender); Red Buttons (*replaced by* Masquerade Party); Mama (*replaced by* Pantomine Quiz); Fireside Theatre (*replaced by Summer Playhouse*).

Admen who examine the charts below will find that replacement shows have decidedly smaller audiences than those of the shows they are replacing (61% *less for fill-in shows, vs. a* 38% *drop in audience in the summer for shows going straight through*).

However, advertisers primarily anxious to reach the widest possible audience, rather than the same audience over and over again, will find interesting the figure which shows that 31% *of replacement program audience in the summer is new audience.*

PROGRAMS CONTINUING THROUGH THE SUMMER

Viewing audiences are loyal to their favorite shows and will follow them on a year-'round basis, Advertest figures below indicate. More than one out of five homes watched both the winter-season and summertime programs of shows that carried straight through. Almost nobody (1%) *watched only the summer cycle;* 99% *were "old" viewers.*

AVERAGE FOR 14 CONTINUING PROGRAMS:	PER CENT
WATCHED WINTER AND SUMMER	22.3%
WATCHED WINTER ONLY	14.4%
WATCHED SUMMER ONLY	.3%
DID NOT WATCH	63.0%
WINTER TOTAL	**36.7%**
SUMMER TOTAL	**22.6%**

Advertest's deductions based on the findings of 14-program study of "straight-through" shows:

1. *The summer audience is* 38% *smaller than the winter.*
2. 39% *of the winter audiences does not view during the summer.*
3. 99% *of the summer audience is composed of persons who also watched in the winter.*
4. 1% *of the summer audience is composed of newly acquired viewers.*

PROGRAMS WITH SUMMER-SEASON REPLACEMENTS

Program continuity is broken by replacement shows in tv. Nearly a third (31%) *of the viewers watching a group of summer replacements are "new" viewers—that is, they aren't regular viewers of the winter season. To some advertisers, this "new" audience may be an advantage. To most, a fill-in show means audience loss.*

AVERAGE FOR 11 REPLACEMENT PROGRAMS:	PER CENT
WATCH BOTH PROGRAMS	12.0%
WATCH WINTER PROGRAMS ONLY	32.9%
WATCH REPLACEMENT ONLY	5.3%
DO NOT WATCH EITHER	49.8%
WATCH WINTER SHOW	**44.9%**
WATCH REPLACEMENT	**17.3%**

Advertest's deductions based on the findings of 11-program group of replacements:

1. *The replacement program has an audience* 61% *smaller than the program it replaced.*
2. 73% *of the winter audience does not watch the summer replacement program.*
3. 69% *of the replacement audience is composed of persons who also watched the winter programs.*
4. 31% *of the replacement audience is composed of newly acquired viewers.*

SUMMER RADIO

(*Continued from page* 45)

weekly on a 52-week basis. The old rates provided for $14,178 and $11,463, respectively. For a half hour the new rates are $6,585 net weekly for 13 weeks and $5,701 for 52. The old rates were $8,688 and $7,059. For a quarter hour the new rates are $4,498 and $3,911 while the old rates were $6,033 and $4,947. During the morning and afternoon gross and net rates are practically identical.

At CBS weekly dollar volume discounts have replaced annual dollar volume discounts, a reflection of the growing in-and-out character of radio advertising. Daytime discounts remain roughly the same, but the maximum nighttime discount has been raised from 44.5 to 53%. For year-'round advertisers the additional discount of 8½% remains the same during the day but has been raised to 15% at night. A 52-week advertiser can now get a maximum reduction of 68% off gross rates if he spends $54,000 or more weekly. Outside U. S. 52-week discounts are the same night and day.

Here are some examples of how the added discounts affect advertisers who use a full network at night. The old rates assume a 200-station lineup, the new ones 206 stations. For an hour, the old rate was $14,169, the new $11,990. For a half hour, the old rates were $8,838, the new $7,340. For a quarter-hour, the old rates were $6,108, the new $4,985. Reductions in cost for smaller networks run parallel to the above.

The MBS rate card remains basically the same. However, for some time now, it has provided for an automatic downward escalation by means of a provision which reduces nighttime rates 50% in tv markets. So there has been a continuous reduction in MBS costs over the past few years. This reduction has leveled off during the past year since the number of additional homes being brought under the tv umbrella has leveled off.

For example, the latest rate card revision shows that a nighttime advertiser on the full network of 541 stations who bought a half-hour show would pay $6,318 net weekly if on for 52 weeks. A year ago a full network of 532 stations at night for a half-hour cost $6,816 weekly for 52 weeks. This includes an annual rebate of 12½%.

During the day a full network of 569 stations for a half hour now cost $5,216 weekly for a 52-week advertiser. A year ago, the cost for 552 stations was $5,182.

At NBC, daytime discounts remain pretty much the same but the nighttime discount range has been raised. The old range was 32 to 42%. The new is 40.5 to 48%. The 52-week discount for daytime advertisers remains at 10% but at night the discount has been raised to 17.5%.

Since network radio plans for the summer are made later in the season than formerly (advertisers like to figure out first what they are going to do in network tv), there are few admen who will predict specific am web patterns for this summer. It is expected, however, that trends of the past few years will be intensified. They include more music and news, long weekend shows aimed partly at motorists, purchase of cheap circulation via spot carriers and strips and weekend saturation buying.

Network radio does not face the same problems of daylight saving and different time zones that web tv faces. Early evening radio audiences are generally higher in the summer than audi-



General Custer would rub his eyes . . . in amazement!

Yes . . . things have changed since General Custer set out from Bismarck in the 1870's for the ill-fated battle of the Little Big Horn!

He wouldn't recognize the office buildings and industrial plants which now crowd North Dakota's capital city . . . or the surrounding countryside, once roamed by the Sioux, now dotted with prosperous farms. Today this is the land of agriculture, of oil—and television sets!

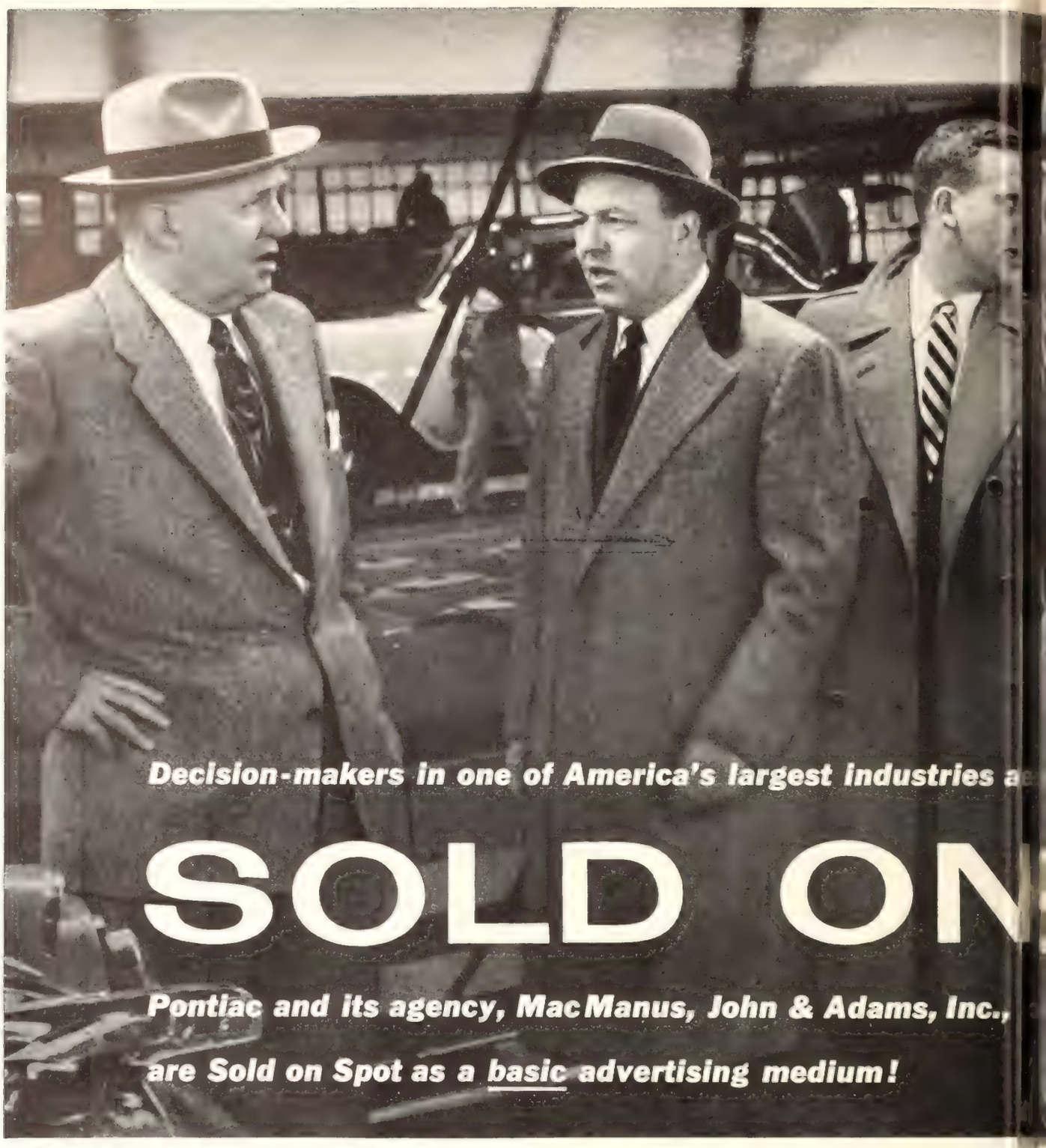
And . . . what the good name KFYR has meant to radio listeners for the last 30 years, *KFYR-TV* (with 100,000 watts of maximum power) now means to increasing thousands of TV-viewers. May we whet your further interest with some interesting facts? We've got 'em—so has Blair-TV, Inc.

NBC CBS ABC DUMONT

KFYR-tv channel 5

BISMARCK, N. DAK.

Represented Nationally by Blair-TV, Inc.



Today, with a good product backed by vigorous advertising, Pontiac is one of America's fastest selling cars . . . and a substantial portion of Pontiac's advertising budget goes into Spot Radio and Spot Television!

If yours is a highly competitive product—like automobiles—Spot should be one of your basic selling tools, too. Here's what a Spot schedule does for Pontiac:

SPOT is co-ordinated with other media in the introduction of new models with concentrated short-term saturation campaigns.

SPOT is frequently used in specific markets where additional sales impact is needed.

SPOT is often used for special promotion throughout the year.



Left to Right:

B. B. KIMBALL
Advertising Manager,
Pontiac Motor Division,
General Motors Corp.

PAUL FOLEY
Account Executive,
MacManus, John & Adams, Inc.

CHARLES CAMPBELL
Radio & TV Media Director,
Detroit Office,
MacManus, John & Adams, Inc.

PAUL MENSING
Central Division Sales Manager,
Radio, NBC Spot Sales

ALLAN KERR
Detroit Sales Manager,
Television, NBC Spot Sales

Candid photo by Eliott Erwitt.
Taken at Pontiac main assembly plant, Pontiac, Mich.

Stations Represented by NBC Spot Sales:

RADIO

WTAM	*Cleveland*
WAVE	*Louisville*
KGU	*Honolulu, Hawaii*
WRCA	*New York*
WMAQ	*Chicago*
KNBC	*San Francisco*
KSD	*St. Louis*
WRC	*Washington, D. C.*

and the
NBC Western Radio Network

TELEVISION

WAVE-TV	*Louisville*
WRGB	*Schenectady-Albany-Troy*
KONA-TV	*Honolulu, Hawaii*
WRCA-TV	*New York*
WNBQ	*Chicago*
KRCA	*Los Angeles*
KSD-TV	*St. Louis*
WRC-TV	*Washington, D. C.*
WNBK	*Cleveland*
KPTV	*Portland, Ore.*

Spot, with its complete flexibility, its bed-rock economy and its hard-hitting sales impact, plays an important role in Pontiac's yearly advertising plan. These advantages can help boost your sales, too.

Ask your advertising agency or an NBC Spot Salesman to show you how Spot can fit into your advertising plans...and how the stations represented by NBC Spot Sales can sell for you in eleven major markets, accounting for 45% of the nation's retail sales.

Decision-makers are Sold on Spot because their customers are Sold on Spot . . .

d some spots are better than others! NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.
Chicago Detroit Cleveland Washington
*San Francisco Los Angeles Charlotte**
Atlanta Dallas* *Bomar Lowrance Associates*

FIRST PULSE
ON
50 KW OPERATION
AT
WOWO

476
FIRSTS
...476 QUARTER HOURS!

The figures tell WOWO's story. They're in the latest Pulse, October-November, 1954. They cover twenty-six counties in prosperous Indiana, Ohio and Michigan. They show that WOWO leads in every quarter hour surveyed—from 6 AM to 11 PM on week days and from noon to 11 PM on Sundays. Make you want to know more about WOWO? Then consider this—

WOWO

covers 82
industrial—
agricultural
counties...
a rich market
covered by
no other medium!

The WOWO market is a well-defined, high-income, important market. Its 3,896,400 people listen more to WOWO than to any other station. They spend over $3,952,201,000 annually. You don't want to nibble at a market like this. You want to cover it in one swoop. You want WOWO. Call Tommy Longsworth at Anthony 2136, Ft. Wayne, or Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York.

WOWO
FORT WAYNE

WESTINGHOUSE BROADCASTING COMPANY, INC.
WOWO, *Fort Wayne;* **WBZ** + **WBZA** • **WBZ-TV**, *Boston;* **KYW** • **WPTZ**, *Philadelphia;* **KDKA** • **KDKA-TV**, *Pittsburgh;* **KEX**, *Portland;* **KPIX**, *San Francisco*
KPIX represented by THE KATZ AGENCY, INC.;
All other WBC stations represented by FREE & PETERS, INC.

ences later on in the evening (see tv summer story on daylight saving). As for differing time zones, the instantaneous taping of shows and their later playback takes care of that. While kines can be made for later playback, it takes about three hours before the film can be developed.

Spot radio: A number of trends, already apparent in the past couple years, are expected to become more evident in spot radio this summer.

One of the more obvious is the sale of weekend packages. These are usually announcements sold as a group in a series of local service programs. The programs offer information on news, weather, sports, traffic conditions, fishing, bathing and the like.

Some of these are turning into all-season affairs. For example, KYW, Philadelphia, unveiled its weekend package, *Open Road, U.S.A.*, last March. Aimed at the in-home as well as out-of-home audience, *Open Road, U.S.A.*, is a weekend package of nine music shows into which are laced a variety of news, traffic and resort information. In addition, at the same time the station revamped two other long-time features to provide programming of special interest to motorists.

Besides packages there has been an increase, as on the networks, in the multi-hour show. The stations usually put on a local personality who spins platters and may also provide the service information.

The strength of local personality shows in the summer has been documented recently by Ward Dorrell, research director for John Blair. He compared the Pulse ratings on Blair stations of non-network personality shows by two-month periods during 1952, 1953 and 1954 (January-February, March-April, May-June, etc.) The non-weighted averages during the six bi-monthly periods in 1952 were 3, 3, 3, 3, 2.9, 3. During 1953 the figures were 3.1, 3.2, 3.1, 3.1, 3.1, 3.2. During 1954 (with the November-December period left out) the figures were 3.3, 3.4, 3.4, 3.4, 3.5. The figures not only show that summer ratings hold up but point up an increase year by year.

There is an increase in network affilites taking on baseball. William Maillefert of Edward Petry & Co., reports such affiliates as WSB, Atlanta; WIP, Philadelphia, and KMA, Shenandoah, Ia., carrying baseball.

With the ex-Philadelphia Athletics of the American League moving out to Kansas City, there is renewed interest in baseball in that area. Schlitz has bought the A's for five years at $265,000 per, which includes the tv rights, though there are no plans for tv this year. The A's games will be carried over KMBC and sent over a regional network in Missouri, Kansas, Arkansas, Oklahoma and Texas. About 15 stations are signed up with others to come in.

The rising cost of baseball rights is being felt by spot radio, though not as much as in spot tv, where the cost pressure is more keenly felt (none of the John Blair-represented tv stations will carry baseball this year, for example). Some reps report less interest by national advertisers in baseball this year, one reason being the reduced budgets for some cigarette brands. One rep pointed out that sponsors feel that announcements are easier to buy and supervise.

However, baseball is still strongly entrenched as a summer radio programing staple and, if past history is any indication, stations will be able to

ONE OF THE

GREATEST SUCCESS STORIES

EVER TOLD!!

When Courtesy Motors, a Chicago Hudson dealer, began advertising on WGN-TV, they ranked 1,500th in the sales of Hudson cars.

Today, after 5½ years of advertising weekly on WGN-TV, Courtesy Motors has become not only the world's largest Hudson dealer—BUT SELLS MORE AUTOMOBILES THAN ANY OTHER DEALER IN THE WORLD!!

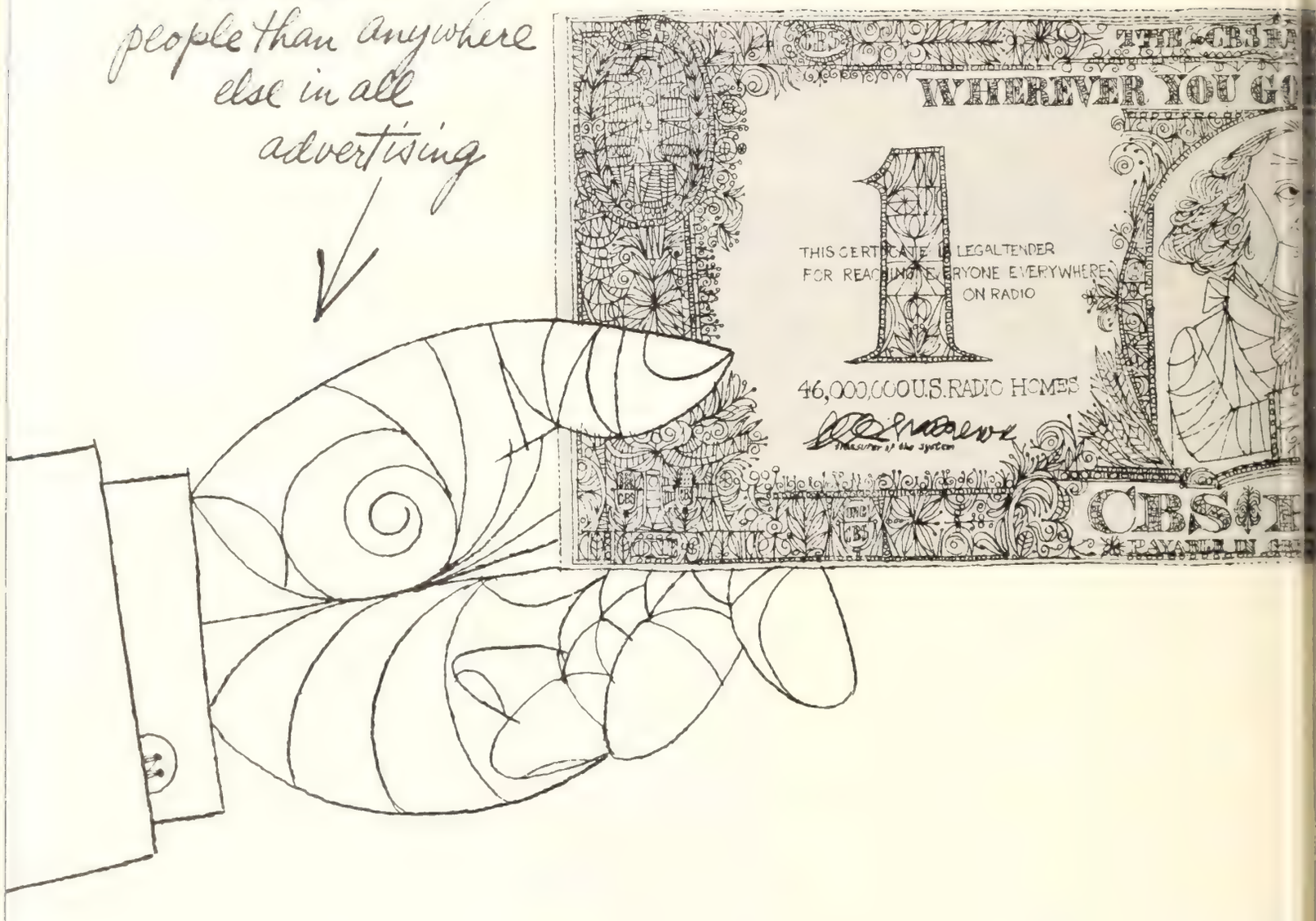
Take a tip from advertisers *who know*—for top results—it's WGN-TV in Chicago.

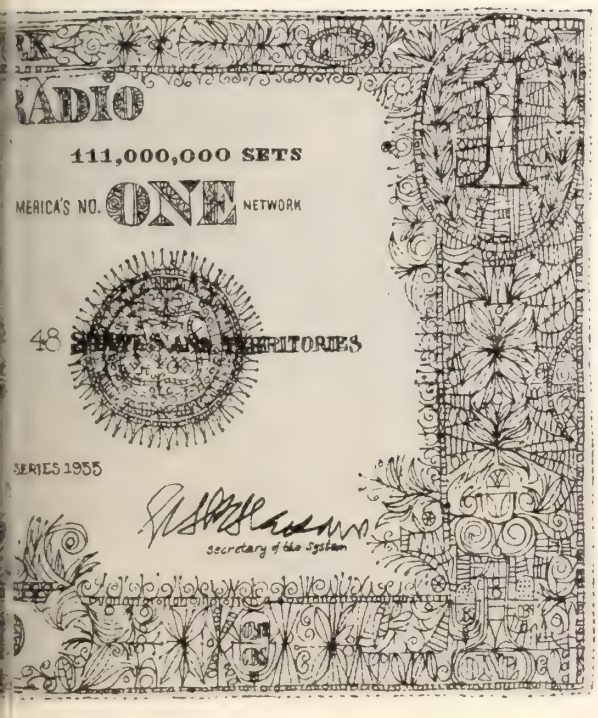
WGN-TV
Chicago 9

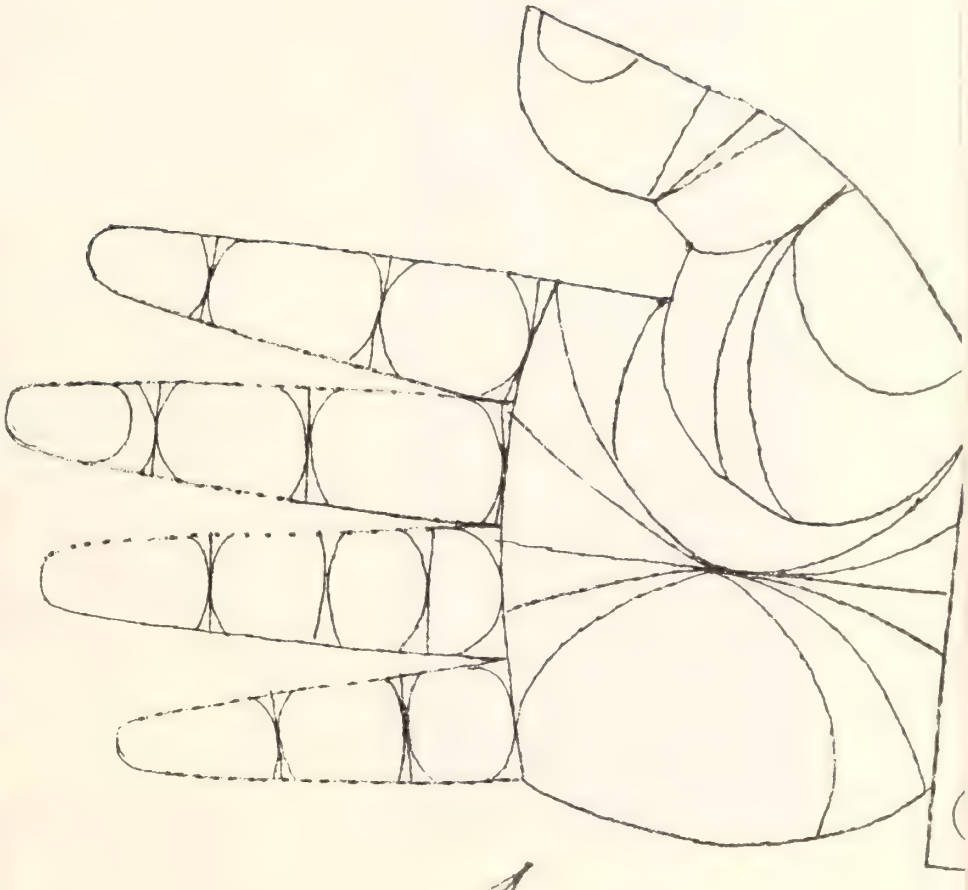
441 N. MICHIGAN AVENUE, CHICAGO 11, ILLINOIS

For the best radio buy in Chicago, it's WGN—reaching more homes per week than any other Chicago medium.

When a business man puts a dollar on CBS Radio he talks to more people than anywhere else in all advertising







Which is why CBS Radio collects more advertising dollars than any other radio network! (In the year just past, 59% more than its closest competitor)



This is San Francisco...

where the weather is much the same year 'round. Good and mild. So people work, play and shop much the same year 'round. Reach them at work or play, before they shop, where they listen year 'round to

KCBS

50,000 WATTS

Represented by CBS Radio Spot Sales

sell local and regional advertisers where national clients bow out. There is already evidence this is happening.

While there hasn't been much evidence in the past of summer advertising tied directly to the temperature (such as during the winter when cold remedy advertisers leave orders with stations to put on announcements when the temperature drops below a certain figure), examples are beginning to appear. Last summer both 7-Up and Sunkist bought from WCBS, New York, what the station calls "temperature I.D.'s." They were carried only when the temperature was about 80 degrees or above. The hotter it was, the more announcements were carried.

Activity by stations to promote summer audiences remains high and the am outlets have become quite adept at it over the years. A good example of the kind of promotion carried on is that by WMT, Cedar Rapids.

Last year WMT held another in a series of contests to promote summer listening. Listeners were asked to complete the phrase, "One way I can use radio in the summer . . ." The contest was promoted in various ways, including window displays. Portable radios were given to 13 winners in four states. The station reported that the contest not only stimulated summertime listening but also provided information on where and how often people listen during the summer.

Another example is WNHC, New Haven, which coralled an extra summer audience last year by setting up a public address system at New Haven's largest beach to carry WHNC's programs on an exclusive basis, seven days a week. The programs ran from May to September and included the commercials. The station estimates that a total of 185,000 beach visitors spent anywhere from one to 4½ hours listening to WNHC's programs. The beach service was promoted by advertising in six local newspapers as well as radio and tv on-the-air promotion.

While music, news and baseball can be depended on to attract good summer audiences, advertisers do not always have to fall back on program formulas. Almost any kind of programing will go over, if well-produced and properly-slanted.

In West Virginia and Kentucky the Ashland Oil & Refining Co. sponsors quiz shows with questions asked about the state concerned. In West Virginia, the show is originated by WSAZ, Huntington, where it is taped for rebroadcast on about 20 other stations in the state. The show is made up of a panel quiz (prize $50 per program), audience participation, a four-piece orchestra and male vocalist. In Kentucky, the originating station is WLAP, Lexington.

Summer is a season for extra sales efforts by stations. Sales promotion booklets are widely used. KDKA, Pittsburgh, gets attention for its booklet by quoting from a survey by "Hiatus, Inc." such statements as: "It is a known fact that no Pittsburgher washes his kisser from May to October," and then going into the reasons why this and other similar statements are not true. WLS, Chicago, in its booklet points up steady sales and radio listening during the summer and lists a variety of summer sales results such as a seed company getting more than 5,000 orders from five one-minute announcements.

Another example of summer activity are sales contests. All Westinghouse Broadcasting Co. stations toook part in such a contest last year. It was both inter-station and intra-station in nature. KYW won the former contest with local summer sales increases of 79%, compared with 51% for the entire WBC radio chain, which includes, beside KYW, KDKA, WBZ-WBZA, Boston-Springfield; WOWO, Fort Wayne, and KEX, Portland, Ore.

★ ★ ★

SUMMER TV

(Continued from page 47)

per-1,000 down to the winter level. Probably the most important is the 52-week discount or rebate. These range from 5 to 12½%, according to the network involved, but in all cases they bring the maximum discount a network advertiser can receive to 25%. Here's how the 52-week discounts are applied:

At ABC regular discounts range from 1¼ to 12½% according to the amount of time bought and the frequency of the programs. On top of this an annual rebate may be earned as follows 12½% for 52 consecutive weeks of advertising, 6¼% for alternate-week advertising within 52 consecutive weeks and 3.125% for every fourth week within 52 consecutive weeks.

At CBS regular discounts are given according to the number of station-



"WE HAVE THE FEELING WE'RE BEING WATCHED!"

THIS is *not* just our imagination. *First*, WDAY-TV is the *only* TV station in Fargo . . . in fact, the *only* station in the whole of this rich Red River Valley! The nearest station is 50 miles away . . . the *next* one, 185!

Second, folks around here *own* TV sets. In Fargo, set saturation is 70.5% . . . 20 miles out it's 57% . . . and 50 miles out it's 33%.

Third, WDAY-TV keeps those sets *turned on* with 57 audience-proved local programs and 60 of the best shows from NBC and ABC . . . including many *live* shows, both network and local.

Yep, we're being watched all right . . . and we love it! Get the facts from Free & Peters.

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC

FREE & PETERS, INC., *Exclusive National Representatives*

hours bought (a half hour equals 60% of an hour, etc.) and range from 2½% to 15%. Fifty-two week advertisers get "52 times 10% of the largest amount of weekly gross billing that has run consecutively for 52 weeks" while alternate-week advertisers get 5%.

At Du Mont dollar volume discounts are combined with discounts based on the number of consecutive weeks of broadcasting. They work out as follows: for 26 consecutive weeks of advertising dollar volume discounts range from 2½ to 15%, for 39 weeks, the discount range is 7½ to 20%, while for 52 weeks the discount range is 12½ to 25%.

At NBC regular discounts range from 5 to 15% according to the amount of time bought and, unlike CBS, are applied without regard to the number of stations used, except that an advertiser must buy the minimum network. An advertiser on 52 weeks can get an additional 10%. Participation buys, which have their own discount schedule, are not included in this general rate card. However, a new summer incentive plan has been announced for NBC's *Today, Home and Tonight* shows. It will enable advertisers who buy participations on the three shows during the 14-week period beginning 30 May to add additional participations on a no-charge basis. The additional free participations will involve savings up to 34.6%, according to NBC.

The free participations will range from one for those advertisers buying from seven to 11 participations up to 18 for advertisers paying for 52 to 54. For paid participations in excess of 52, advertisers will be allowed one free participation for every three paid for.

The only major rate card change since last summer involves CBS.. The network has added an over-all 25% discount which can be taken in place of station-hour and annual discounts. This can be earned by clients who buy at least $100,000 in gross network time weekly during 52 consecutive weeks.

In addition to discounts, summer advertisers have been given program contributions. On CBS, the figure was 20% last summer, 30% the summer before and 25% during the summer of 1952. Last year the 20% was given for eight weeks in July and August to sponsors who had been on the network a minimum of 13 weeks before 1 July. At the time SPONSOR went to press, CBS had not announced its policy on program contributions for this summer and there was some talk that none would be given.

ABC has also given program contributions, will give 20% this year. Du Mont feels that with its rock bottom program costs additional contributions are not warranted for the summer and this remains the announced policy this year. At NBC while there are no program contributions, there is an unofficial policy of giving 25% time discounts to summer-only clients who buy hiatus slots for the full hiatus period. Trade sources expect this discounts to be offered in 1955.

Becoming increasingly important as a factor in keeping advertisers on the networks during the summer are reruns. They are becoming increasingly available as the amount of film production has grown over the years and experience has established beyond any doubt that ratings hold up.

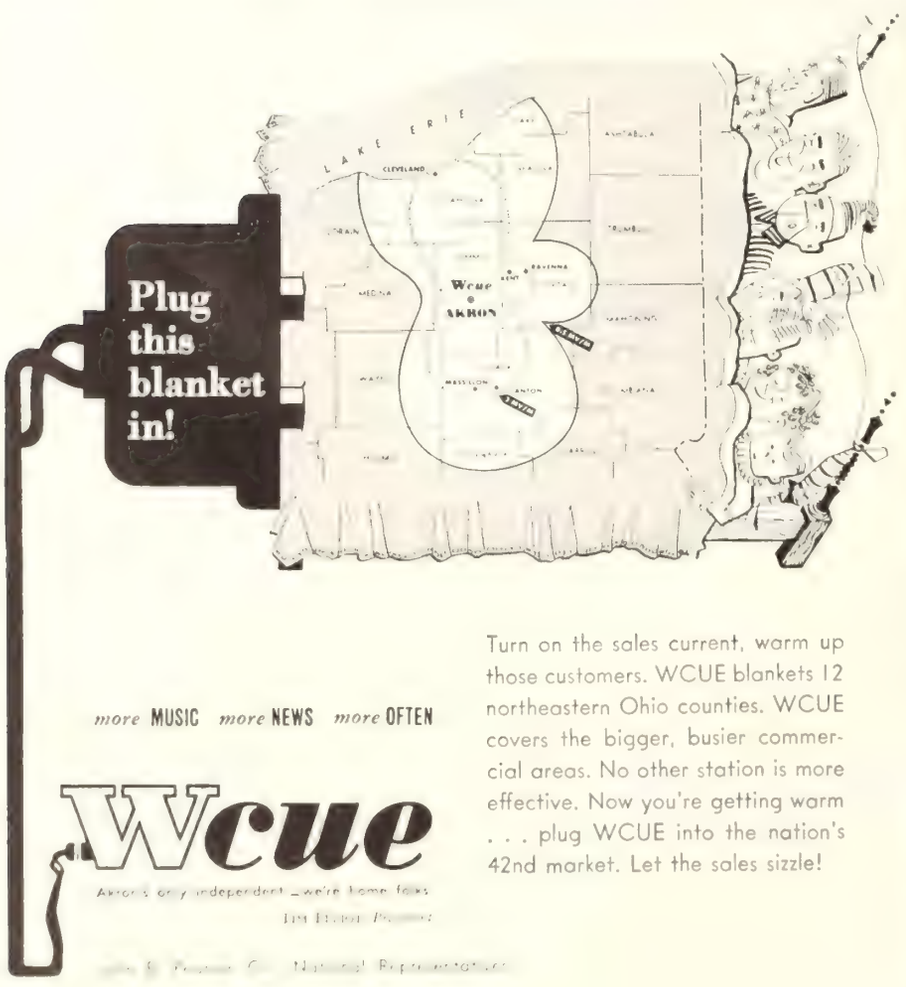
Nielsen has made two studies comparing original with re-run ratings. The latest one, made last year, analyzed 24 different programs with a total of 254 individual reruns, most of them during the summer. Here are the results:

The first-run ratings of all the shows averaged 31.1 while the reruns ratings averaged 22, a drop of 29%. As pointed out above, most of these were rerun during the summer and the lower sets-in-use pattern during the hot months affects the rerun ratings. However, it should also be pointed out that the sets-in-use figures are themselves determined in part by summer programing, which includes the reruns.

In terms of share of audience, the originals averaged 47.2% while the reruns averaged 43.1%, a drop on only 9%. Since most of the reruns were on during the summer, this figure obviously reflects the weaker competition of reruns. The Nielsen study also pointed up that reruns are able to hold their audiences almost as long as the original. Homes viewing the originals saw them an average of 23.5 minutes, while homes viewing the reruns saw them an average of 22 minutes, a difference of only 90 seconds.

Of more direct interest to summer advertisers was a breakdown of the shows according to whether the reruns

(*Please turn to page* 121)





You Might Cycle Coast to Coast in 14½ Days - -*

BUT . . . YOU NEED WJEF RADIO TO COVER GROUND IN GRAND RAPIDS!

CONLAN RADIO REPORT
METROPOLITAN GRAND RAPIDS
NOVEMBER, 1953

	Morning	Afternoon	Night
WJEF	29.6%	30.8%	33.1%
B	26.3	22.8	28.6
Others	44.1	46.4	28.3

WJEF is the "big wheel" for radio in Metropolitan Grand Rapids—which is Western Michigan's big wheel *market.*

There are 116,870 radio homes within the Metropolitan Grand Rapids area. Conlan figures, left, show that WJEF gets 12.6% more morning listeners than the next station—25.2% more afternoon listeners—9.6% more evening listeners. And WJEF costs less, ALL the time!

AM – TV – FM

The Felzer Stations

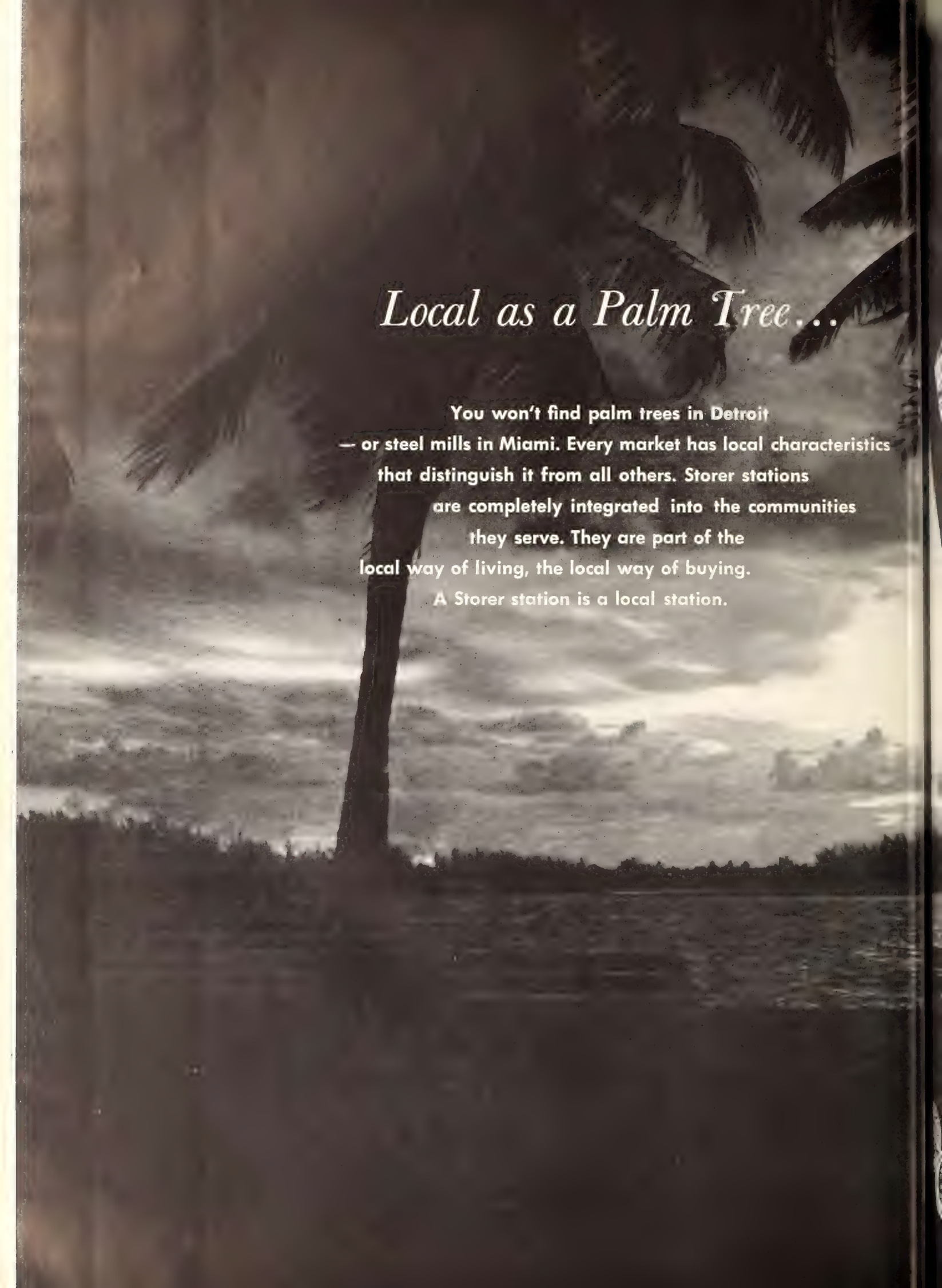
WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

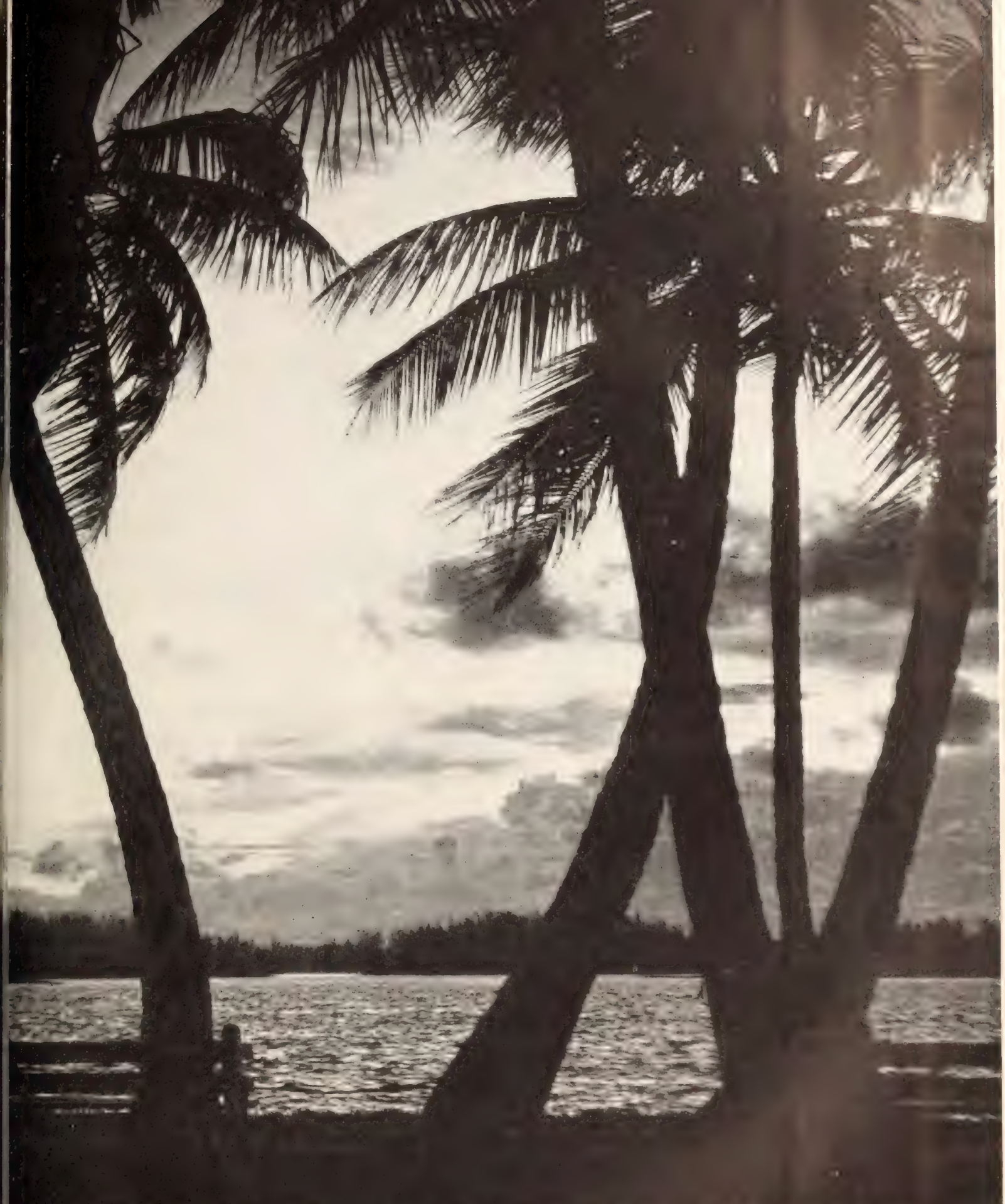
WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY

Avery-Knodel, Inc., Exclusive National Representatives

**Corporal Donald Mainland, U.S.M.C., cycled from Santa Monica to New York in 14½ days in May, 1935.*


Local as a Palm Tree...
You won't find palm trees in Detroit
— or steel mills in Miami. Every market has local characteristics
that distinguish it from all others. Storer stations
are completely integrated into the communities
they serve. They are part of the
local way of living, the local way of buying.
A Storer station is a local station.



STORER BROADCASTING COMPANY

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
118 E. 57th St., New York 22, ELdorado 5-7690 • **BOB WOOD,** Midwest National Sales Mgr.
230 N. Michigan Ave., Chicago 1, Franklin 2-6498

Film notes and trends

Film that sells films: The 50-man sales force of Television Programs of America is using a novel sales gimmick in calls on agencies, tv clients and stations. New approach involves a special film show, nearly an hour long, designed to sell TPA's *Captain Gallant of the Foreign Legion*. Currently, *Gallant* is sponsored on 61 NBC TV outlets by H. J. Heinz, but the half-hour adventure series is available for sponsorship in non-Heinz markets.

As previewed in New York late last month, the film is built around a strong sales pitch made by Michael M. Sillerman, executive v.p. of the film firm, and a full-length episode from the tv series. Peter Zanphir, TPA's advertising consultant, was executive producer.

In the filmed presentation, Sillerman stresses the adventurous, outdoor locale (North Africa), the authenticity (the Foreign Legion cooperated fully), the talent (Buster Crabbe and son "Cuffy"), the merchandising aids from TPA and the fact that the show's stars are available for client commercials.

Movieman Sillerman feels that the technique may catch on quickly in the competitive film industry. "But, it's not 'automation' applied to film sales," he added. "The salesmen still have to close the deal personally with a client." ★★★

Tv's "film circuit": Although many top-name Hollywood films are still locked away in film vaults, the feature film packages available to stations—and ultimately to spot tv sponsors—are getting fancier all the time.

Among the latest is a package of 26 top budget films (initially, they cost upwards of $40 million) put together by Hollywood Television Service, Inc., a Hollywood feature-and-syndication concern. Tagged "Sparkler Package," the lineup includes such box office luminaries as Susan Hayward, Alan Ladd, Doris Day, Victor McLaglen, Eve Arden, Dennis Day, Mona Freeman and Anne Jeffreys.

HTSI president Earl Collins, in announcing the new package, disclosed that the firm now has 275 station customers throughout the U.S. and Canada. The firm already has 477 film features and short subjects playing the tv station circuit.

Sales of the star-studed film properties have been brisk. An extra reason for stepped-up sales, according to Collins:

"HTSI is able to acquire prints from one of the world's greatest laboratories. This has resulted in a high efficiency rating in the matter of light and sound fidelity and clarity for tv presentation." ★★★

Star salesmen: Since they are filmed at a time when the talent, crews and sets are already assembled for regular program production, the "star com-

(*Please turn to page 88*)

Tv film shows recently made available for syndication

Programs released, or shown in pilot form, since 1 Jan., 1955

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventures of Robin Hood	Official	Sapphire Films	30 min	In production
Adventures of Scarlet Pimpernel	Official	Towers of London	30 min	In production
Captain Gallant	TPA	Frantel	30 min	39
Jungle Jim	Screen Gems	Screen Gems	30 min	1 (Pilot)
Rin Tin Tin	Screen Gems	Screen Gems	30 min	39
Soldiers of Fortune*	MCA-TV	Revue	30 min	In production
Available in markets not currently served by Natural				
Sponsored by 7 Up .... 120 markets [illegible]				
COMEDY				
Great Gildersleeve	NBC Film Div.	NBC TV	30 min	1 (Pilot)
Little Rascals ("Our Gang")	Interstate	Roach	10 min. 20 min.	22—1 reel 70—2 reel
Looney Tunes	Guild	Warner's	15 min. to one hour	Library
You Can't Take It With You	Screen Gems	Screen Gems	30 min.	1 (Pilot)
DOCUMENTARY				
Key to the City	Hollywood Tv Prod.	Hollywood Tv Prod.	15 min.	7
Living Past	Film Classics	Film Classics	15 min.	7
Mr. President	Stuart Reynolds	Stuart Reynolds	30 min.	3
DRAMA, GENERAL				
Celebrity Theatre*		Screen Gems	30 min.	None
Confidential File		Guild	30 min.	In production
His Honor, Homer Bell		Galahad	30 min.	In production
Science Fiction Theatre		Ziv	30 min.	In production
Available in Screen Gems [illegible]				

Show name	Syndicator	Producer	Length	No. in series
DRAMA, MYSTERY				
Paris Precinct	MPTV	Etoile	30 min.	39
Sherlock Holmes	MPTV	Sheldon Reynolds	30 min.	39
MUSIC				
Bobby Breen Show	Bell	Bell	15 min.	1 (Pilot)
Spade Cooley	TPA	Cooley-Miller	30 min.	In production
This Is Your Music	Official	Jack Denove	30 min.	26
SPORTS				
Jimmy Demaret Show	Award	Award	15 min.	In production
VARIETY				
Eddie Cantor Comedy Theatre*	Ziv	Ziv	30 min.	In production
Show is sponsored by Ballantine in 26 markets, is aired in total of 201 markets				
WESTERNS				
Buffalo Bill, Jr.	CBS TV	Flying "A"	30 min.	In production
Steve Donavan, Frontier Marshal	NBC Film Div	Vibar	30 min.	39
WOMEN'S				
It's Fun To Reduce	Guild	Guild	15 min.	156



BIG ONES
for little ones . . .

You have a problem? Want to demonstrate how something tiny works? Want to bring something enormous into the studio before the TV camera? Your answer is . . . Film—for shows that tell all about everything, without change or "fluff," day after day, on or off network. What's more, it's easy, economical to **USE EASTMAN FILM.**

For complete information, write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

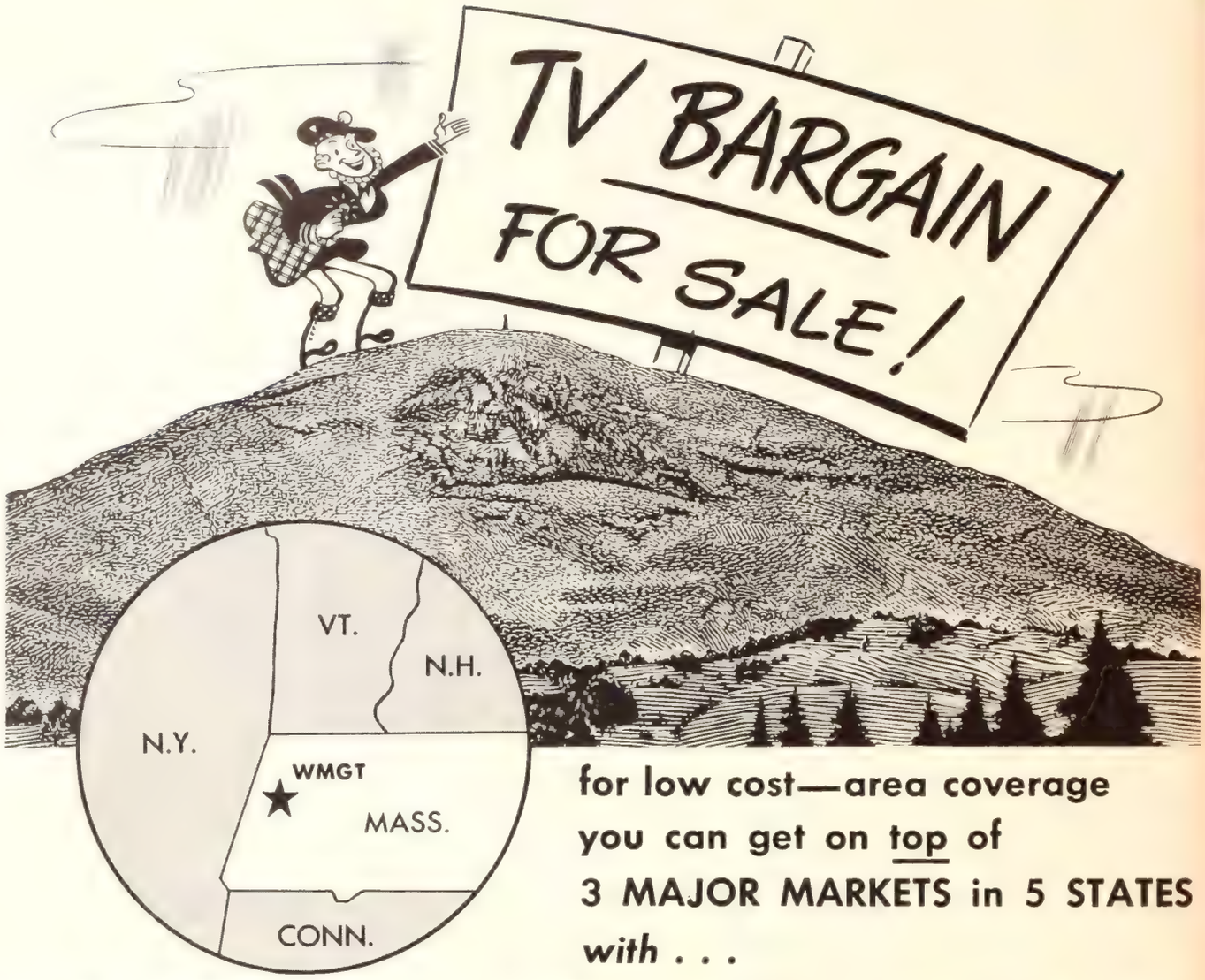
East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

or W. J. GERMAN, INC.
Agents for the sale and distribution of Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

AND BE SURE to film it IN COLOR . . . You'll be needing it soon.



for low cost—area coverage you can get on top of 3 MAJOR MARKETS in 5 STATES *with . . .*

WMGT CHANNEL 19

ON TOP OF MT. GREYLOCK, MASSACHUSETTS · 3700 FEET ABOVE SEA LEVEL

Here is a station for the buyer who has to s-t-r-e-t-c-h his TV dollar to the utmost and yet get solid coverage. WMGT is on top of famous Mt. Greylock — 3,700 feet above sea level. Everywhere you look you see people — 355,720 TV families — with money to spend! Albany and the Hudson Valley, Berkshire Hills and Springfield and the Connecticut Valley are all effectively covered by the high and mighty WMGT transmitter. No other station can cover these 3 MAJOR markets in 5 states at such a low cost. Alert advertisers are discovering WMGT is the key link in their national merchandising plans.

TOP TRANSMITTING SITE GIVES TOP AREA COVERAGE

GREYLOCK BROADCASTING CO.
8 Bank Row · Pittsfield, Massachusetts
Represented by THE WALKER COMPANY



Want to know more?
WRITE TODAY FOR MARKET DATA FOLDER

TV COMPARAGRAPH OF NETWORK PROGRAMS

SUNDAY

| | | |

"The service with the most subscribers"

LARGEST SAMPLING OUTSIDE U. S. CENSUS

With Pulse only can you

GUARANTEE CIRCULATION!

Painstaking interviewing and huge samples assure unparalleled accuracy in Pulse sampling. So reliable, some subscribers are now beginning to *guarantee* circulation in advance. Typical examples:

Station X-TV Long experienced with Pulse data, now accurately predicts program pull of evening schedule. Result for past months complete sellout, 100% renewals, waiting list

Station Y-TV From Pulse's home gathered facts and trend data analysis, sells ALL television time on guaranteed circulation basis. "How accurate, not how big, is the important thing in ratings."

Network Pulse subscriber since '41, ordered special sampling study of each one-radio network count. Resulting fast, tabloid rating seemed "unbelievably high" — was #1 broadcast as reported by other services weeks later!

Pulse, please remember, is making a minimum of 6,000 completed family interviews per network program evening; 25,000 families interviewed per daytime program. The *maximum* statistical error possible is less than 1 rating point—6 10 of 1 per cent nighttime; 3 10 of 1 per cent daytime.

Pulse is your best protection against "inflated" ratings — temporarily pleasing sometimes, later so painful.

Pulse is your best protection against "deflation" — the understatement so embarrassing to explain as it is brought to proper size by Pulse.

Pulse has no "adjustment factor", no omissions or compromises. Pulse gives you the facts exactly as gathered—fast. *Pulse's many pluses are worth your investigation.*

Make your own check! U.S. Television

SIZE OF SAMPLE

PULSE interviews

25,000 *minimum per daytime show*

6,000 *minimum per nighttime show*

Service #2 — **2,800** *diaries for all week till in*

1,700 *returned by mail, not all usable*

Service #3 — **700** *homes — considerable tape spoilage. Far less than the 1,200 minimum sample size often used as cost-cutting expedient. Fixed panel, month after month.*

This month throughout the U.S., 117,000 homes are being interviewed for next month's "U.S. Pulse TV"



Nothing takes the place of INTERVIEWS in the HOME

RURAL AND URBAN COVERAGE

PULSE, *Inc., 15 West 46th St., New York 36*
Telephone: Judson 6-3316

TV COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 7 March 1955 SPONSOR

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
No network programing	Lamp Unto My Feet NT L Look Up and Live NT L	No network programing	No network programing	No network programing	No network programing	No network programing
No network programing	No network programing	No network programing m-f	No network programing all wk	No network programing m-f	No network programing all wk	No network programing
No network programing	No network programing	Creative Cookery m-f co-op	Creative Cookery m-f co-op	Creative Cookery m-f co-op	No network programing	Creative Cookery m-f co-op
No network programing	Winky Dink and You NT L Contest Carnival Quaker Oats Co: puffed wheat, rice 58 Atlantic City, NJ L Wharry, Baker & Tilden $3500	Capt. Hartz & His Pets Hartz Mtn Prods 16Ch L Hartman $500	Valiant Lady Gen Mls bkgst NYT m-f L DFS sbr $10,000 Love of Life Amer Home Pr NYT m-f L BB&T $8500 Search for Tom'w P&G joyt NYT m-f L BB&T $8500 Guiding Light P&G ivory dust NYT m-f L Cowat $10,000	Tennessee Ernie Ford Show Hy m-f L Feather Your Nest (quis Bud Collyer) Colgate-Palmolive 60NT m-f L alt d 12:30-45 Esty $9000	Valiant Lady Tonl Co tu th (see tu) Lee Burnett Love of Life Amer Home Pr m-f (see mon) BB&T Search for Tom'w P&G joyt m-f (see mon) BB&T Guiding Light P&G ivory dust m-f (see mon) Compton	Tennessee Ernie Ford Show Hy m-f L Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty	Tennessee Ernie Ford Show Hy m-f L Feather Your Nest Colgate-Palmolive alt d 12:30-45 NT m-f L Esty	No network programing
No network programing	No network programing	No network programing m-f	No network programing all wk	No network programing m-f	No network programing all wk	No network programing
No network programing	No network programing	No network programing m-f	No network programing m-f

our thanks to

our customers,

the TV Industry

and Billboard

for our

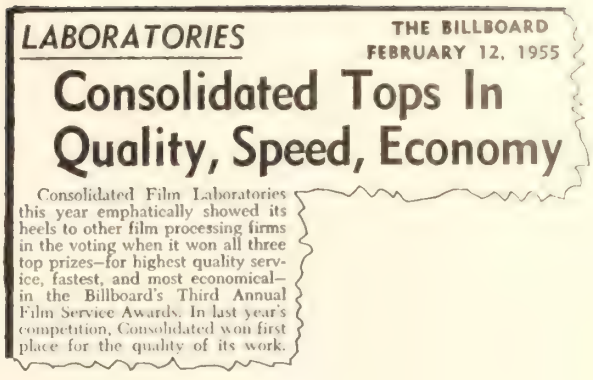
clean sweep of "FIRSTS"

in Billboard's

3rd Annual

TV Film

Industry Poll


LABORATORIES

THE BILLBOARD
FEBRUARY 12, 1955

Consolidated Tops In Quality, Speed, Economy

Consolidated Film Laboratories this year emphatically showed its heels to other film processing firms in the voting when it won all three top prizes—for highest quality service, fastest, and most economical—in the Billboard's Third Annual Film Service Awards. In last year's competition, Consolidated won first place for the quality of its work.

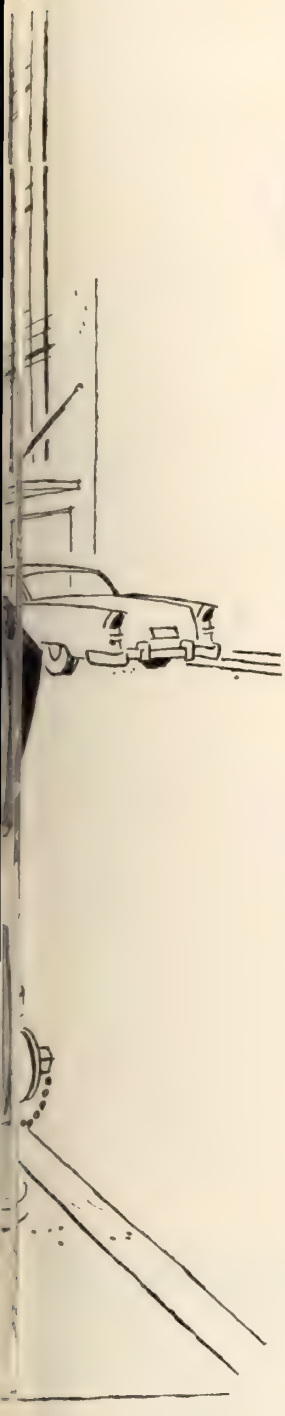
DIVISION OF REPUBLIC PICTURES CORP.

CONSOLIDATED FILM INDUSTRIES

959 Seward Street, Hollywood 38, California

1740 Broadway, New York 19, New York





OUR NEW YORK OFFICE HAS MOVED TO 250 PARK AVE.

EFFECTIVE MARCH 7TH

FREE & PETERS INC.

Pioneer Station Representatives Since 1932

W YORK CHICAGO ATLANTA DETROIT HOLLYWOOD FT. WORTH SAN FRANCISCO



When it's cold outside and you'd like to create a warm feeling in three choice Western Pennsylvania markets, start burning up the wires to WJAC-TV, Johnstown. What a sizzling Hooper! WJAC-TV is:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

You really put the heat on sales . . . with the 1 buy that covers 3—

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

Ask your KATZ man for full details!

FILM NOTES

(*Continued from page 76*)

mercial" has turned out to be one of the most popular items in the syndicated film field—and one of the best money bargains in commercial tv.

A SPONSOR checkup among major syndicators shows that almost every syndicated tv series in production now offers the services of one or more stars in making commercials. Explained a sales executive in MCA-TV's New York office:

"Commercials and lead-ins featuring a star can easily be squeezed in during the regular shooting schedule. Production costs are very low, since all the elements are already there—particularly if there are standing sets. And since it opens the way for extra merchandising and publicity for the star, tv film stars are usually willing to make commercials for minimum scale."

Among the syndicators now offering the services of stars in making tv film commercials: Ziv, Screen Gems, MCA-TV, Official Flms, TPA, Guild Films, Award Films, the three network-owned syndication firms (ABC, CBS and NBC Films), Hollywood Television Service, MPTV.

Stars making commercials include: Eddie Cantor, Liberace, Ella Raines, Louis Jourdan, Rin Tin Tin, Johnny Weissmuller, Richard Carlson, David Brian, Buster Crabbe and son, John Russell, Thomas Mitchell, Ed Gardner, Gene Lockhart, Charles McGraw, Gene Autry, Guy Lombardo and Douglas Fairbanks.

Many sponsors don't even wait to be sold the idea. When Langendorf Bakeries signed with NBC Film Division for a 16-market coverage on the Coast with *Steve Donavan, Western Marshal*, starting next month, one of the first things the bakery firm did was to sign up the Western star for commercials. So did Shulton (Old Spice), when it signed for the MPTV property, and star Louis Jourdan, *Paris Precinct*, to cover 40 major markets this spring. Admitted Official Flms sales v.p. Herb Jaffe: "There's little direct profit for us in star commercials, but it certainly helps us land renewals from advertisers." ★★★

Legal loophole plugged: One of the standard buying precautions in the syndicated film field has been a checkup on the kind of legal protection a film maker offers sponsors against crank lawsuits. (See "Tips on Buying Film, in SPONSOR's *Fall Facts* "Film Basics.")

One syndication firm, Associated Artists Products (*Candid Camera, Johnny Jupiter*, etc.) has largely removed this advertising hurdle with a new blanket insurance policy covering films that AAP releases.

According to AAP's President, Eliot Hyman, the policy is good for a year and covers claims up to $250,000. Stated Hyman: "The new arrangement insures all sponsors, advertising agencies and stations against such claims as infringement, invasion of rights of privacy, defamation, slander, libel and violations of copyright." The policy covers the films, sound tracks and merchandising material, and was written by Lumley, Dennant & Co.

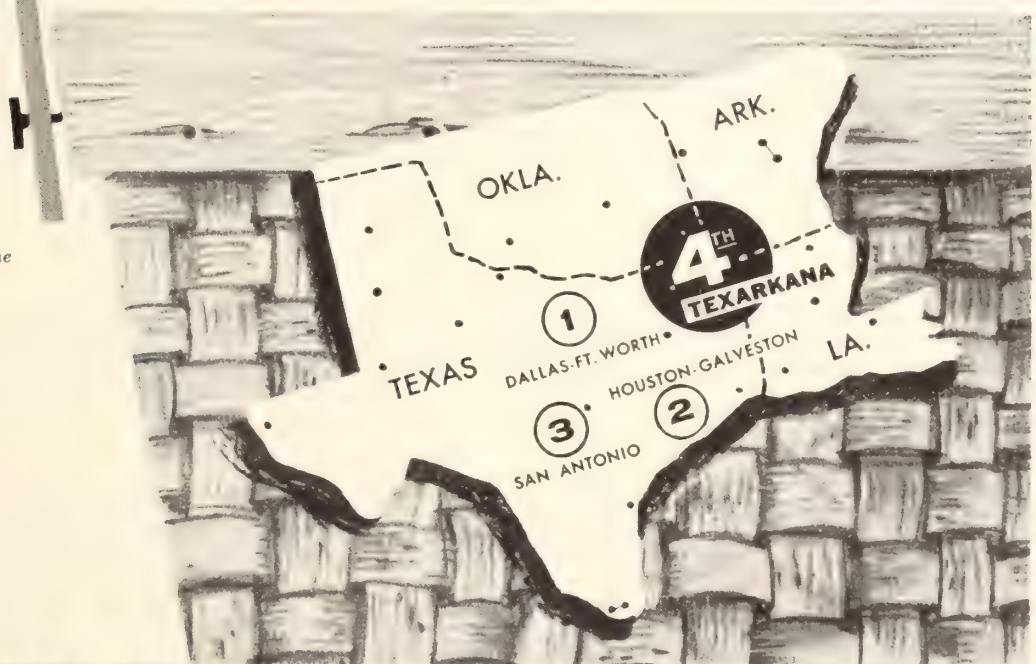
An "Evidence of Insurance" certificate is sent to each ad firm or station buying AAP film properties. ★★★

Quick closeups: Guild Films' Liberace is regarded with something approaching fervent admiration by members of U.S. piano-making industry. Piano concerns have enjoyed a record sales year, and many leaders—like Baldwin, Steinway, Wurlitzer—have written to the curly-haired pianist to thank him for repopularizing the living room piano. Liberace, incidentally, intends to open a nationwide chain of franchised piano schools (like the Arthur Murray dance schools) in the near future.

• Last month, Carter Products, sponsor of Ziv's *Mr. District Attorney* in 40 major markets, announced that it was in the market—for another sponsor. Carter is now willing to share its prime evening availabilities, landed through SSCB agency, with a co-sponsor for the next season. Said the agency: "A really handsome schedule of times and stations of which any advertiser would be proud."

• Tv film making can be costly—even if you know the tricks, Screen Gems learned recently while filming *Damon Runyon Theatre*, starting in April on CBS TV for Budweiser. Set dresser James Crowe needed a Christmas tree for a shot in one program. He went to Big Bear, some 130 miles from Hollywood, before he found one. Although it cost him only $1.20 in Big Bear, by the time got it back to the studio, the trucking and labor costs had mounted to $85. ★★★

Fourth* TV market in Texas!



*SOURCE:
TELEVISION Magazine
January 1955



KCMC-TV covers a great
BILLION DOLLAR AREA
KCMC-TV ranks 7th among all
31 television markets in the
4 Southwestern States.

Among 18 TV Markets in Texas,
KCMC-TV serves the **4th** in total
set circulation – **103,760 TV HOMES**

KCMC-TV

CBS ABC DTN CHANNEL **6** TEXARKANA MAXIMUM POWER

180 Hours Monthly Network Commercial Shows

Represented by VENARD, RINTOUL & McCONNELL
WALTER M. WINDSOR, *General Manager*

CLOTHING SHOP

SPONSOR: The Lerner Shops Agency: Direct

CAPSULE CASE HISTORY: *To promote a new shop in Salt Lake City, the Lerner Shops organized a 15-week campaign. This was the first trial of radio for Lerner, a national chain. Lerner bought 60 announcements a week on KDYL and no other advertising. The sponsor said he would renew if the campaign produced results and he did —for 52 weeks. This marks the national firm's first solid entry into radio advertising, creates the possibility of a future trend toward radio use. Weekly cost:* $185.

KDYL, Salt Lake City, Utah PROGRAM: Announcements



results

SAVINGS

SPONSOR: Fidelity Savings & Loan Assoc. AGENCY: Direct

CAPSULE CASE HISTORY: *This savings and loan association, to induce more of the former, offered a "budget slide rule" on WKZO's* Coffee Club. *Rule pulls out to recipient's income bracket, tells what he ought to allot for food, clothing, entertainment, shelter, savings, taxes. Within three weeks of the starting date,* 3,000 *rules were given away at a cost of three cents each. During the same period* $106,000 *in savings were added to the institution. Cost of the campaign was* $90.

WKZO, Kalamazoo, Mich. PROGRAM: Coffee Club

NYLONS

SPONSOR: Wilbar's AGENCY: J. O'Leary, Boston

CAPSULE CASE HISTORY: *To advertise its annual "nylon carnival," Wilbar's in New Haven scheduled* 39 *announcements for the week. Newspaper and window advertising were also used. By the end of the week Wilbar's had sold* 4,000 *pairs of nylons, leading the other* 27 *stores in the chain. The store credits the radio advertising with at least* 50% *of its sales and has been a regular radio advertiser since it came to New Haven last year. The cost of the* 39 *announcements, which were heard throughout the day, was* $234.

WAVZ, New Haven, Conn. PROGRAM: Announcements

HOUSES

SPONSOR: John J. Eilers, Home Builder AGENCY: Dire

CAPSULE CASE HISTORY: *To advertise a new mod home, builder John J. Eilers used* 10 *announcements i viting people to inspect it. The radio announcement which ran on two successive Saturdays and Sundays we the only advertising used. As a direct result, over* 2,0 *people visited the model home and all* 18 *available uni were sold. Houses were priced at a little over* $6,00 *Cost of the campaign was* $120.

KSO, Des Moines, Iowa PROGRAM: Announcemer

EMPLOYMENT

SPONSOR: Nat'l Employment Information Service AGENCY: Max Walter A

CAPSULE CASE HISTORY: *The sponsor used six a nouncements, one each day, on the Dave Jacobs WIN* Hill Billy Show *to invite phone call or letter inquiri from potential employers and employees. The show is from* 5:05 *to* 6 *p.m. These announcements alone broug* 484 *phone calls and letter replies. The cost for each a nouncement was* $15 *or a total of* $90.

WING, Denver, Col. PROGRAM: Dave Jacobs Hill Bi Show, announcemer

BUTTER & MILK

SPONSOR: Darigold AGENCY: Rune Goens

CAPSULE CASE HISTORY: *To stimulate sales, the Do igold Co. participated in the* Kayo Kashbox. Kashb *programed in* 10*-minute sponsor segments during mi morning, gives a riddle with daily clues. Listeners s in a Darigold label with each answer. In one we KAYO received* 10,857 *"proofs of purchase"—lett with Darigold labels. In a* 10*-month period the sh pulled over half a million labels. The cost of the ca paign per week was* $220.

KAYO, Seattle, Wash. PROGRAM: Kayo Kashm participati

TURKEY DINNERS

SPONSOR: Koenig's Stores AGENCY: Dir

CAPSULE CASE HISTORY: *"A Christmas fam night." designed to show that a family could eat Koenig's lunch counter for very little, was promoted KSUM. Turkey dinners at* 50c *were offered from p.m. and "Santa Claus sundaes" at* 15c *from* 8-9. *St traffic during those hours:* 2,897. *Volume for the lun department was* $243; *for the rest of the store, $7 E. E. Koenig, owner, writes: "There is no way of meas ing the volume of good will secured here." Cost of radio campaign was* $67. *Campaign ran for* 48 *hou with no other media used.*

KSUM, Fairmont, Minn. PROGRAM: Station Bre

KMPC Leads

all Los Angeles Area Independent Radio Stations and One Network Station in Share of Audience 6 A.M. to 6 P.M.*



*First Nielsen Station Index Area Audience Measurement for Los Angeles NSI Area (Dec. 1954) Issued February 15, 1955.

KMPC

710 kc. LOS ANGELES

West's No. 1 Independent for Listeners and Advertisers

50,000 watts days, 10,000 watts nights
Gene Autry, President • R. O. Reynolds, Vice President & General Manager
Represented Nationally by **A. M. RADIO SALES**
Chicago • New York • Los Angeles • San Francisco

She's one of 1,000,000 potential customers for your products...



She's one of 1,000,000 Spanish-speaking Mexican-Americans in the Texas Spanish Language Network coverage area who *speak Spanish, read Spanish, listen to Spanish-language radio*—but, BUY AMERICAN! *With special emphasis on products brought to their attention through Spanish-language radio.* When you buy the TSLN you get outstanding stations in their areas. There are no weak links in the TSLN.

TEXAS SPANISH LANGUAGE NETWORK

KIWW *San Antonio* | XEO-XEOR *Rio Grande Valley* | XEJ *El Paso*

Represented nationally by
NATIONAL TIMES SALES
New York • Chicago
HARLAN G. OAKES & ASSOC.
Los Angeles • San Francisco

New developments on SPONSOR stories

P.S.

See: The Great Godfrey

Issue: 5 June 1950, page 21

Subject: Godfrey and Henry J. Kaufman & Associates both went into radio about the same time

Henry J. Kaufman & Associates, Washington, D. C., advertising agency, celebrated its 25th anniversary recently with a cocktail party at the National Press Club and, as usually happens at such affairs, there was reminiscing about the early days.

One name was mentioned often. It was "Reds" Godfrey (known as "Arthur" today). Godfrey was among the first radio talent that Henry J. Kaufman & Associates had for sale. Principal radio talent salesman in those days was Jeffrey Abel, who today is radio director of the agency. Abel recalled that he used to pound the sidewalks of Washington's 7th St. (home of many cut-rate and credit-type clothing and jewelry stores) with Godfrey.

"We worked up a show for a local automotive dealer and put 'Reds' on WJSV, now WTOP," Abel told a cluster of the agency's well-wishers at the anniversary party.

" 'Reds' did the same thing then—I think it was around 1934—that he does now; played the uke and sang. Didn't do either very well. Come to think of it, he still doesn't. But people didn't seem to care about that then—and it's obvious they don't now."

That year he was selling "Reds," Abel remembers, the agency's radio department grossed about $20,000. The business consisted mostly of announcements sold to retailers. Today, Abel presides—with television director Robert S. Maurer—over the programs of about 25 clients, most of them national.

Radio in the early thirties required less mental effort than today's air advertising but considerably better physical condition, Abel says. Abel and William F. Sigmund, now creative director and agency associate, developed the first sports show for Washington radio.

"Bill and I wrote the commercials," Abel related. "We'd sell announcements to the retail merchants, run down the street to the radio station, sprint upstairs, type out the stuff at 5:30 and hand it to the announcer for delivery at 6:00 p.m. You might say it was a sort of hand-to-mike existence."

"Television hit Washington in 1947," Abel said, "and we produced seven shows the first day."

The agency's biggest air account now is the CIO, for which Kaufman produces the John Vandercook news program over ABC Radio. The Washington area's biggest local television program is the seven-day-a-week Pick Temple show, aired over WTOP-TV by the agency for the Giant Food Stores.

"Back in the thirties," Abel recalled, "you had taken care of a client when you wrote a commercial for his program. Today, in either radio or television, you aren't doing much if you don't provide a complete package that includes originating the show, hiring the talent, writing the script, directing, merchandising the program and providing public relations and publicity."

Television Director Maurer joined the conversation.

"Speaking of television," he interjected, "we've found that 10- and 15-minute 'marginal time' shows a much better vehicle for many of our clients." Maurer, backing up Abel's philosophy, said that agencies generally are overlooking a good bet for their clients in neglecting the public relations and publicity opportunities available on tv and radio.

Henry Julian Kaufman, the agency founder, joined the group around Abel and Maurer. "Enough shop talk," he said. "But if we must shop talk, let's discuss the *next* 25 years, not the past 25. . ."

★ ★ ★

Offering the biggest daytime coverage in Texas

KENS

First or in a photo finish in all rated time segments (Pulse of San Antonio, November, 1954)

KENS

has the top-rated local personalities who are San Antonio's big audience-getters too!



Ask FREE & PETERS, Inc. for details

EXPRESS-NEWS STATION

KENS

680 CBS

50,000 WATTS

SAN ANTONIO, TEXAS

TO SELL

JACKSONVILLE

(and the rich Northeast Florida market . . .)

BUY



WJHP-TV

Channel 36

§ § §

76,500 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT

Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville EX 8-9751 or New York MU 7-5047.

§ § §

WJHP-TV

JACKSONVILLE, FLORIDA

276,000 watts

on Channel 36

Represented nationally by John H. Perry Associates



Les Persky with Virginia Graham who conducts her own show on WABD-TV

agency profile

Les Persky

President
Products Services, New York

Les Persky sat down behind his huge modern desk, got up and walked around it to sit by a cocktail table, then leaped up and strode restlessly toward the door of his office. "Don't forget to put in an ad for a Japanese cook," he told his secretary. "I'm having a dinner party Wednesday night."

Then he walked back to a couch covered with a brown Peruvian weave and settled down on it, only occasionally crossing and re-crossing his legs.

Medium-height, stocky, with thick horn-rimmed glasses, 29-year-old Persky could be an instructor at a university; he could be a research assistant on a scientific project—he does not look like the president of an ad agency that billed $3 million in 1954. But, of course, that's what he is.

"This agency is really a tv baby," Persky said. "Last year about 85% of our billings were in radio and tv. We expect over $4 million in 1955 billings, with some 80% in the air media. But, you know, the thing we're happiest about is the fact that our clients' aggregate sales will approach $100 million this year."

Persky got into the agency business through radio. He began as an independent radio packager when he got out of the service in 1946. On his *Robbins' Nest Show*, WINS from 11:00 p.m. to 1:00 a.m., appeared such celebrities as Sid Caesar, Imogene Coca.

"They used to come down to Howard Johnson—that's where we broadcast from—after their tv shows to get interviewed so that they could get the radio listeners to watch them on tv," Persky recalls. "In fact, Lucille Ball and Desi Arnez announced on our show that they were going on tv. I remember Fred Robbins said, 'I hope you two will do as well as Faye Emerson.'"

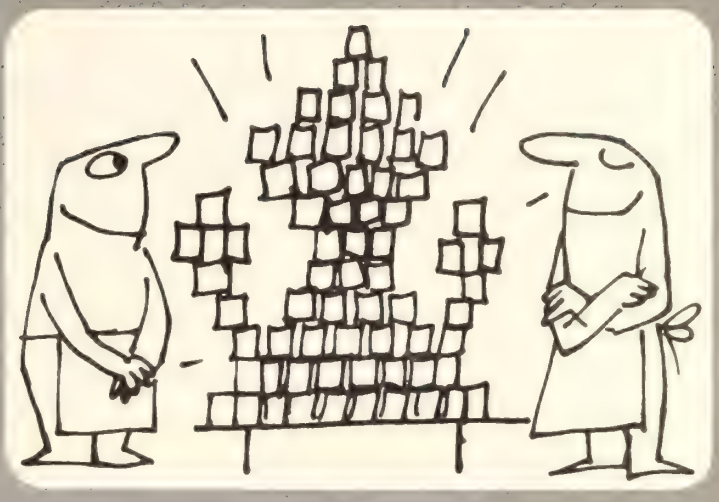
It seems that so many advertisers wanted to get on the program that Persky set up an agency in 1950 to handle their copy.

"We began with a bunch of accounts that had never had an agency and we built them."

Among these accounts are Roto-Broil, Strauss Stores, Brookpark Dinnerware and Sona Cosmetics. Since then the agency has expanded so rapidly, that it has taken over 7,800 square feet of office space that used to be the old Lennen & Newell headquarters. ★ ★ ★

We're selling more food in hungry San Diego.













27% more than in 1951
for a 1953 total of $183,855,000! *(Sls. Mgt. 1952-54)*

More than is sold in Miami,
Indianapolis or New Orleans!

We've got more people, making more, spending more
and watching Channel 8 more than ever before!

KFMB TV

WRATHER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CALIF.
REPRESENTED BY PETRY

America's more market

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Since everyone else gets credits on tv shows, should agencies get production or commercial credit too?

GIVE AGENCY TALENT CREDIT

By Elliot Saunders
Director N. Y. Office
Perrin-Paus Co., Chi.



In circumstances where an agency produces and packages a show, then certainly the people at the agency responsible for the show should get air credits. But I do not feel that the agency name itself should be mentioned—this would be very poor taste.

The giving of air credits to those on its staff who are responsible for the creation and production of a given show is actually to the agency's benefit in the long run. Through these credits, the agency builds up the reputation of its personnel. Then one day, in courting a new client, the agency can point with pride to all the talented people it can offer who have done such-and-such on this or that program.

On every big show, there is a man assigned by the agency to act as agency supervisor on the show. He is the liaison between the agency and all the people—talent, producers, writers, network representatives—connected with the program. He acts as official overseer of the show for the client. These men are given credit on the air, with some such title as "Production Supervisor." But even here, there is no necessity for the agency name to be mentioned.

I have heard complaints that the list of credits at the end of many air shows is much too long and takes up too much valuable time. I don't go along with that at all. The many talented, hard-working people who make an air production possible deserve their credits—and more. I have never seen a show with too many credits, and what's more, I have never heard of a client who said he did.

AGENCY SHOULDN'T COMPETE

By George C. Neumann
Vice President
David J. Mahoney, Inc.



No! An agency is in the business of selling a *client's* products or ideas. In the case of television, the client pays for the show and the agency's job is to make every penny count in results *for the client.*

The ad or commercial that leaves the consumer with even one basic product claim has done a good job. All extraneous names, illustrations, or references which do not directly tie in with your basic selling ideas are usually lost motion. The present day overlong list of credits is already stealing enough attention from the sales message. The average viewer certainly isn't interested in them and they do nothing but detract from your basic selling theme.

Let's not fall into the familiar "show biz" pattern of competing for star billing. A good agency contributes a great deal to the success of a television show. The people who want to know which agency is responsible can and *do* find out. Let's concentrate attention on the product. Glory enough will come to the agency that sells goods.

Agencies anonymous?

Should the role of the ad agency be complete anonymity in all the advertising it produces? Are there not instances where a mention of the agency name is justified and proper—and where it would not in the least detract from the client's advertising fire? This question has cropped up off and on through the years—especially in connection with print media. Here it is raised with reference to broadcast media.

Agency people themselves, as they speak out here, are almost unanimous in their feeling that the agency should *not* get credit mention by name on the air — even though the agency might be completely responsible for the production of a given program. Some point out there are too many credits now to begin with.

TV CLUTTERED WITH CREDITS

By Samuel Northcross
V.P. and Tv Director
William Esty Co., N. Y.



The answer is a clear cut "No." In the first place, the proper function of an advertising agency is to promote the sale of its clients' products or services—not to promote itself. The function must obviously be an anonymous one in public.

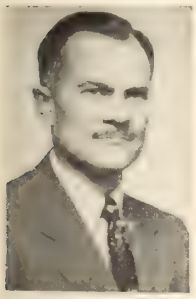
Television programs are even now badly cluttered with credits, most of which are completely meaningless to the viewing public.

Whether an agency produces an entire program or just the commercials within the show, it would be no more proper for the advertising agency to take production credit than it would to stamp its letterhead on magazine or newspaper advertising which it prepares for its clients. That's what we are paid 15% for.

In general, credits are for the trade and in many instances are foisted on the advertiser by labor organizations with which the advertiser has no connection whatever. I doubt if any advertising agency, mindful of its clients' investments in television, would be inclined to add to this abuse. After all, the sponsor buys 30 minutes of time at a gross card rate of approximately $48,000 per broadcast. He doesn't even get that to start with, but 29:20. He shouldn't be asked to divert any more of these precious seconds from his main purpose, not at these prices—$1,640 per minute, excluding talent!

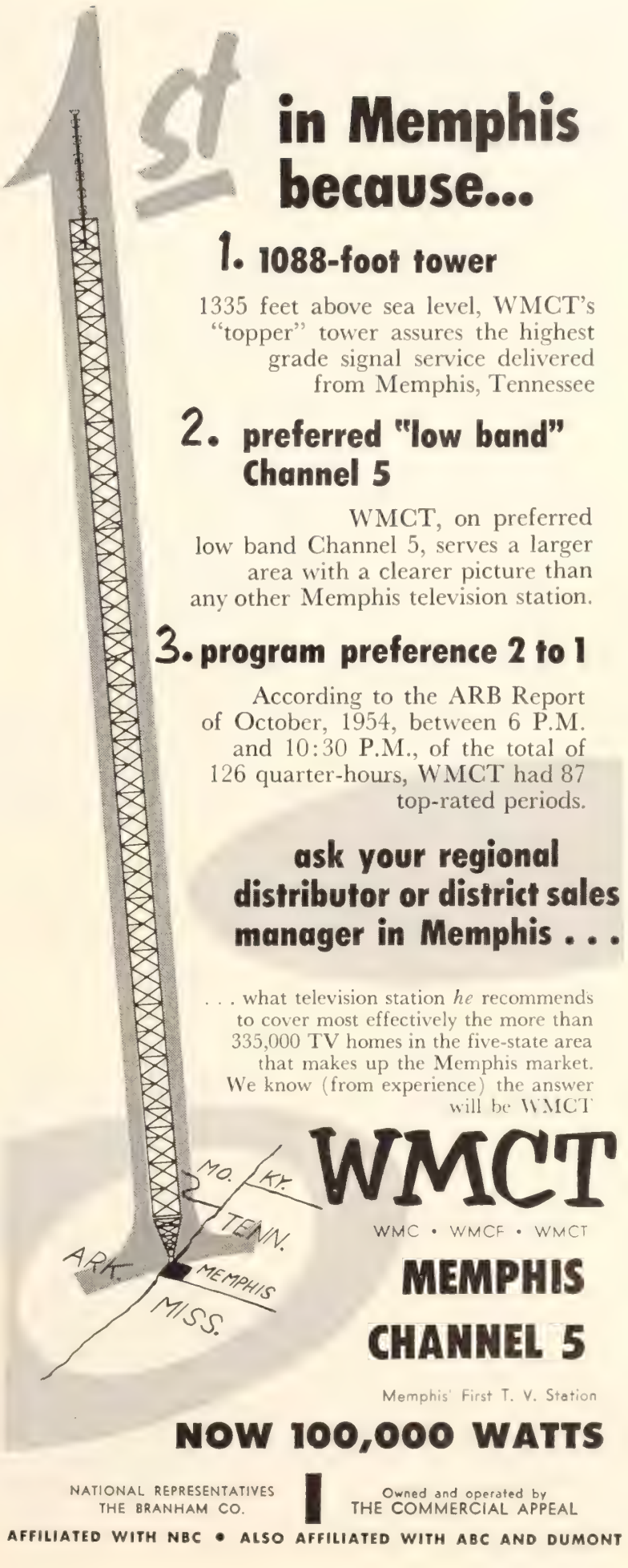
CREDITS SHORTEN SHOW

By Storrs Haynes
V.P. Charge Radio-Tv Programing Dept. Compton Adv., N. Y.



I don't think so. In the first place, credits of any kind are not the most attractive things in a program; they are there for the viewer's benefit in so far as cast, but otherwise only because of contractual requirements or conditions of employment. A long list of credits serves to shorten the entertainment portion of the show and dilute the commercial impact. I can hardly see an agency, enchanted with its own work though it may have every right to be, adding to this ever-increasing program problem.

Then, too, it doesn't seem to me that the relationship between agent and client is such that it would be permissible for the agency to use a client's show to do some piggy-back advertising of its own. And with the client's money at that. Gad, you don't suppose some agencies would have the nerve to bill the client for the artwork and the telop, too?



round-up

Radio-tv stations told how to get more national business

Eleven ways in which radio and tv stations can get more national business are outlined in a brochure written by Don L. Chapin, New York sales director for the Tri-State Network. Here is the essence of Chapin's recommendations:

1. Develop more station information. Get success stories down on paper. Offer substantiated engineering data. Have up-to-date program information available at all times. Know your market; also know your local competitors and be able to defend your position.

2. Supply more information to your representatives. Feed them fresh program information, station facts, sales aids. Give them encouragement, support.

3. Maintain an efficient traffic system for speeding up time clearances on national sales. System should be supervised by someone familiar with national field. Give rep immediate information on all changes in schedules, programs.

4. Set fair rates—and stick to them. They should reflect a factual appraisal of your station's sales potential.

5. Keep in constant contact with local manufacturers' representatives or brokers. They're often asked for their opinions of certain local media.

6. Offer merchandising, promotional assistance.

7. Maintain effective sales service; deliver everything that you promised.

8. Utilize national trade publications. Set up an annual budget to use for advertising your station in trade magazines read by ad agencies and sponsors. Even a small budget can be effective when used consistently. Also send out interesting, informative stories about station to national trade magazines. Many press releases won't be used but some are bound to reach the printed page, can be a definite plus to your advertising.

9. Correct errors in scheduling commercials immediately; don't wait for the sponsor's local representative to write or call his boss so the information gets to the agency through the back door.

10. Encourage agency personnel and sponsors—as well as your representatives—to visit your station.

11. Cover ad agencies in national markets with your own station executives regularly. ★ ★ ★

One net tv announcement sells 40,353 knives for sponsor

Many a mail-order advertiser believes he must stick to printed media (where he can use a coupon or order blank) to get good results from his ad. But the Florida Citrus Commission has found that network television without the advantage of an easy-to-fill-out coupon—can pull well, too.

A few weeks ago the Commission offered a grapefruit knife on its *Twenty Questions* program on ABC-TV, 8:30-9:00 p.m. Tuesdays. The commercial consisted of a filmed demonstration of the speedy way the knife prepares a halved grapefruit and a 30-second tag at the end of the commercial telling viewers where to send 35c for the labor-saving device.

Within four days after the first commercial, the Citrus Commission's agency, J. Walter Thompson Co., received 40,358 requests for the knife (that's $14,125.30 in orders). Since the original commercial was aired, three more similar commercials have been telecast on *Twenty Questions;* the four commercials have pulled a total of 164,996 orders. In addition, one commercial on NBC TV's *Today* brought in 7,083 requests. ★ ★ ★



Here's 35c knife that tv sold to 172,000 people

Sees automation operating the tv studios in future

A glimpse into the television studio of the future was given to SPONSOR recently by Sol Cornberg, NBC director of studio and plant planning.

"The most noticeable change to the layman will be the lack of clutter in studios," Cornberg says. "Studio audiences will be able to see a show in the studio without peering through a maze of equipment and technicians that are the usual accouterment of today's tv theatres."

It'll all be possible through space control and automation.

Cornberg explained that most of the technical equipment will be operated automatically by remote control. Cameras, lights and microphones will be suspended from the ceiling in such a way that they'll be out of the actual "creative" operating area. In addition, Cornberg said, walls, floors and ceilings will be movable. Directors will be able to choose any size work area they desire for their productions.

How soon will the tv studio of the future be here? Cornberg says that push button and space control devices already are being incorporated into existing facilities. And he said plans are being made for building this type of equipment into studios now on the drawing boards. ★ ★ ★

Briefly . . .

The 35 television news cameramen who cover five New England states for WBZ-TV, Boston, were honored by the station recently at a dinner in Boston. "We wanted to give full recognition to a group of men who are representative of a truly new profession, television news photography," W. C. (Bill) Swartley, general manager of the Westinghouse station, said.

* * *

After several months of operation, the satellite station operated by WATR-TV, Waterbury, Conn., has added a substantial number of viewers who could not otherwise receive the station. And there has been no apparent interference between the satellite and the main station in areas where both could be received. The Adler Communications Laboratories, which has supervised operation of the satellite (or booster) station, said it added about 50,000 viewers to WATR-TV, a uhf station. Sponsors or others who are interested in how the satellite station

operates can obtain a copy of the Adler report submitted to the FCC, which contains the technical details and the results obtained, by writing to the laboratories at One Le Fevre Lane, New Rochelle, N. Y.

* * *

For selling a series of radio programs to a New York City savings and loan association, Bob Alden, account executive at WOR, New York, was named RAB's "Salesman of the Month" for December. (Results of the December contest were announced last week.) Alden sold the sponsor B. Ray Robbins Co.—a time schedule specifically designed to reach listeners with above-average incomes. Robbins, had long used newspapers where the average cost of a lead was $3.50. Leads resulting from the radio campaign cost an average of 60c.

* * *

The reason Bailey's Lumber Yards of Miami renewed its daily morning news program on WQAM for the twelfth consecutive year is because "radio sells so well." G. Tom Bailey Jr., v.p. of the lumber firm, said his company advertises only specific items on the program, usually a different item each day. Bailey gets daily reports on the pull of the various commercials. In addition to consistently getting good local response, Bailey says the news program has brought in orders for building materials from builders and home owners more than 160 miles from Miami.

* * *

Radio time sales for 1954 reached a six-year high at WBVP, Beaver Falls, Pa., Thomas B. Price, station manager, advised SPONSOR last week. He said local sales for 1954 topped 1953's by 4.1%. The most significant feature of the 1954 rise, said Price, was the increased use of WBVP by several local accounts which had used little or no radio in the past.

* * *

To aid Suburban Hospital in its building fund campaign, WGAY, Silver Spring, Md. (Washington, D. C., suburb), is using an on-the-air attention-getting device. Whenever a patient is admitted to the emergency room of the hospital, an employee telephones WGAY with a brief description of the case. The announcer then on the air rings a bell and reads the information, followed by a 10-second tag for the building fund.

(*Please turn to page* 120)





GOOD . . . advertising
always pays in the . . . . .

RICH, GROWING
NORTH CAROLINA
MARKET

BETTER . . . coverage
than ever before is yours with
RADIO in the . . . . . .

15-county
Winston-Salem
NORTH CAROLINA
Market

BEST . . . buy morning,
afternoon and evening is

WSJS
NBC
AFFILIATE
600 KC—5 KW
AM - FM

Represented by
HEADLEY-REED CO.

AGENCY AD LIBS



(*Continued from page 8*)

Brewing Company, concentrating heavily on two New York stations. Here in the short amount of time allotted, Schaefer is able to develop its basic theme of taste appeal, show its logotype for identification, create a wonderful little bit of simple animation in which the word "enjoyment" stretches and match dissolves into a sparkling glass of beer. Thus by use of sound, sight and motion in this short amount of time, a memorable job is done simply and directly.

The moral of the story. I think if people try to sell I.D.'s on the basis of what *they can do* and make sure that they don't try to sell them for what they *can't* do—a new avenue of sound advertising will open up.

You can even tell a *before* and *after* story in that amount of time. For example, the well known Vicks Vapo-rub "now I can breathe again" spot.

One of the problems on I.D.'s is caused by the fact that stations still haven't standardized on how an advertiser must include the call letters of the station. These things create production difficulties and also raise the cost. For this reason alone, I know advertisers who avoid I.D.'s even though they would be a fine way of solving their advertising problems. A bad condition for advertiser, stations, and agency. It causes other advertisers to cheat on production by using a single telop or a card. This misuse of television which is the only mass advertising medium except sky writing that provides motion is certain to reduce the effectiveness of I.D.'s. It's doing a newspaper ad on television.

In conclusion let me reiterate that by approaching the station identification from a copy standpoint, by insisting on simple production, by taking advantage of *all* the assets of the medium, I.D.'s can provide a very effective advertising campaign.

One further suggestion to the folks who sell these announcements—in many cases, the chief copy writer on an account, even in the print end of the business, would be most sympathetic to a presentation angled towards his problem. And I've never seen a topy copy writer yet who couldn't push an account man into something that made sense. ★★★

(For an account of how the industry has sought to standardize I.D.'s and a list of stations which accept the new S.R.A.-proposed full-screen I.D., see SPONSOR, 24 January 1955, page 18.)



The plans board retires into closed session • works up a preliminary program that runs into six figures • your medium is mentioned • a big contract hangs in the balance • the media director reaches for Standard Rate •

and if you have a Service-Ad near your listing...

you are there



For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of any edition of SRDS; or call a Standard Rate Service-Salesman.

N. Y. C.—Murray Hill 9-6620 • CHI.—Hollycourt 5-2400 • L. A.—Dunkirk 2-8576

Note: Six years of continuous research among advertisers and agencies has taught us that one of the most important uses of Service-Ads comes at those times when conference room doors are locked, challenges and suggestions come thick and fast, and somebody has to come up with answers — fast.



Peter Hilton
(President)
Hilton & Riggio, Inc.

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES MR. HILTON'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

SPONSOR BACKSTAGE



(*Continued from page 29*)

from 269 pounds to 262 to 259½. He's worked the gimmick into the show, both in the opening and in the Honeymooners segments in a totally painless way, which not only does not distract from the entertainment values of the program, but adds to them. He's accomplished this by making with typical Gleason gags in the openings, as witness the second show of the slimming series. The scales showed he had lost seven pounds. "This," cracked Jackie, "is the first time in years I've been able to put my hands in my back pockets." And on the next show, having dropped 2½ more pounds, he commented: "Not only is this the first time I've been able to put my hands in my back pockets, but it's the first time I've been able to get them out again." In the Honeymooners skits there are constant references made by Art Carney as Norton, by Audrey Meadows as Gleason's wife to his elephantine appearance and his great weight. All of these gags are naturally and with vast hilarious effect worked into the scripts. We have no doubt that this whole caper will wind up as one of the most effective examples of tv salesmanship ever perpetrated, and though we treated the matter very tongue-in-cheekish, we do seriously recommend that sponsors and agencies give the whole test more than casual scrutiny. It's a daring and thus far ingeniously executed new tv sales technique. At the end of Jackie's in-public reducing marathon, he'll announce the name of the reducing product he's using.

* * *

A check of weather bureau reports show that the morning of Thursday, 8 March, 1945 was cold and miserable. Yet as early as 6:15 a.m. some 150 people stood in line outside WOR's Playhouse Number 1, waiting to attend the 20th anniversary broadcast of John Gambling. By show time (7:30) 1,500 people were at the theatre. Somebody remarked that they should have hired Madison Square Garden. On 8 March this year they did. As this is being written plans are proceeding to do Gambling's 30th Anniversary show, as well as WOR's whole morning line-up, from the 8th Avenue arena. There is little doubt that the Garden will be filled, which is to say that some 17,500 people will show up for the Gambling event. This is just one more example of radio's staying power, tv or no tv. ★ ★ ★



n Lee IS Pacific Coast Radio

regional advertisers buy Don Lee's 45-station point-of-ise penetration than any other Pacific Coast network. 's a reason. Investigate and "do-it-yourself" . . . buy the 's greatest regional network.

Mutual
DON LEE
RADIO

Don Lee Broadcasting System,
Hollywood 28, California,

Represented nationally by
H-R Representatives, Inc.

HUDSON NAPKINS

(*Continued from page 39*)

So far Hudson is staying away from programing. Ad manager Lewis explains that for the time being at least, it is more important to reach the greatest possible audience in order to build brand name awareness than to achieve strong impact on any specific audience segment. Budget limitations are an important factor, too.

Biow-Beirn-Toigo timebuyer Sam Vitt, working in conjunction with assistant ad manager Murray Gross, begins with a per market allocation based on an evaluation of population, effective purchasing power, estimated sales. He seeks maximum coverage at lowest possible cost, frankly admits to reliance on a mathematical base for selection of time and station. Vitt uses two Hudson yardsticks.

The first is the cumulative weekly rating, based on show ratings for participations, before-and-after ratings for adjacencies. He tries for this:

1. On tv, a cumulative rating of [illegible] theoretically this means total market coverage.

2. On radio, a cumulative rating of [illegible]; this provides solid support for the main tv medium. "We get more mileage out of the radio dollar than any other," says agcy George Woodlet. In the late forties it was radio which almost single-handedly made Hudson a household word in the East.

It is not always possible to reach these ratings because of time problems and budget restrictions, but they provide the over-all time buying ap-

NEW AND UPCOMING TV STATIONS

*I. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, ETC.
SACRAMENTO, Calif.	KBET-TV	10	14 Mar.		1615		KCCC-TV	290,674	Sacramento Telecasters, Inc. John H. Schacht, v.p.

*II. New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	TARGET DATE	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO
SHREVEPORT, La.	KTBS	3	16 Feb.		100	1,140	KSLA	75,600	KTBS INC. Radio Rep: Hyett-E. Newton Wray, pres. Geo. D. Wray, Jr., v.p.
HASTINGS, Neb.		5	11 Feb.		100	768	None	NFA	Staton Publ. Co. Fred A. Sexton, pres. (U.S. Sen.)
LEWISTON, Ida.		3	9 Feb.		1.48	1,110	None	NFA	Lewiston Tv Co. Thomas C. Bostic, pres. J. Berry Watkinson, v.p.
NEW BERN, N. C.		13	9 Feb.		49	460	None	NFA	Nathan Frank, licensee
SUNBURY, Pa.		38	9 Feb.		12.9	880	None	NFA	Sunbury Broadcasting Corp. Harry H. Hadden, pres. George S. Beck, v.p. radio rep. sales

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFIL.
BISMARCK, N. D.	12	14 Feb.	13.3	312	$49,550	$36,000	KFYR-TV	North Dakota B'casting, propose satellite of KXJB-TV, Valley
ST. LOUIS, Mo.	36	10 Feb.	214.7	590		$480,000	KETC KSD-TV KWK TV	Signal Hill Telecasting Corp. Paul E. Peltason, pres.-treas. Harry Tonenbaum, v.p.
TWIN FALLS, Idaho	13	14 Feb.	12.4	588	$86,374	$92,000	KLIX-TV	Magic Valley TV Corp. George M. Davidson, pres. Florence M. Gardner, v.p.
RENO, Nev.	4	14 Feb.	27.5	minus 322	$195,040	$192,000	KZTV	Nevada Telecasting Corp. A. Laurence Tuma, v.p.

BOX SCORE

U.S. stations on air	**431**	*Post-freeze commercial c.p.'s*	**593**‡	*U.S. tv sets (1 Jan. '55)*	**33,816,000**§
Markets covered	**257**	*Grantees on air*	**324**	*U.S. tv homes (1 Jan. '55)*	**66%**§

*Both vhf and uhf stations going on the air listed here are those which received letters authorizing program tests, commercial operation, or both, as of [illegible]. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Antenna power gain is one half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximately. §In most cases, the representative radio station which is granted a c.p. also represents the new tv operation. Since as it is generally too early to confirm tv representatives of most grantees, SPONSOR [illegible] NFA: Not figures available at press time on sets in market. ‖This number includes grants to permittees who have since surrendered their c.p.'s or [illegible] to TV.

proach with consistency and uniformity. Baltimore is cited as an example of satisfactory purchasing.

The tv schedule contains ten 20-second daytime announcements on a Baltimore station. The latest Telepulse cumulatively weekly rating was 120.

On radio the company uses 10 one-minute live announcements on a 250-watt station, in three daytime musical shows, for a Pulse cumulative of 36.5.

The second yardstick is cost-per-1,000:

1. For I.D.'s on tv and 20-second radio announcements, the goal is 30c-per-1,000.

2. For 20-second tv and one-minute radio announcements, the goal is 60c-per-1,000.

The company regards these not as theoretical absolutes, but as realistic levels not too difficult to attain. Cost sheets are endlessly drawn up as ratings change, and the agency is busily negotiating for improved schedules at almost any period.

At times, Vitt exceeds the cost goal considerably. Murray Gross, assistant ad manager in charge of media, regards a Cleveland purchase as "the best media buy we have made in five years." Hudson's Cleveland tv schedule contains 13 ten-second I.D.'s at a cost-per-1,000 of 13c.

But however basic the mathematical approach, Vitt maintains, it tells you nothing about the appropriateness of a station or program for your product. No slide rule can yet replace, he says, judgment, experience and the intangible but all-important ability to "feel" your way in a market situation

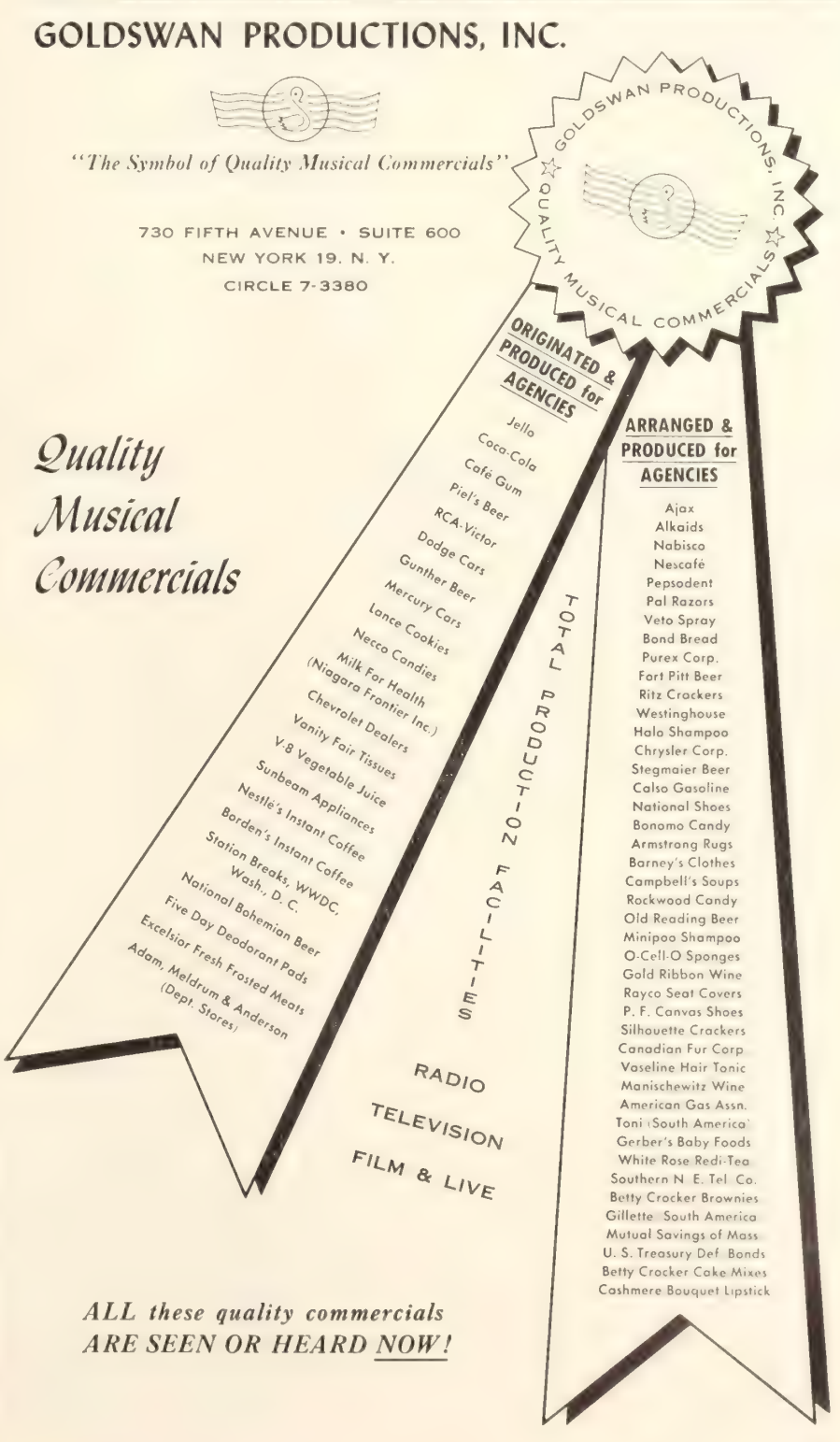
Merchandising support: Hudson relies heavily on station merchandising support where available, but regards in-store promotion only as really valuable. An example is the Chain Lightning operation of WRCA and WRCA-TV in New York, which guarantees Hudson a mass display in every major grocery chain at least once, sometimes twice, during a 13-week cycle (on Thursday, Friday and Saturday).

Such plans are one of the reasons Hudson prefers to place business with one station in a market rather than spread it among several. A concentrated budget, Hudson believes, makes it easier to meet minimum station requirements for merchandising plans, also invites greater station backing generally. (See article on merchandising this issue page 34.)

In New York the schedule is a heavy 60 announcements per week, a combination of live, film and platter. Participations are carried locally on *Tonight*. WRCA estimates listener-viewer impressions at 12,000,000 per week.

Upgrading: Cornerstone of the current ad program is the Satin Finish napkin. Although it is not expected to equal the sales volume of the regular napkin, most of the copy of the next few months will be devoted to it. George Goodlett, a v p at Biow-Beirn-Toigo, explains that emphasis on the Satin Finish drives home the idea of *quality*, which the consumer tends to associate with all of the company's products. "It's like a retailer who puts a $3,000 pair of cuff links in the window," he says. "You get the idea that the shop sells only the best, although its regular line may be quite moderately priced."

Agency and company expect that




WBC
NO. 1 BUY
IN
TELEVISION
KDKA-TV
CHANNEL 2
in Pittsburgh, the nation's 8th market. 1,134,110 TV homes. Retail sales over $5 billion. Western Pennsylvania's pioneer TV station.
WPT
CHANNEL
in Philadelphia, the
3rd market. 1,947,
homes. Retail sal
$6½ billion. Easter
sylvania's pioneer T



WBC's magic numbers work sales magic for advertisers. Maximum power, low channel numbers mean better coverage. Big and growing numbers of TV homes mean huge markets. And they're rich markets . . . as you can see from the figures in the big numbers. So let WBC's magic numbers work their sales magic for *you*. Start by dialing the number of your nearest WBC television station for availabilities. Or, call Eldon Campbell, WBC's National Sales Manager. His number is PLaza 1-2700, New York City.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ + **WBZA** • **WBZ-TV**, *Boston*; **KYW** • **WPTZ**, *Philadelphia*; **KDKA** • **KDKA-TV**, *Pittsburgh*; **WOWO**, *Fort Wayne*; **KEX**, *Portland*; **KPIX**, *San Francisco*

KPIX represented by THE KATZ AGENCY, INC.
WBC National Representatives—FREE & PETERS, INC.

THE MOST POWERFUL TV STATION IN NORTH AMERICA!

You Can SERVE... SELL and PROFIT Well on CKLW-TV's MILLION DOLLAR MOVIES

YOUR AUDIENCE WILL SEE...
The Finest collection of First Run Movies ever scheduled in the Detroit Market.

YOUR CLIENT WILL PROFIT WITH...
Six participating film commercials per week in a repeated First Run Movie Schedule in high rated premium time.

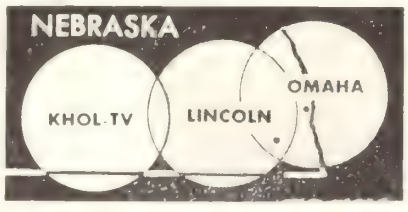
YOUR COMMERCIALS SELL TO AN ESTABLISHED AUDIENCE...
Based on current performances First Run Movies repeated four times weekly have produced a cumulative ARB Rating of 50.1 . . . 600,000 TV homes with an average of 2.5 viewers per set at a cost of 76c per thousand viewers.

It all adds up to a million dollar bargain so write, wire or phone your Adam J. Young Representative or

CKLW-TV channel 9, Detroit
J. E. Campeau President

Discover this Rich Market

Covered Exclusively by KHOL-TV



- 30% of Nebraska's Entire Farm Market
- 128,000 Families
- With a ½-billion dollars to spend

High per capita income based on irrigated farming, ranching, light industry and waterpower.

For information, contact Al McPhillamy, Sales Manager, or your nearest MEEKER representative.

KHOL-TV
Holdrege & Kearney, Nebr.
CBS • ABC • NBC • DUMONT

FOR HOTEL ACCOMMODATIONS IN NEW YORK CITY

CALL YOUR LOCAL TRAVEL REPRESENTATIVE OR TELETYPE—N Y 1-3601

GRAND CENTRAL AREA
The Shelton
LEXINGTON AVENUE AT 49TH STREET
1200 Modern Rooms Television equipped. Reasonable Rates, Swimming Pool (complimentary to guests). Coffee Shop, Restaurant, Cocktail Lounge.

RADIO CITY AREA
Abbey Hotel
51st STREET, JUST EAST OF 7th AVENUE
A 23 Story Modern Hotel. Accommodates 1,000 Guests. Sensibly Priced. Breakfast Room. Stockholm Restaurant. AAA Recommended.

TIMES SQUARE AREA
King Edward Hotel
44th STREET, EAST OF BROADWAY
Comfortable Accommodations for 800 Guests at Moderate Rates Coffee Shop and Cocktail Lounge.

this standard line will jump in sales for this reason, along with the advertised product itself. Similarly, the other paper products should benefit.

Hudson is convinced it is riding a trend. Scott also has a quality napkin, the *Scotkin*, introduced in New York some months prior to Hudson's product. Ad manager Lewis sees use of Satin Finish helped by a growing tendency to use disposable items in the home as living becomes more complex and household help rarer.

Problem of the paper napkin is its inferior social status. "It's still not comparable with linen when you entertain guests," states Lewis. Whole aim of the ad pitches is therefore to upgrade the product by association with a socially desirable environment.

Copy, prepared under the supervision of Ed Sherry, a v.p. and creative head at Biow-Beirn-Toigo, builds around various table settings, emphasizes "richness" and "luxury" . . . "a soft, rich lustre that looks so dressy on your table." . . . "Wouldn't you be proud to dress up your finest tables with these new Hudson Satin Finish Napkins?" "See if you don't get lots of compliments."

Tv commercials show napkins in settings, focus on "satiny surface . . . worked into a delicate damask pattern." Appearance, the company believes, is its major product appeal, and film shows up the pattern well, which is one reason why the vast majority of its announcements are filmed.

But Hudson prefers to dispense with film in those areas where local personalities are strong. The agency sends them a copy platform only. "In our approach to participations," says Lewis, "we believe that we do best by freeing the creative abilities of the personalities who carry our message."

The line: The New York test will help establish company policy with regard to promotion of its newly created product line. Prior to its napkin venture Hudson was strictly an industrial producer: gummed sealing tape, grocery and garment bags, butcher paper, heavy bags for fertilizer and cement, and so forth. The napkin success has led to the introduction of paper toweling, the "hankie" facial tissue, toilet tissue. In addition to its Satin Finish and standard napkin, Hudson also sells an extra-large, very soft dinner napkin.

Henceforth the line will be promot-

ed as a whole rather than through individual campaigns, because:

1. There simply is not enough money to do the right kind of promotion job for each individual item.

2. By creating a *brand* awareness and providing a uniformity of appearance, it is possible to make the advertising of any one item effect positively the sales of all items in the line.

A new package design has been developed for use on all items. It is the same basically regardless of the package shape.

Tv's role is thus given even greater stress than formerly, for this is the primary medium through which the new design image will be put before the housewife.

Behind the development of the line idea lies an analysis of the consumer field which indicates a limited market at best for the napkin. The truly vast potential lies in the universally used toilet tissue, a field which Hudson is just now trying to enter. The napkin business has paved the way by helping to establish the company's name in the public mind, and by creating a distribution network ready for further use.

Emphasis on the line is evidenced by a switch in the key phrase of the well known jingle, which up to the present time has featured the simple, catchy "Use Hudson paper napkins." It is now sung: "Use Hudson paper products."

At the present time, advertising of the entire product list is limited to New York, but all items are on sale elsewhere. The company reports itself satisfied with the way the new items are going throughout the marketing area, and particularly well pleased with results in the New York test area, where it begins with a base of 75% of the napkin business, according to its estimate.

At the time of writing, copy outside of New York was being switched to push the Satin Finish. This is preparatory to a market-by-market schedule step-up which will follow the New York pattern where feasible.

Future growth: Competition is keen in the paper goods business. Hudson sees Scott and International Cellucotton as its major competitors. Other important napkin producers are: Crown Zellerbach, Irving Paper Mills, Hoffmaster Paper Co., Wisconsin Tissue Mills, Marcalus.

None is truly national yet. Past the Mississippi, shipment of paper goods becomes uneconomical, owing to the disproportionate amount of bulk in relation to size. Scott is now producing on the West Coast out of its new plant in Everett, Wash., and is relying on its Wisconsin factory for Midwest distribution. This company has come up fast in the napkin field, makes extensive use of air advertising, with sponsorship of *My Little Margie* on NBC and participations in *Omnibus* on CBS.

Hudson's aim is national distribution and greatly increased volume. Its $15,000,000 Florida plant is expected to be in operation turning out two-ply tissue in two years. The Gulf water route will make possible economical penetration of the West and Southwest.

National distribution could bring with it a change in ad views. Spot could give way to network, though it seems likely that a combination of the two will prevail. In any case, reliance on tv and radio seems likely to increase rather than diminish. ★ ★ ★

ESSO TV NEWS

(*Continued from page* 37)

when the Reporter himself and the calendar behind the Reporter are both shown in, say, a medium shot, it doesn't want the calendar cut in two —it wants the complete calendar shown with the Esso logo.

There's another thing the book makes quite clear. Esso wants to know how the stations it uses promote the program. Every month a report on promotion of the *Reporter* must be sent to the agency; forms are included in the book.

And the book discusses the "alternate" Reporter. The book says that every three weeks or oftener it wants the alternate Esso Reporter (a "regular" and an "alternate" are selected at each station) to handle the show. But, the book cautions, there must be no reference to his "pinch-hitting" or "substituting" for the regular Reporter. This is one way Esso meets an emergency before it happens: if the regular Reporter should become ill, for example, the substitute could carry on without a hitch.

Here, point by point, are the most important things Esso has found out about televising news. It's information any sponsor might find useful.

ROMERO OWNS SAN FRANCISCO ...JUST LOOK AT THIS RATING REPORT

In San Francisco, says ARB, Cesar Romero's new TV hit, **Passport to Danger,** dominates its time period . . . as it has from the first night it went on the air! Rating is high, share of audience a whopping 75.5%, and going up.

Now we know this show is "hot"! Top markets are going fast, but some are still available . . . if you hurry

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

produced by Hal Roach, Jr.

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO • ATLANTA • HOLLYWOOD • DALLAS





1. Use pictures. Television means pictures. This very basic element, surprisingly, often is overlooked. Yet it was the lack of news pictures which prevented Esso from entering television news on a significant scale until three years ago.

Adequate pictorial material still is a problem, oftentimes, outside New York City. The three major tv news film sources—INS Telenews, UP Movietone and CBS Newsfilm—provide most subscribing stations with film shipped by air express. This creates two problems: One, the film often is at least 24 hours old by the time it arrives at the tv station and, two, because of bad weather the film sometimes doesn't arrive at all.

Esso says this about the first problem: Most news stories which the major news services put on film are big enough that there will be follow-up stories to them the day after the break —and sometimes the stories will be "hot" longer than that. Esso advises stations to show the most recent footage of a big news event they have, but with only the latest story to go with it in accompanying audio.

When film doesn't arrive at all, Esso suggests that stations pull film out of their morgues. For example, if President Eisenhower makes a speech, a station might pull film showing the President making an earlier speech. Of course the sound track would be deleted and the Reporter would read the main points made by the President in his latest speech.

How much film should be used? There's no hard and fast rule. One 15-minute *Reporter* has had as many as 10 different stories on film. In New York where the *Reporter's* evening show runs 10 minutes instead of the usual 15 minutes, news film footage seems to run an average of about four minutes.

2. Use local news. One of the reasons Esso sponsors spot tv news programs rather than a limited-network show is to become identified with the community in which the program is telecast. By local pictures, Esso doesn't mean still shots made with a Polaroid Land camera. It much prefers motion picture footage of local events. Esso realizes that not all stations can afford motion picture equipment. But if they can, it wants the stations to use it.

Now it costs less to sell
MINNEAPOLIS ST. PAUL
Maximum power at minimum cost — choice availabilities.
ASK H-R
316,000 watts on Channel 9
KEYD TV
Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis
Represented Nationally by H-R TELEVISION, INC.

TOP TWO...
CBS IN COLUMBUS, GA.
WRBL RADIO
5-KW
(NCS 1952—40-100%)
Population 418,600
E. B. Income (000) $519,137
Retail Sales (000) $257,776
WRBL-TV
channel 4
(Pulse Area Survey Nov. '54)
Population 737,910
E. B. Income (000) $785,909
Retail Sales (000) $442,308
Source SM May 1954
"WEE REBEL"
WRBL RADIO AM-FM TV Channel 4
COLUMBUS, GEORGIA
CALL HOLLINGBERY

If motion pictures are unavailable, Esso recommends that a still picture be enlarged. Then if the tv camera pans the blow-up of a still shot, the general effect of motion pictures can be achieved.

3. Pictures should be self-explanatory. And when they tell a story, the *Reporter* doesn't have to say anything. Keep unnecessary words to a minimum.

Avoid phrases like "This is a picture of . . ." and "You're looking at . . .". Besides coming under the heading of "unnecessary verbiage," such phrases serve to accentuate any miscueing if the picture is late coming up, Esso points out.

4. The Reporter himself. Esso likes its Reporters to have the experience and authority which will add conviction. But they should be relaxed and easy going, not pompous and not theatrical. Whether or not they were actual news reporters before they were named Esso Reporters, is not too important.

If the Reporter has something to read, he should *read* it and not pretend that he's speaking extemporaneously. If he needs glasses, says Esso, he should put them on, not pretend he doesn't need them.

When the Reporter is discovered by the camera, he should be doing something—arranging papers on his desk, reading or editing a bulletin with a pencil, taking his glasses out of the case.

5. Vary camera angles. To avoid static shots of the Reporter, Esso suggests a different camera angle each time the program cuts back to the Reporter from film or balop. (The book has a page of pictures illustrating various possible camera angles.)

6. The set. A simple set is best for a news program, Esso believes. The Reporter has a desk and on the desk, in addition to scripts and photographs needed for the telecast, is an *Esso Reporter* identification sign. Back of the Reporter is a plain wall on which is hung a special Esso calendar for visual identification.

Because the set is so simple, Esso cautions against undue severity. The company says the background should be well lit with informal shadow patterns on the backdrop behind the Reporter. The desk should be about seven feet from the backdrop for the best effect.

7. Report hard news only. Esso emphasizes to the stations carrying its programs that "selection of news service and news content is the responsibility of the local station without sponsor limitation or restriction." Esso points out that while the station and the sponsor know of this policy, the viewing public doesn't, so that any editorial interpretation would be attributed by viewers to Esso. The risk of misinterpretation and embarrassment usually lies in "feature," "background" and so-called "documentary" stories where it's impossible to tell all the facts or give all the views pertaining to the story. Esso cautions Reporters never to editorialize by word, action, expression, selection or inflection. It wants stations to avoid controversial issues unless they're essential to complete and timely straight news coverage. This says Esso, especially applies to feature stories and interviews.

8. Use latest news. The best show is the one that has the *latest* news. Esso has found that it pays to keep the show as flexible as possible up to the very last minute so as to include late pictures and news flashes.

Don't forget, Esso reminds, that a well-rounded news program is one that contains national, international, regional and local news as well as sports and weather. Naturally, there will be lean news nights and when feature stories are used, they should be picked for general human interest—guarding against so-called "publicity releases" and second-rate features.

9. Sports scores. *Your Esso Reporter* may announce that it is time for a look at "Your Esso Scoreboard." but Esso doesn't want sponsor or product identification on video. The video portion of the scores should be as simple and uncomplicated as possible, such as:

Cardinals	5
Brooklyn	1

This can be accomplished with a view-graph, roll-up title card or actual mounted score board.

10. Weather. In announcing the weather, the Reporter should initially be seen on camera. He then gives *today's* weather. To increase interest

ROMERO RATES HIGH... HITS 34.3 IN FIRST MILWAUKEE RATING

In city after city, ARB* reports **PASSPORT TO DANGER** is hot . . . and getting hotter! For example:

15.1 in San Francisco, with a 75.5% share-of-audience!

18.1 in Cincinnati, with a 36.7% share-of-audience!

34.3 in Milwaukee, with a 64.6% share-of-audience!

37.0 in Jacksonville, with a whopping 86.7% share!

43.3 in Pittsburgh, with a 68.9% share!

What a star! What a show! What a way to sell your product!

*Jan. 1955

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

produced by Hal Roach, Jr.

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

Radio WOW OMAHA

Ratings are 2 TIMES station B...

3 TIMES station C!

12 MONTH AVERAGE
6 A.M. - Midnite (Monday thru Friday)

Radio WOW 207
Station B 101
Station C 65

(Station C does not broadcast entire period . . . average on-the-air rating taken to adjust)

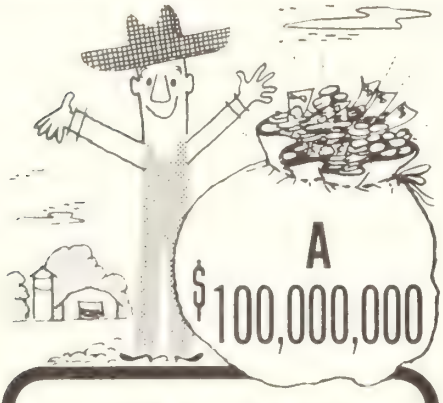
*Regional Pulse Reports
March and November 1954

Contact your Blair Rep. or Bill Wiseman for the best buy in the Omaha Area that will SELL your product.

590 kc • 5,000 WATTS • NBC & CBS

Regional Radio WOW

Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines.



A $100,000,000

RURAL MARKET AWAITS YOUR SALES MESSAGE

KUOA AM AND FM

5000 Watts
SILOAM SPRINGS, ARKANSAS
Northwest Arkansas' Most powerful station

¡Mas Detalles!
(more facts)*

on the
L.A. Mexican American Market

- 95% of homes are radio equipped
- 23% do not read newspapers
- 51% do not read magazines
- 500,000 population

KWKW is preferred by 2 to 1 over second best station.

*Burke Sales [illegible] and local preference [illegible]

Call or write—

KWKW
PASADENA • LOS ANGELES
Spanish Language Station
AM • FM

representatives:
New York—Richard O'Connell, Inc.
San Francisco—Broadcast Time Sales

in the forecast portion of the weather, the reporter may make use of visual aid such as view-graph or a drawn chart.

11. Recapitulation. Esso suggests that following the weather and just before the filmed closing, a quick review of the three or four top news headlines be given orally and visually. This gives late tuners-in an opportunity to be brought up-to-date and also will serve as a pad if necessary.

12. Music. Be careful, Esso advises, in the selection of music to back up news clips. See that it is appropriate in all instances. Esso would rather have no music than the wrong music. (A list of suitable mood music to assist Reporters in the selection of background music is included in the instruction book.)

★ ★ ★ ★ ★ ★ ★ ★

"In trying to cover both radio and television with a single set of standards the ARF Committee has failed to recognize differences between the two media. To the detriment of radio! . . . Can a sample that is used to measure the audience of two, three, four, or perhaps seven tv stations—with more or less of the same type of audience appeal—be adequate to measure the audiences of 11, 15 and up to 34 or more radio stations—many with specialized audience appeal, that can be received in one locality?"

DANIEL DENENHOLZ
Director of Research and Promotion
The Katz Agency

★ ★ ★ ★ ★ ★ ★ ★

13. Cue film carefully. Every precaution should be taken to have all film roll on cue and guard against viewers seeing academy leader visible on the screen. Esso has found this can best be accomplished by running the leader of the next film clip to No. 6 on the academy leader and back-timing the director's and the Reporter's scripts, inserting a cue mark six seconds before the film is to come up.

This cue word means that both the Reporter and director know that picture is coming up in six seconds.

As an additional precaution, the floor manager or cameraman should be cued by the director to count off six seconds for the Reporter. It is important in coming out of film or balop that the Reporter avoid having "egg on his face."

How stations are picked: Eugene Cogan, M&P's media director, compiles the following information about a particular market and station before he recommends that Esso tv newscasts be used in the market:

1. Station and power
2. Families in metropolitan area
3. Auto registration
4. Tv set penetration in percentage
5. Service station sales (total—not only Esso stations)
6. Esso's expenditures in the market for advertising
7. Audience survey available, period it covers and area it covers
8. Tv homes figures—one, claimed by the station; two, allowed by Esso

When he has this information, Cogan takes the number of tv homes Esso allows, multiplies it by the rating (whichever is latest)—whether Pulse, Nielsen, Hooper, ARB, or other), thus arriving at an estimated audience. This figure is divided into the cost of the proposed program which produces the cost-per-1,000. This cost is figured for the whole show, not for commercial minutes. And it includes all time, production, talent, other charges. ★★★

MERCHANDISING

(*Continued from page* 35)

"By all means! But only after you have established the over-all advertising program. Merchandising is a plus feature designed to lend additional support to your schedule—*you should not have to pay for it!* Buy your announcement campaign first; then ask the station for merchandising help in the form of: jumbo post card mailings, station letters to the trade, calls on the trade, using Hires Root Beer on giveaway shows, supplying window streamers, shelf markers—or anything else that occurs to you."

Snapped the veteran broadcaster regarding these "you-should-bargain" tactics:

"It is beyond me how an advertising agency can be a willing party to diluting a medium which they themselves need and which their client needs."

SPONSOR sought additional opinions from broadcasters on the merchandising question, and other examples of stepped-up pressure by agencies were cited:

- A medium-sized ad agency handling a brand of soap flakes, reps said, is currently using the carrot-before-the-donkey technique to get increasing amounts of merchandising in connection with participations in women's-appeal programs. Whenever contracts come up for renewal, reps executives revealed, the agency starts to stall. To get the contract renewed, a station has to increase its present merchandising substantially.
- A large New York agency placing spot radio business for one of the top cigarette brands has let it be known among reps that it will not pay for merchandising "packages" offered by stations on a fee basis. If the station wants the contract, it will have to drop its usual charges—and send the agency written guarantees that the merchandising has been delivered as promised.
- Another New York agency that handles two active spot radio accounts —one a well-known wine and the other a line of automotive products—has developed a more subtle squeeze. This agency's forte is seeking a number of "marginal" merchandising aids that add up to a substantial amount of extras. Samples: extra plugs for the product name and the names of local dealers in station-placed newspaper program promotion ads, extra on-the-air plugs for the programs that stress local dealers; extra-length participation commercials, often as much as 30 seconds beyond the regular minute length, which play up local retail outlets.
- The field representatives of a major brand of instant coffee, several station managers pointed out, have developed a version of the "Stakhanovite goal" to get above-normal merchandising. This tactic, widely used by the Soviets, involves citing the huge amounts of coal dug by an "average" miner named Stakhanov as the "normal" goal for other miners to dig. In the case of the coffee company, it involves showing a station manager how much more merchandising the coffee firm is presently getting from stations of similar size in comparable markets. Most managers quickly get the point.
- Timebuyers at a major New York agency have recently been checking reps for daytime availabilities on behalf of a leading manufacturer of paper products. Currently, the client is not using spot radio. "We're trying to make up a good presentation to get him back in radio," the agency buyers

Four big reasons why you should buy


JOHN IRELAND


WALTER SLEZAK


MERLE OBERON


EDMOND O'BRIEN

PLAYHOUSE

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

52 star-spangled films, paced by top names from Hollywood and Broadway...great scripts...superb direction by Roy Kellino, Ted Post, and others. If you want to make a real impression, this is for you!

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

have been telling reps 'and we're particularly anxious to stress the merchandising he'll get.' As the conversation develops, reps soon get the pitch. The more "extra" merchandising that's offered, the better will be the chances of coaxing a spot radio schedule from the inactive client. Snorted one radio v.p. of a top rep firm: "Polite blackmail!"

Thoughtful radio broadcasters view such developments with understandable alarm. In the stepped-up pressures for merchandising, they see the spectre of rate-cutting, under-the-counter dealing, and prestige-lowering competitive battles in which "radio" itself may wind up behind "merchandising" in the also-ran media position.

A recent letter to SPONSOR from Gordon Gray, v.p. of General Teleradio (WOR and WOR-TV, New York), cited a typical danger:

"Even as the 4 A's report found its way to my desk, so did a notation from one of our salesmen observing that one of the largest agencies in the city had just called a meeting of station representatives and New York station salesmen to request 'special' merchandising to approximate 6,000 pieces of mail four times during the course of the campaign.

"A quick pencil shows that in our case the station was being asked to spend 7½% of the gross cost of the campaign, after agency commissions, for this 'special' merchandising. Enough of these requests and we must raise our rates another 7½% or cut it out of programing or other costs of doing business."

An even broader danger was pointed out by William B. Caskey, v.p. and general manager of Philadelphia's WPEN and WPEN-FM. Warned Caskey:

"Agencies don't seem to realize what they are doing to radio by continually pushing radio stations for special packages. Radio stations are going to have to put on more advertisers in order to earn the same revenue. The natural consequence of this is that radio stations will be offering less and less entertainment, and in the end it may be that they will start to lose large segments of listeners."

The scope of the industry problem cited by these, and other, broadcasters can be read in the degree to which merchandising has spread in the radio field. In a 1950 report on radio merchandising, SPONSOR estimated that about 40% of all the radio outlets in the U.S. were offering merchandising aid to clients (see "Merchandising is like fingerprints," 28 August 1950). Today, that figure has increased by more than half. A nationwide survey of radio outlets made recently by Kenyon & Eckhardt agency puts the merchandising figure at "65% or more" of all stations.

More than six out of every 10 U.S. radio stations therefore face the problem of "excessive" merchandising demands from agencies and clients. Station managers estimate today that even the "average" merchandising assistance offered by stations costs anywhere from $20,000 yearly on up. Large-scale merchandising campaigns, which involve station staffs that do nothing else, can cost a station anywhere from $50,000 to $100,000 annually. Giant merchandising campaigns as exemplified by the job done by Crosley's WLW in its listening area can cost well over $250,000 annually (though of course in the WLW operation cost is not problem, it being the station's own traditionally).

Obviously, if a station is being forced to go "over-budget" on merchandising, something's gotta give. And that something may well be the general standards maintained for years in the radio industry, veteran station executives feel.

"With very few exceptions," said a high-ranking official of one of California's top music-and-news independents, "I'd say 'merchandising' is in danger of becoming 'controlled ruination' of radio."

What agencies say: Do agencies agree privately that they are—as many broadcasters charge—putting on too much heat for too much merchandising? What's the dividing line between a legitimate merchandising request and requests for merchandising "in excess of what is generally regarded by broadcasters as proper," as the 4 A's code puts it.

Agencies, for the most part, do not share the widespread broadcasters' alarm over the merchandising situation. They don't feel they're asking for too much; most, in fact, will deny it heatedly.

The following comment from a vice president of one of the country's top ten agencies is particularly revealing about agency attitude toward merchandising:



WKOW Country---
Twice as Big as Milwaukee
Sell it at half the price!

The 50 county wKOW COUNTRY market with Madison as its capitol city, has retail sales of $2.6 BILLION annually—6% of the state's total, over *twice* as high as Milwaukee. You can sell it all at bargain rates on WKOW, Wisconsin's most powerful radio station, at *half* the cost of Milwaukee. Ask your Headley-Reed Co. man for proof of performance and the wKOW COUNTRY Saturation Rate Plan.



WKOW CBS Affiliate
MADISON, WIS.

Represented by
HEADLEY REED CO.

"Basically, the 4 A's recommendations look good to us," the agency v.p. said, adding, "One point, however, seems weak: the section dealing with merchandising cooperation. This would have the agency passively 'accept' whatever merchandising cooperation a broadcaster regularly makes available.

"We do not think that any agency is doing the right job for its clients by taking a passive attitude toward any of its work for them."

Even more direct was a statement to SPONSOR from Emil Mogul, stormy petrel president of the ad agency that bears his name. Mogul's feelings, shared by a fair-sized number of agency executives, helps explain why there's considerable agency pressure on now-merchandising stations to step up their efforts. It also gives an indication of why many stations who don't extend merchandising service are being prodded toward getting into the act.

Said adman Mogul:

"Because of the variance in merchandising services offered by stations, including the fact that some stations offer none, I think it is the responsibility of the advertising agency to try to get from *any* broadcaster such merchandising services as are maximal with the stations that *do* make these services available."

Not all agencies, at the same time, share Mogul's views. A small but important minority of big agencies today are starting to ease up deliberately in their search for radio-plus-merchandising deals.

The answer lies in the fact that agencies, out to impress clients by landing big radio-plus-merchandising deals, are sometimes finding themselves on a merry-go-round instead. Here's how the chief radio-tv timebuyer of an important Radio City area ad agency in New York summed it up:

"Sure, we look for good merchandising opportunities. But we're getting a little gun-shy on the subject. There are of course a select group of stations in the country that have excellent merchandising aids to offer a client. We like these stations, and we do use their merchandising plans.

"But it's all too easy for an overenthusiastic salesman to talk up a new merchandising plan so that it looks better than it really is. He promises, in other words, that he can match the leaders.

"We've been stung a few times lately in just this fashion. When we try to get the station to live up to its promises, the station shouts 'Pressure!' "

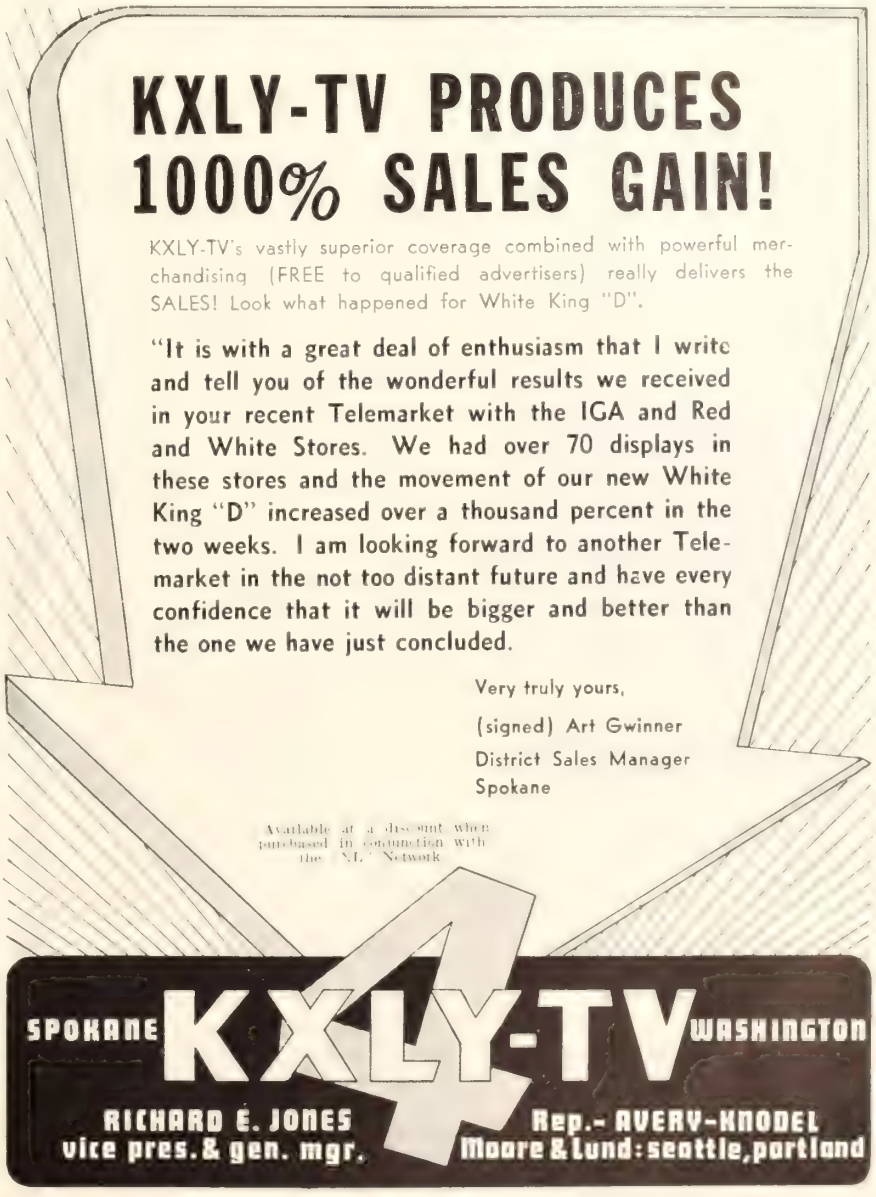
Added the agencyman, candidly:

"I don't particularly enjoy shoving stations and reps around. But merchandising in spot radio today is often more trouble than it's worth. I wouldn't be surprised therefore to see many agencies return to spot radio buying that's based on considerations entirely apart from merchandising."

A good example of just how much trouble can be stirred up for a merchandising-happy agency when stations are forced into merchandising competition was cited to SPONSOR by the account executive in charge of spot radio-tv placed by a major interstate bakery concern.

The A E told SPONSOR:

"We placed a 13-week spot radio schedule on a big network affiliate in the East recently. The merchandising campaign they offered us really swung the deal. Our client was very impressed.



"But what we were promised, and what we got, turned out to be two different things. The 'guaranteed store displays' never materialized: some other spot client had beaten us to them. Instead, we got window stickers in supermarkets on which they spelled our client's product name incorrectly. We had tie-in ads in five newspapers in the station's listening area—but four of the five newspapers were outside of our bakery client's distribution area. Trade promotion consisted largely of a quick post card mailing; the station had too much work on its hands to do extensive in-store checkups. And so on and on."

Concluded the agencyman: "I still think radio station merchandising when it's done properly—is a valuable extension of spot radio. But I'm beginning to feel that many, many stations are being forced into a situation where they have had to promise more than they can reasonably deliver. It's a situation that's tough on everybody."

The trend toward extra pressure on stations for extra radio merchandising, many agencymen feel, can best be halted at the client level. "We're flirting with hundreds of thousands in broadcast billings if we go to a client and tell him we won't put the heat on radio stations for extra-special merchandising," said the radio-tv v.p. of a medium-sized agency specializing in drug product advertising. "What are we supposed to do?"

Said another high-ranking agencyman, whose firm handles a major automobile account:

"Last fall, we had a huddle in our radio-tv department. One of our biggest advertisers was trimming back his spot radio schedule. We were given a list of stations from the client, and told to pick out those stations that gave the most merchandising. They were retained on the list; the others were dropped. At the same time, the client told us to 'pep up' the merchandising on the stations he was keeping.

"There wasn't much we could say. And even if we balked, he'd probably think we were crazy."

Solutions: How can the radio merchandising controversies be solved within the industry, since there is no present industry definition of what "too much" merchandising really is?

This seemed to be the consensus of many industry members—clients, agencies, reps and stations—contacted by SPONSOR:

1. *Stations should set limits, and then stick to them.* As the manager of a New England station stated: "More and more advertisers and their agencies are searching for better radio buys. We have found it necessary to design a variety of packages to meet this demand and to include merchandising support. It is my opinion that such packages must be clearly identified and be available to all comers who qualify by spending the required amount of money."

2. *Advertisers must realize the basic role of station merchandising.* One of the prime fallacies of merchandising, agencymen feel, is that station merchandising will substitute completely for that merchandising a client usually does for himself. A top-level executive of one big agency, for example, told SPONSOR:

"Many clients, particularly in the food and drug field, have spent years building up huge merchandising operations of their own. Such advertisers would be foolish to try to shift this burden to stations. For one thing, no station shares the intimate knowledge of a client's own merchandising methods. For another, it's an unfair burden to thrust on an ad medium. We try to look on radio station merchandising as a welcome supplement to client merchandising, adding about 25% to the general effectiveness of a client's own efforts."

3. *The industry could clarify what is meant by "merchandising."* A glance at the findings of Kenyon & Eckhardt's radio merchandising study on page 35 will reveal an important fact to the merchandising-wise adman: most sta-

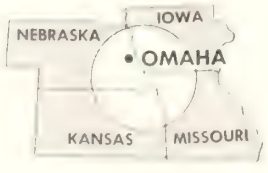
★ ★ ★ ★ ★ ★ ★ ★

"I think that national radio—and local too—will prosper because it makes possible frequency at low cost. And more and more of the marketing of goods and services demands repetition of 'reason why' advertising. Repetition is still a hallmark of good sound advertising."

JOHN KAROL
Vice President in Charge of Network Sales
CBS Radio

★ ★ ★ ★ ★ ★ ★ ★

LOOK AT THESE FACTS ABOUT WOW-TV OMAHA



COVERAGE
100,000 Watts (Max. Power) covering 51 counties in Nebraska, Iowa, Missouri and Kansas. (see coverage map above)

■ MARKET
Over 400,000 families with 2 billion dollars to spend.

■ PROGRAM RESPONSE
7,851 LETTERS in TWO WEEKS were received by Connie Cook of "Connie's Cupboard" when she asked viewers to send in the name of their favorite grocer.

3,300 get-well cards were sent to "Uncle Tom" Chase of "Trail Time" (a children's show) when he was in the hospital recently.

Ask your Blair-TV man or write Fred Ebener, Sales Manager, WOW-TV for spot program availabilities.

WOW TV
OMAHA—CHANNEL 6
MAXIMUM POWER · A MEREDITH STATION · CBS-TV · NBC-TV
Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines

RADIO & TV PERSONNEL
We screen New York's vast source of qualified personnel; take the guesswork out of hiring for stations anywhere. Tell us your needs, we do the rest!



right at our fingertips for you!

CAREER BUILDERS Agency
Marjorie Witty, Director, Radio-TV Div.
35 West 53rd St., New York 19 • PL 7-6385

tions who do extend merchandising aid offer about the same *number* of services. But, as any veteran adman knows, the *quality* and *amount* of the services will vary all over the lot. There's much work to be done by trade groups, industry associations and the like in clarifying just what sort of merchandising support is "normal" for various categories of stations. Thus, pressure-plays for "extra" merchandising could be spotted quickly and dealt with diplomatically.

4. *If a client feels he must have extra merchandising, he should pay for it.* Establishment of this as an industry practice, many broadcasters feel, would do much to end the rat-race now going on in radio merchandising. Some stations, of course, are geared to give above-normal merchandising aid; but they're the exception. If the industry can arrive at certain "minimum basics" in merchandising, clients might well be persuaded that extra-large campaigns should be paid for by the advertiser, not the station. The alternative can only be hardships for the radio industry which may eventually dull its effectiveness as a low-cost, hard-hitting medium. ★ ★ ★

TWO TOIGOS

(*Continued from page* 33)

"just watch P&G. They'll have 75% of a $65 million budget in tv this year."

What are the two Toigos like, and how did they become top strategists in opposing agency camps?

John Toigo, older of the two cousins, is a stocky man of medium height, in his mid-fifties. He has grey hair, a grey moustache and horn-rimmed reading glasses which he uses to drive home a point with gestures. He has been known to wear a tattersall shirt and a plaid tie. You get the impression that John Toigo dresses for comfort.

His office in itself doesn't reflect the personality of the man, unless by its unpretentiousness. It's a small, cramped corner room on the fourth floor (not the fifth "executive" floor). It's got a decent, unspectacular desk. His secretary, Gene Gabriel, has to commute across a corridor to get to Toigo's office. Agency associates recall that he was offered an office on the fifth floor last November, when his new management position was made official. Toigo refused. He likes it where he is.

To get to Adolph Toigo's office, the visitor must pass through carpeted corridors opening onto conference rooms, fully equipped with breakfast and luncheon kitchens. One corridor opens onto an inner reception room, with deep couch, several deep chairs, mahogany cocktail table (no drinks served), oil paintings (more slick than arty) of various New York scenes. It's the type of setting in which you expect to find June Allyson announcing that Walter Pidgeon will see you now.

Adolph Toigo is more formal than his older cousin. You can't imagine him wearing a tattersall shirt and a plaid tie. He speaks calmly, without gestures; his thin, gold-rimmed glasses stay on his nose, never become a prop. He keeps his black mustache trimmed neat, but his hair tends to become unruly. When he makes an amusing remark, he's the last to break into a smile.

Although the two men lived together for a while in Chicago ("All of my cousins moved in with me at one time or another," says John), and though they worked in the same agency at one time (John H. Dunham Advertising Co.), John and Adolph climbed to the top in the advertising business over divergent routes. John's a creative man; Adolph's forté is research and planning.

Adolph Toigo's career on Madison Avenue began at Benton & Bowles in 1932, where he stayed for five years as head of research. His next job, at Geyer, Newell & Ganger, extended to planning. In 1942, Adolph Toigo went to William Esty Co. as v.p. of analysis and plans, from there came over to Lennen & Newell in June 1952 as executive v.p. (More details about Adolph Toigo's rise will appear in a second SPONSOR article about the Two Toigos, 21 March.)

John Toigo came to New York in 1942, to head up the New York office of D'Arcy. At that time he had behind him more than 20 years of agency experience in Chicago, with John H. Dunham Co., Lord & Thomas, always in a creative capacity ("First and foremost, I'm a copywriter," says John). He was brought into the Biow Co. in 1952 by Milton Biow and Ken Beirn to head up creative activity.

"To understand John, you've got to know the earthiness of the man," says Milton Biow. "He's an intellectually developed and cultivated man, but he still comes from the soil."

Biow leaned back in his swivel chair and drummed his fingers impatiently on the edge of his desk.

"John's one of the few idea men in advertising, and I haven't met too damned many idea men in this business," Biow concluded.

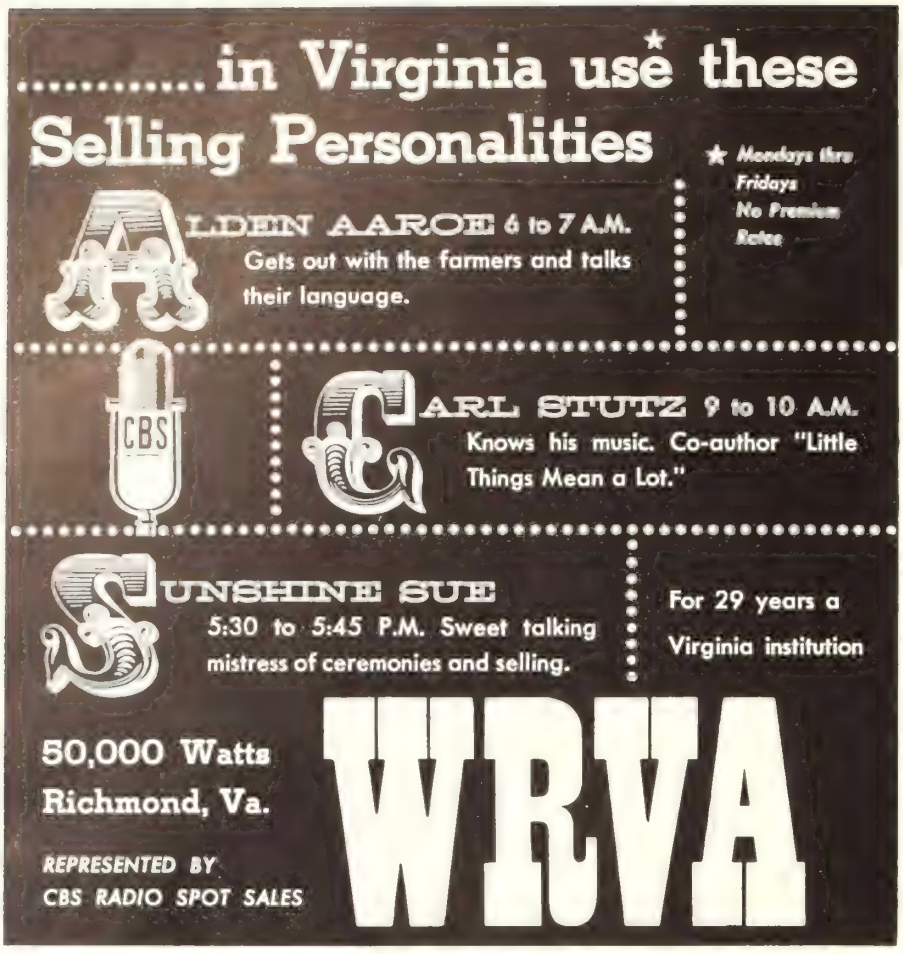
John Toigo says of his career: "Alone, I'm practically nothing. Whatever talent I may have, has been brought to me as a gift from people I've associated with."

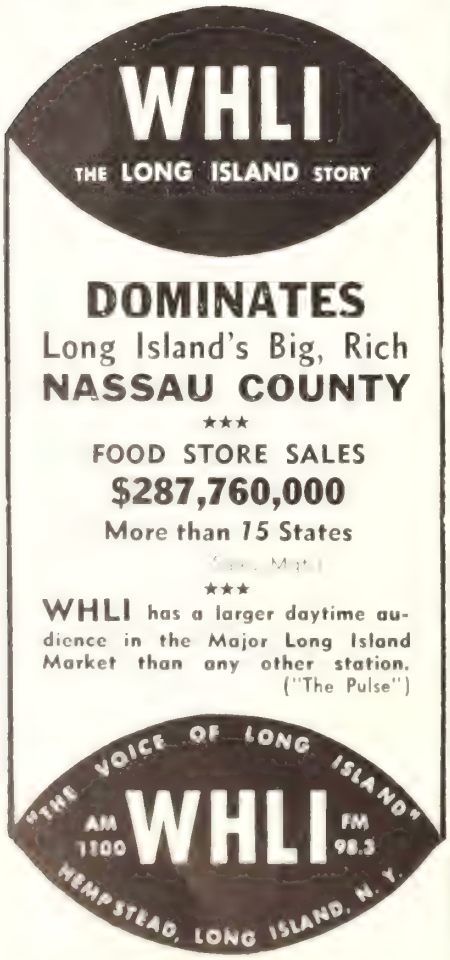
Whenever he talks about himself, he passes out credit to "people who've helped me," who range from Grandfather Toigo to Albert Lasker, pioneer agencyman and founder of Lord & Thomas. Toigo talks fast and persuasively, telling amusing anecdotes at his own expense, then skipping to a bit of advertising philosophy, back to a clearly remembered childhood inci-



"Aw, cheer up—that KRIZ Phoenix personality had to get better some day."









dent, on to a cursory discussion of sociological influences at the time of Ancient Rome.

Adolph Toigo speaks far more slowly, seems reluctant to discuss his family. (When his son talked to SPONSOR about his father, he found it difficult to recall any hobbies Adolph Toigo might have. "Dad just works," he said over and over again.)

Proof of that thesis was forthcoming a couple of weeks ago. Grace Kelly and Bob Sarnoff have been appointed co-chairmen of the Multiple Sclerosis Drive. Grace is a friend of Leo Kelmenson, a young Lennen & Newell account executive. Through Leo's intercession, and with Toigo's approval, the agency volunteered to do work for the Multiple Sclerosis Drive. At this point Leo suggested to Toigo that he have some pictures taken with Grace Kelly.

"Sure," Adolph Toigo agreed goodnaturedly. "But who is she?"

John Toigo may or may not know of Grace Kelly, but he finds time to make shelving and fancy woodwork in his professionally equipped work shop at home. Nonetheless, he has a reputation for being able to bulldoze projects through by his capacity for work, as well as by sheer force of personality.

"You might say that he has a 'tooth and claw' way of working," one of his old-time agency associates told SPONSOR. "He's a dynamic, analytical man, unconventional as hell in his approach, but extremely thorough."

The Toigo family came from northeastern Italy—the province of Venezia Giuglia, with its sharp contrasts of quartz mountains and the blue Adriatic Sea. John came to the United States at five.

"When I told my father what went on in the Benld grammar school, he thought I was crazy," John Toigo recalls. "When I told my teacher what went on at home, she thought my family was crazy. I found out that way that a situation can change completely depending on one's perspective. Same thing applies to advertising."

Adolph Toigo was born in Benld, one of five children. His main concern in his teens was to earn sufficient money to continue his schooling. At fourteen he went to work as a mule driver in the coal mines. He graduated to full-time miner on the night shift some two years later, and finished high school during the day.

John Toigo had displayed a similar drive for education a few years earlier.

"I was the first one from that mining town to go to college," he told SPONSOR. "And I still don't know what it was that made my parents want their kids to get an education. Maybe it was my grandfather, who spent part of his time working on a canal in Illinois, the rest of his time translating Dante into English."

By the time John Toigo went to the University of Chicago, he had behind him his stint in the coal mines. At seventeen he went to work on the railroad, got into a losing fight with a freight car in the yards. This accident was a decisive factor in turning John Toigo toward advertising.

"I was supposed to start at Chicago that fall, but the accident held me up till January. I had wanted to become a math or physics professor, but you can't start math in the middle of the year, so I turned to liberal arts."

Toigo feels that he was as humorless about his liberal arts courses as he would have had to be about the sciences. He plunged into volumes of literature, hell-bent on learning. It was at this time too, in his late teens, that he decided to become a great writer.

"Then," says he ruefully, "I discovered at 21 that I could write like hell, but I had nothing to say."

His first brush with advertising came in Chicago when he went to the opera. While standing on line for standing-room tickets, he met the head of a small agency who offered to teach him advertising for no pay. Since there was a small depression at the time (1920), Toigo agreed.

He proved the value of knowing a business before writing copy for it shortly before he became copywriter at McCann-Erickson on Standard Oil of Indiana in 1931.

"A little earlier, Adolph and I bought a filling station," Toigo recalls. "It was at 147th Street and Michigan City Road in Dalton, Ill. Our competitor across the street used to laugh at the things we did. One rainy day, an Armenian chap drove up to the station, and I wiped his windshields.

"'*You'd* wipe my windshields?'

"'Sure. Your money's good, isn't it?'"

How did the gas station do?

"Within two weeks we had the whole Armenian trade of the neighborhood."

Toigo learned from his gas station stint that gas is only one of the things that brings people into a gas station. This he proceeded to tell Al Steele, then ad manager of Standard Oil of Indiana.

"And that was the origin of 'service station' advertising. In fact, for a long time thereafter, Standard Oil's gas stations in Indiana had signs saying 'Standard Service.'"

It's Al Steele, now president of Pepsi-Cola Co., who was instrumental in bringing John Toigo into the Biow Co. some four years ago. In that time, Toigo has revamped Pepsi's entire advertising approach, with the result that Pepsi showed an annual 16% sales increase every year since until this January, when the monthly sales registered at 24% jump over January 1954.

He feels that the success of the company, during a period of relative slowdown in soft drink sales, is due in part to pinpointing of advertising, or "focusing" as he puts it.

Toigo remembers an incident in Chicago when he was with Lord & Thomas that proves the need for "focusing." He had been one of two men to solicit and get the Frigidaire account for Lord & Thomas in the late Thirties. Before going to work on it, he decided to check on one of the ads that was then appearing in major magazines and newspapers, since it was part of a campaign designed to make Frigidaire a popular-priced mass product. The ad showed a sleek model in a velvet hostess gown opening up her refrigerator.

"I decided to spot test the ad," Toigo recalls. "There I was on the corner of Randolph and State, with my ad tucked under my arm. I showed it to a Polish woman on the street, and I'll never forget her comment: 'That's not me. That's a whore!'"

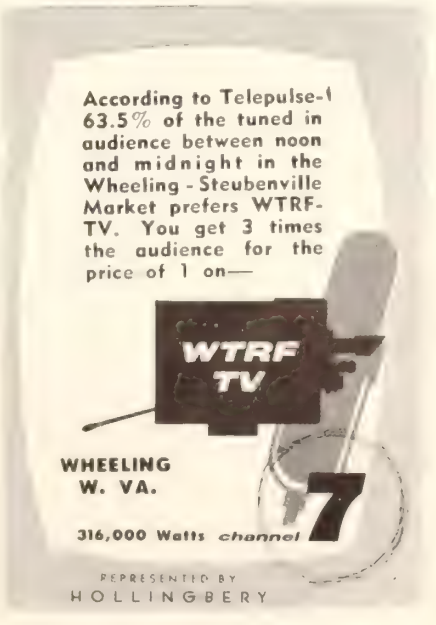
This is only one of the hazards of a badly aimed advertising campaign, however. The original Pepsi-Cola jingle, says Toigo, was "probably the most successful single advertisement ever produced in the beverage business." But he says it was used beyond the point of diminishing returns. "It came back to me as a parody that kids sang. And, it was Sally Steele, Al Steele's daughter, who sang it to me." Toigo grinned, hummed a fairly unintelligible line about ". . . tastes like ink" under his breath, and shuddered. "Anyhow, by 1948 the Pepsi-Cola business was having trouble. Now personally, I like trouble accounts. People hear a little better when they're sick."

And so when he came to the Biow Co. early in 1951 to head up the creative section of the agency, he decided to ease into the job "by example." That is, he moved in as account executive on Pepsi-Cola, taking on the trouble account first.

Toigo's study of the account showed him that the aim of the Pepsi-Cola advertising had been misguided. "The advertising went after mass listenership, that's what the aim was, and that's a mistake. Our goal today is to reach a particular audience: those young Americans who're doing things and who're sexually alive. It's the young adult woman who controls the food and drink habits of her husband and her children. Therefore we keyed our campaign to her."

Toigo did so by telling young women what they like to hear: ". . . The modern woman owes a lot to today's good sense in diet. She eats light, drinks light and keeps her youthful figure longer. She looks better, feels better. Men like her better. And so does her insurance company. . ."

In tv, Toigo's theme is brought home by Polly Bergen, who's a wide-eyed Miss Pepsi-Cola 1955, in a variety of "young, modern situations" lasting anywhere from 10 to 60 seconds. In some commercials "the Pepsi-Cola girl" goes dress shopping, in others she gives a buffet dinner in her apartment, in others she's a business girl, she's in a cafeteria, at the airport. Whatever the occasion, Polly Bergen sails through it with an enthusiasm expressed in the latest colloquialisms, a figure trimly sheathed in medium rather than high-fashion clothes. She's the idealized suburbanite, "the typical



young mother," as the average young mother imagines herself. Watching Pepsi's film commercials gives you the feeling that Pepsi-Cola is hep, or as Toigo would put it, that Pepsi is focusing.

Take this 17-second tag, for example:

Announcer: "Here's your Pepsi-Cola girl again. . ."

Polly: "Hi. Y'know . . . these days to be a corporation president, you no longer need a corporation. (With significant gesture to her flat tummy.) That's why today's successful men prefer light refreshment, like today's Pepsi-Cola. Refresh without filling—have a Pepsi!"

(TAKES SWALLOW)

Incidentally, the famous Pepsi-Cola jingle's been streamlined too. The tune's the same, but the words are literally "Pepsi-Cola's up-to-date . . ." Polly Bergen is used in both spot radio and spot tv.

In "A Statement on Administration and Policy in Account Operation" dated 11 February 1955, John Toigo cites antecedents to his advertising philosophy:

". . . Let it be said that this (focusing) has always been the method pursued by successful advertising men from Mr. Lasker to Mr. Biow, the difference being that when agencies were small, an individual could look and see these various factors with his own eyes, and therefore, integrate them in his own thinking automatically, which is exactly what Mr. Lasker did in 'The Schoolgirl Complexion' for Palmolive or in 'Reach for a Lucky Instead of a Sweet' for Lucky Strike, or that Mr. Archie Lee achieved for Coca-Cola in 'The Pause That Refreshes,' or that Mr. Biow was able to do in the 'time signal' for Bulova and his 'Call for Philip Morris.' "

It's interesting to note that among the admen whom Toigo refers to as influences upon his thoughts are such people as Lasker and Lee, rather than George Washington Hill.

"You don't have to hit people over the head," Toigo remarked several times.

"You don't go for the George Washington Hill approach?" SPONSOR asked.

John Toigo frowned across his desk. "Now don't you involve me in a quarrel, young lady . . . don't you involve me in a quarrel." Then he relaxed into a smile again. "Ideas don't have to be hammered home. What moves sales is the ideas themselves. An idea must have focus, distillation—and no foolishness." ★ ★ ★



Miss Perwinkle! Will you please stop listening to that KRIZ Phoenix dance music!"

B&M TV TEST

(*Continued from page* 42)

B&M letters."

The problem of selling the B&M bean is not so great as that of moving the company's brown bread. While brown bread is eaten with baked beans in New England, the two aren't linked as yet in the minds of WBAY-TV viewers. Brown bread is distributed in less than 50% of the area's stores while the beans have virtually full distribution.

How will B&M get Wisconsin and Michigan customers to change their eating habits and eat their beans with brown bread on the side? The new strategy is to push the two as a television supper. "Eat 'em in the living room while you watch tv," Capt. Hal is telling listeners. To make sure they understand it's brown bread being sold, not whole wheat, copy plays up the idea of heating the bread. The theory is no one has ever heard of heating an ordinary bread and therefore a distinction is automatically established.

"It's that distinction we must put over," says B&M's Northgraves, "to justify our higher price." Northgraves is proud of the company's tradition of careful manufacture in rows of brick ovens. And Capt. Hal will do his selling in front of a plywood version of a B&M brick oven. ★ ★ ★

ROUND-UP

(*Continued from page* 99)

A new drug trade merchandising plan has been inaugurated by WCCO, Minneapolis. It reaches 1,353 retail drug outlets in the 109-county area covered by the station, according to WCCO. Cooperating with WCCO are Twin City Drug Co. and McKesson & Robbins, two of the three largest wholesale drug firms in the area. Each of their salesmen carries a "WCCO drug inventory list" which is used as a sales tool. E. James Kunheim, sales manager for McKesson & Robbins, said "the inventory list is of valuable assistance. We've included them in all 35 salesmen's books for use on every call."

* * *

Sponsors and advertising agency executives have been sent a colorful 12-page brochure, called "Dominance Doubled in the Carolinas," by WBTV and WBTW, the two tv stations of the Jefferson Standard Broadcasting Co. The brochure tells the story of the growth of the area served by the stations and states that their combined coverage encompasses a market comparable to the nation's eighth largest. WBTV is in Charlotte, N. C., and WBTW is in Florence, S. C.

* * *

A cross-plug deal has been worked out between WIP, Philadelphia, and the Linton Restaurant Chain. The restaurant chain's 30 cafes will carry daily plugs in their 2,000 menus (average readership: 28,000 daily) for *Start the Day Right* featuring Joe McCauley, WIP's early-morning personality. In return McCauley and his engineer have a cup of Linton's coffee "on the air" every morning.

* * *

The latest coverage survey made by WNHC-TV, New Haven, was done with an airplane. The station's engineers completed the study in 20 flying hours over a five-day period, whereas a ground inspection team after the same data would take three or four months. The engineers found that the station's signal pattern was a perfect circle.

$99.00 INVESTED in the
NASHVILLE, TENNESSEE
NEGRO MARKET
SOLD $3,500.00 in appliances
VIA WSOK

SUMMER TV

(*Continued from page 72*)

were seen during the winter or summer. There were 53 telecasts classified as winter repeats (any rerun falling outside the 15 June-15 September period). A matched group of programs with 53 summer repeats was compared with the first group.

Taking the "winter group" first: the ratings dropped from 28.1 for the original shows to 22.5 for the winter repeats. The summer group dropped from 28.1 for the originals to 18.6 for the summer repeats.

Comparing the same groups on a share-of-audience basis, the differences are even less. The winter group declined from 43.3 to 38.7% while the summer group declined from 42.5 to 39.3%. So far as average minutes viewed goes, the winter group dipped from 23.1 to 21.9 minutes, while the summer group dipped from 23.1 to 21.5 minutes.

Summing up the study, Nielsen researchers said ". . . there is no appreciable difference shown by the telecasts used in this study between original and rerun telecasts. Differences in audience levels are attributable mainly to the lower sets-in-use at the time of the repeat telecast."

Despite the incentives for summer network tv advertisers, there have always been and probably always will be a few sponsors who, for one reason or another, feel that summer exposure is not for them. For this group the networks offer a promise that their time slots will be available in the fall. While hiatus protection is most important on CBS and NBC becuase of the demand for time ,all networks have some form of hiatus protection.

NBC's policy or "Interval Plan" has already been announced. It limits protection to clients with Class "A" time periods but excepts advertisers using "co-sponsored" programs (*Caesar's Hour* and the *Imogene Coca Show*). Such clients must be on the air for 13 weeks prior to the interval and must commit themselves to a 13-week noncancellable contract following the interval. The maximum hiatus period is eight weeks.

CBS had not announced a hiatus policy at the time SPONSOR went to press but it is expected that one will be forthcoming. Trade sources expect, on the basis of last year's hiatus protection plan at CBS, that it will be similar to that of NBC.

Spot television: As during the preceding summer the summer of 1954 did not show any discernible hiatus trend in national spot tv advertising. This was especially true among the top advertisers. Figures gathered by the N. C. Rorabaugh Co., show that the top 25 spot tv clients actually bought more schedules during the third quarter of 1954 than during the preceding quarter. There was, however, a drop in the number of stations used by these blue chip advertisers in the third quarter and the station figure for the fourth quarter, though higher than the summer months was still below that of the second quarter.

Other figures gathered by Rorabaugh further bear out the high summer activity last year. These include spot tv spending estimates on detergents, toilet soaps, shortenings, margarines, dentifrices, home permanents and shampoos. Total spending for these seven categories during the third quarter of last year came to $6,385,654, while the figure for the previous quarter was a little less—$6,264,828.

Like tv network advertisers, spot tv clients fear losing choice time franchises if they take a hiatus, though this fear is only a part of the reason why spot tv activity has remained high in the summer. However, there are no clear-cut hiatus protection policies in spot as there are on the network.

The lack of a pattern is also apparent in the matter of summer discounts. A number of stations feel that summer discounts do little to attract more business and only serve to save money for advertisers who want to be in summertime spot tv anyway.

There has been some concern expressed with plans to extend daylight saving time through October. Purpose of this has been to save electricity. There has been some talk about October daylight saving in New York state. It has already been tried in some New England areas and one rep reported that viewing was depressed a little in some cases.

In some quarters it is felt the problem is not so much daylight saving being extended as the fact that some areas have daylight saving and some don't. It is pointed out, for example, that Milwaukee, which is usually one hour behind New York time during the winter is two hours behind during the summer. Announcement periods sold adjacent to a show originating in New York at 9:00 p.m. are thus sold at 8:00 p.m. in Milwaukee during the winter but at 7:00 p.m. in summer.

Concern about the daylight saving time problem was not widespread, however, and two of the largest reps reported they had no trouble selling announcements in Class "A" time during last summer.

Examples of sales activity last summer follow:

Introduction of Supreme Club Crackers in Oklahoma by Merchants Biscuit Co. was via WKY-TV, Oklahoma City, alone. In a 13-week May-to August drive, the firm used a five-announcement-daily schedule. The commercials were delivered at various times by one announcer—local woman personality "Prissy" Thomas—and was backed up by station merchandising. The firm reported 99% distribution as a result of the campaign.

WKNB-TV, West Hartford, puts an "extra" into its one-hour cowboy strip, *Bar 30 Western Theater*, during the summer by having its cowboy star, Tex Pavel, make one-day stands at local sponsors' stores. One sponsor, Dairy Treat, Inc., reported "immediate results" on a back-to-school offer as a result of one appearance.

Sales that "soared to phenomenal heights, unprecedented in the history of the company" was reported by The Uncle Jo Bottling Co. within one week after the firm had bought 15 minutes on *Al's Corral*. The firm was on weekly from July to September to push its strawberry soft drink, called "Country Red," on KSLA, Shreveport, La. ★★★





Within 50 miles of the WJPS antenna there are 139,860 radio homes. This constitutes the primary coverage of radio station WJPS.

Month after month during the past year, Evansville has been a HIGH SPOT CITY as published by Sales Management. It is the leading HIGH SPOT CITY in the state of Indiana.

Dominating coverage in a HIGH SPOT MARKET means SALES. Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hollingbery Company

WJPS

"A RADIO IN EVERY ROOM"
Evansville, Indiana

Tillie Vision
IN THE LAND OF
MILK AND HONEY



100000 Watts
Channel 2
BAY

INTERCONNECTED CBS, ABC, DUMONT, 55 COUNTIES
Haydn R. Evans, G. Mgr. WEED-TV

Newsmakers in advertising



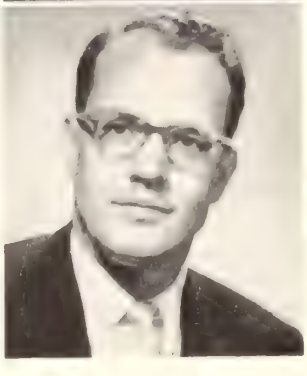
William H. Burkhart. *executive vice president of Lever Brothers Co., has been elected president of the company. Simultaneously, Jervis J. Babb, president of Lever, was named chairman of the board. The elections followed the retirement a few weeks ago of John M. Hancock as chairman of the Lever board. Lever is one of the country's bigger air users;* SPONSOR *estimates that during* 1954 *it spent about* $4.5 *million for network radio, about* $6 *million for network tv; it has extensive radio and tv spot campaigns in addition.*



William H. Fineshriber Jr., *vice president of the NBC Radio network, resigned from NBC on* 1 *March. He said his resignation was for personal reasons and that he'd announce his future plans after a vacation. Robert W. Sarnoff, NBC executive v.p., will direct the network. Fineshriber joined the CBS publicity staff in* 1931, *became manager of Carnegie Hall in New York in* 1934 *but returned to CBS three years later. He resigned as head of CBS program department in* 1949 *to join Mutual as a v.p. He joined NBC in March* 1953.



Wynn Nathan *is the newly elected vice president in charge of sales for MCA Tv Film Syndication. Nathan's election followed the merger between MCA Tv and United Tv Programs. His current job: consolidating the sales efforts of the two companies into what he claims is the largest syndicated film operation in the world. In addition to enlarging the sales force to* 70 *(salesmen will have* 22 *film properties to sell), MCA Tv is also adding new merchandising, promotion and publicity departments.*



Stuart D. Watson, *advertising director for S. C. Johnson & Son, has been promoted to advertising and merchandising director of the company (makers of Johnson's Wax). Watson will head a new department, formed by "merging" the advertising and merchandising departments, to develop advertising, merchandising programs. Johnson is alternate-week sponsor of* Robert Montgomery Presents *(NBC TV), the* New Red Skelton Show *(CBS TV) and* 15 *minutes weekly of the daytime* Robert Q. Lewis show *(CBS TV).*

ONLY A COMBINATION OF STATIONS CAN COVER GEORGIA'S MAJOR MARKETS

THE GEORGIA TRIO

ATLANTA
WAGA
5000W · 590KC
CBS RADIO

MACON
WMAZ
10,000W · 940KC
CBS RADIO

SAVANNAH
WTOC
5000W · 1290KC
CBS RADIO



The TRIO offers advertisers at one low cost:

- **Concentrated Coverage**
- **Merchandising Assistance**
- **Listener Loyalty Built By Local Programming**
- **Dealer Loyalties**

IN 3 MAJOR MARKETS

represented individually and as a group by

THE KATZ AGENCY, INC.

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO

One thousand requests in 180 minutes!



Saturday's TEENAGE JUKEBOX on WIOD now averages more than 1000 telephone requests in 180 minutes—9:00 A.M. to 12 noon.

Phone calls are received from as far away as Palm Beach (60 miles), and *regular* mail from Louisiana, Nassau, and Grand Cayman Islands, south of Cuba.

We've had to add a Broward County Teenage Jukebox Saturday afternoons (3:00 - 4:30 P.M.) to take care of the mail requests from Fort Lauderdale and Hollywood.

These JUKEBOX programs are a part of the daily schedule of NBC shows and solid local showmanship that produces RESULTS far beyond the promises of any program rating service. Ask your Hollingbery man for WIOD facts.

Established January 18, 1926
WIOD
MIAMI, FLORIDA

James M. LeGate, *General Manager*
5,000 WATTS • 610 KC • NBC AFFILIATE
National Rep., George P. Hollingbery Co.



The Fabulous *"Girl on the Go"*

DRUE SMITH

Just named Chattanooga's

"BUSINESS WOMAN OF THE YEAR"

Leading CHATTANOOGA RADIO PERSONALITY for **many** years! Drue knows everybody, everywhere, and everybody knows . . . and LISTENS to DRUE.

Limited Participations are available. 10:05-10:30 a.m., 2:15-2:30 p.m., Monday thru Friday.

This is a hot tip!

Ask BRANHAM!

WDEF RADIO NBC AFFILIATE IN CHATTANOOGA, TENN.

CARTER M. PARHAM, President • KEN FLENNIKEN, General Manager

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ONE STATION GIVES YOU ALL 3

FULL POWER

KTVK's 100,000-watts video power covers the fabulous 'Valley of the Sun' like a blanket. The clear KTVK signal extends into every corner of the rich $1,109,627,000.00* Arizona market — giving you 142,179 TV Homes (that's 83% of the State). KTVK's tower is 2,886' above sea level — 1,784' above the average terrain. KTVK operates at FULL POWER at all times! For Greater TV-Value . . . Greater Coverage — it's KTVK in Arizona!

PROGRAMMING

In addition to ABC's imposing line-up of shows, KTVK gives you top local programming — from live musicals to remote telecasts of the biggest sporting events. KTVK gives you the Southwest's most complete studio facilities, as well as the latest and best in microwave and remote facilities. Hard-selling local merchandising is also part of KTVK's success story. "Shop, Look and Listen," televised directly from food and drug stores within a 40 mile radius of Phoenix, is just one of the bonuses that make KTVK Arizona's greatest TV buy!

PERSONALITIES

It takes top personalities to sell — and KTVK's got 'em. Bee Pine, Art Brock and Vic Gort are just a few of the TV personalities that take your sales-story to the big KTVK audience.

*SPENDABLE CONSUMER INCOME

KTVK

CHANNEL 3

PHOENIX

AFFILIATED WITH

ABC TELEVISION NETWORK

REPRESENTED BY

WEED TELEVISION



Anything you want to know about the entire Television industry you'll find in the new TELEVISION FACTBOOK

The 20th semi-annual edition of the amazingly complete Factbook is a working tool used daily by thousands of executives in every branch of the industry. Here are all the facts about your market . . . the people and organizations you do business with or would like to do business with. It's the Authority in Television.

THE 432 PAGE SPRING 1955 EDITION GIVES YOU

(Among other departments)

- Television Station Directory
  - Rate Digests, Personnel & Other Data
  - Canadian, Mexican Border
- Television Networks
  - Rates, Personnel and Data
- TV Stations in Foreign Countries
- National Sales Representatives
- Television Program Sources
- Advertising Agency Directory
- Annual Volume of Advertising in U.S.
- Network TV & Radio Billings: 1949-54
- Revenues, Expenses and Earnings of TV-Radio Stations: 1946-53 (FCC)
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  - With Probable Starting Dates
- Applications Pending
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- TV-Radio Consulting Engineers
- Network Engineering Departments
- Miscellaneous Consulting Services
- TV-Radio Station Brokers
- TV Literature & Reference Books
- Publications in TV & Related Fields
- Labor Unions & Guilds in TV Fields
- Associations in TV & Related Fields
- Market Research Organizations
- Theatre-TV Organizations
- Subscription-TV Promoters & Firms
- Armed Forces TV Stations
- British Television Networks
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43 x 29-in. TELEVISION WALL MAP INCLUDED

Television Digest
Wyatt Bldg., Washington, D. C.

Please send _____ copies of TV Factbook No. 20 at $4 each, to

NAME _____

FIRM _____

STREET ADDRESS _____

CITY _____ ZONE ____ STATE _____

☐ Check enclosed ☐ Send invoice

TV Factbook No. 20 should be on the desk of every executive in your organization. It puts needed facts at their fingertips. Send for your copies today.

only $4

Television Digest with ELECTRONICS REPORTS
WYATT BUILDING, WASHINGTON 5, D. C.

REPORT TO SPONSORS for 7 March 1955

(Continued from page 2)

Fluorine next air barrage?

If bugs can be licked, fluorine-based dentrifices may be next big "miracle" product to get heavy air selling. (Ammonium ion, chlorophyll, anti-enzyme each touched off dentifrice air wars till crest of wave passed.) But fluorine products face this big problem in opinion of Block Drug which has been making tests: possibility use should be restricted to adults and children over 6. P&G is marketing fluorine toothpaste called Crest with reported 22 tv announcements weekly in test markets.

-SR-

Radio pulling mail orders

Indication of enthusiasm for radio among mail order advertisers is fact that within 3 months after formation of CBS Radio Spot Sales mail order department, 15 new advertisers have been signed. Among advertisers getting strong pull is Viking Sloan which bought 15 one-minute announcements on WBBM, Chicago. Results: 7,000 orders, each accompanied with dollar bill.

-SR-

7 out of 10 like feature movies

Old Hollywood feature movies continue to be popular with viewers even though they've been whipping boy of newspaper critics. Latest Advertest survey in New York metropolitan area shows 9 out of 10 New York families view tv movies. About 7 out of 10 families say they like movies as well or better than other types of tv programs.

-SR-

Study sells Paper Mate on am

First client to buy nighttime network radio as results of Starch-NBC study is Paper Mate Pen. David Kittredge, ad manager, said firm will sponsor "People Are Funny" in 199 markets starting April. Company has tv version of "People" as well as heavy spot tv schedules, magazines. (Agency is Foote, Cone & Belding New York.) Starch study shows that on average night 56 million people listen to radio, more than half for over 2 hours. (See SPONSOR, 24 January 1955, page 64.)

-SR-

Pinky & giveaway move shoes

Right giveaway continues to have strong appeal in moppet market. Pinkey Lee (NBC TV) pitched identification bracelet with each purchase of Weatherbird shoes in series of commercials; company sold 3,000,000.

-SR-

Star commercial trend grows

Star commercial in which talent adds personal touch, implied endorsement of product is bigger than ever in syndicated film. SPONSOR checkup shows few new film properties being launched today without some form of commercial by star available either as lead-in or complete custom-made commercial. Star is usually willing to work at minimum scale to help sell show and because it's easy extra dollar if commercial is made at time series is being filmed.

-SR-

Marlboro goes on air

New Marlboro filter cigarettes with redesigned cardboard package (as shown last issue of SPONSOR with story "Should you redesign your package for color tv?") will get air support. Alternate-week minutes in Philip Morris' "Public Defender," "I Love Lucy" (CBS TV) are definite. Before extensive test campaigning, redesign of product, Marlboro had only sporadic air advertising. Other filter in PM family, Parliament, gets limited exposure in "Public Defender."



The merchandising spiral

At a lunch one day recently we brought a timebuyer and a radio station executive together. "Let's see you make a pitch," we suggested to the radio man. And on he launched for 15 well-paced minutes into a description of his station's merchandising. Results, impact, coverage, though his station has them all, didn't come up.

Said the station man when the omissions were pointed out to him: "We're being forced to sell on merchandising because the advertiser won't listen to the real story of radio's values as a straight advertising medium."

There's no question but that this analysis to varying degrees explains the present emphasis on merchandising by radio stations. It's an emphasis which will continue until the advertiser is resold on radio. Many an agency today is working hard to convince clients they ought to be back taking advantage of radio's low-cost impact. In some cases the agencies are using the amount of merchandising they can get from radio stations as the lure. When the advertiser is properly sold, and that day is coming, the lures won't be in the foreground.

The trouble with the use of merchandising as bait is that once it starts it can grow out of control. The advertiser requests one merchandising service today and by the time renewals are due on his schedule he may have thought of half a dozen other services. The end result can be stations are forced to promise unreasonable services in order to keep the business—services which in the long run they can't possibly afford to donate. (See "Radio merchandising: do you ask too much?" this issue, page 34.)

We say the smart buyer will get what's appropriate but it's kidding yourself to squeeze the station for free out-of-pocket expense in merchandising. Somewhere someone has to pay. Moreover any merchandising specialist will tell you that the most effective merchandising is done when the advertiser allocates his own budget for merchandising, relying on merchandising by media as a supplement in most cases. Since few stations are equipped to do a complete job, it's a case where heeding the 4 A's recommendations against excess merchandising demands from stations make good business sense.

* * *

Summer selling

The theory that the human race goes into hibernation during the months of summer, has been exploded many times in the pages of SPONSOR. This issue, in fact, contains SPONSOR's seventh annual report on Summer Selling. Like its predecessors it brings together the best available data on the values of summer air advertising.

There are so many summer radio and television opportunities that the advertiser who closes his eyes and pocketbook to them is literally losing part of his potential income. Even if it's the custom in your industry to slow down in summer, we say your company ought to be in there making sales while the other fellows aren't. (If we haven't convinced you, turn to the Summer Selling section this issue, starting page 43.)

* * *

What next in multi-ownership?

The decision of the U. S. District Court of Appeals in Washington, D. C., which ruled the FCC has no power to set limits on the number of stations any single entity can own, raises many questions. The advertiser and agency executive looking on from the sidelines will be seeking answers to questions like these during the next few months:

1. Will the decision mean that the most expert station management firms will be moving into more markets and building newly acquired stations into stronger contenders for audience and thus better vehicles for selling products?

2. Will other firms than the Storers, Bitners, Merediths, CBS', NBC's, Peoples Broadcastings and Westinghouses be checking the country for additional properties?

3. What will the effect be on uhf?

4. Will there be any form of delaying action, with FCC bringing the issue to the Supreme Court, or Congress acting to put a ceiling on multiple ownership?

With the Congressional investigations underway, it will probably take months before all the implications of the decision are clear. But in the long run sponsors will be directly affected by the outcome.

Applause

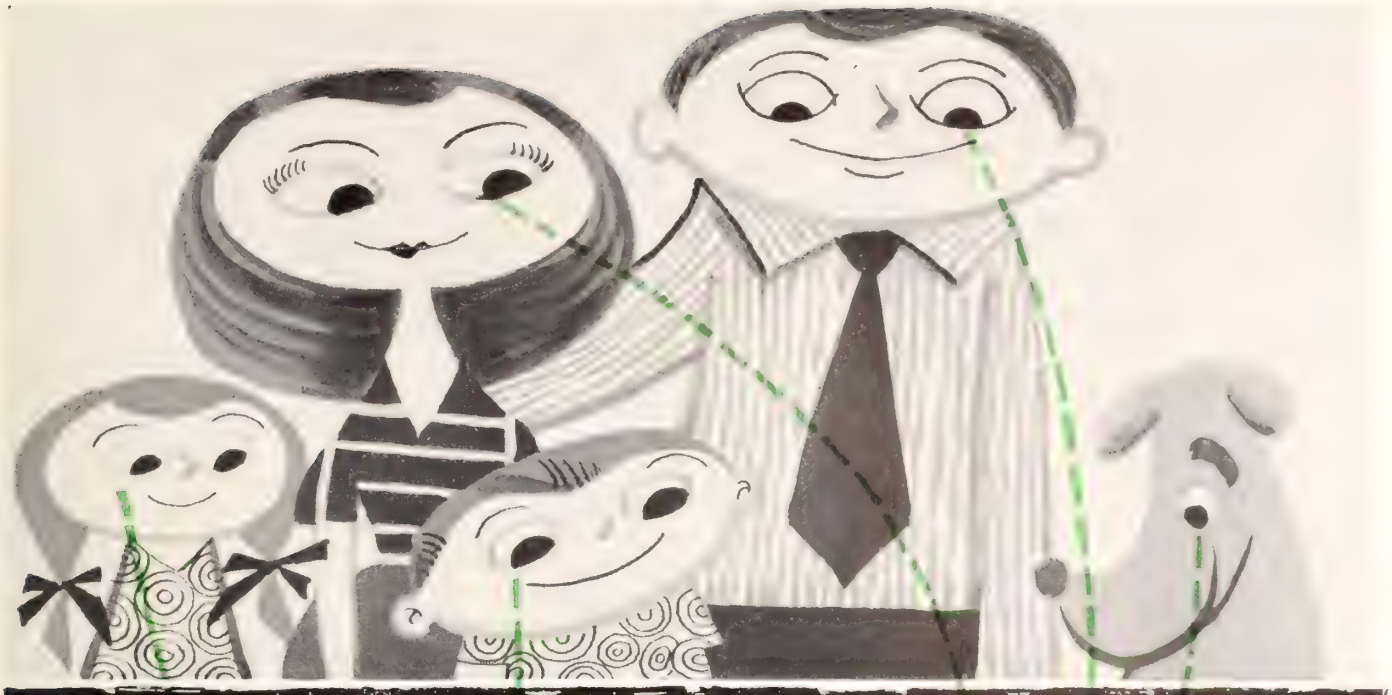
Film salesmanship

Playing for high stakes, the film syndicators have been bringing new selling techniques into the sale of programing. Innovation and razzle-dazzle, as well as old-fashioned persistence, have been in evidence as the syndicators have built rapidly over a short span.

With operations like ABC Film, CBS Film, Guild, MCA TV, NBC Film, Official, Screen Gems, TPA, Ziv and others hard at work, the advertiser can expect to have his eyes opened by effective presentations.

One of the many brighter approaches this season is the recently previewed use of a film to sell film. Television Programs of America has produced a movie in which executive v.p. Michael M. Sillerman does a selling job on TPA's new *Captain Gallant* series. (In case you think this is the easy way to sell, the movie took from six one evening till four the next morning to shoot. And as Mickey Sillerman points out the film can't substitute for personal selling and contract closing.)

We predict that as the film syndicators continue to expand they'll have their influence on every corner of the television industry in stimulating the best of selling devices.



greater Nashville watches channel 5

- for family entertainment
- for weather reports
- for news
- for top-notch, top-rated shows
- for advertising results
- for availabilities, check our national reps, The Katz Agency

the CBS station for 62 Tennessee and Kentucky counties — a billion dollar market reached by Nashville's highest towered, maximum powered station

WLAC-TV

100,000 watts • Channel 5
CBS Basic Affiliate
Nashville, Tennessee

NEW YORK
CHICAGO
DETROIT
BOSTON
SAN FRANCISCO
ATLANTA
HOLLYWOOD

weed

TELEVISION

TELEVISION
STATION
REPRESENTATIVES

the magazine radio and tv advertisers use

SPONSOR

21 MARCH 1955

50¢ per copy • $8 per year

Nearly half of Kansas City



s yours on WHB

9% (Hooper) to be exact. The other half is shared by en other radio stations, in amounts descending from 17.1% to 1.7%. Note that WHB's share of audience is nearly 3 times that of the second station.

This did not happen by chance. It is the Mid-Continent formula at work. Listeners have been drawn to WHB by the music and news they like, purveyed by the kind of personalities they like and respond to.

Advertisers, too, are responding. In February, WHB ved *162 separate advertisers*—double the number on hand when Mid-Continent took over just 9 months ago.

Half a loaf is better than 17.1%. Talk to the Blair man, or WHB General Manager George W. Armstrong.

HERE'S THE WHB—KANSAS CITY LEADERSHIP LINEUP

HOOPER, FIRST PLACE, 48.9%
Mon.-Sat.
Average share of audience, 7 a.m.-6 p.m.
Mon.-Fri., Jan.-Feb., 1955

TRENDEX, FIRST PLACE, 42.8%
Average share of audience, 8 a.m.-6 p.m.
Mon.-Fri., Jan.-Feb., 1955

PULSE, IN HOME, FIRST PLACE
6 a.m.-9 a.m., Mon.-Sat.; 3 p.m.-6 p.m.
Mon.-Sat., Nov.-Dec., 1954

PULSE, OUT OF HOME, FIRST PLACE
Total average audience, 6 a.m.-midnight,
Mon.-Sun., Winter, 1955

WHB

10,000 Watts on 710 K.C. Kansas City, Missouri

MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

KOWH, Omaha
Represented by
H-R, Reps, Inc.

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

WHB, Kansas City
Represented by
John Blair & Co.

TOP MEDIA MEN VIEW AIR VALUES
page 29

Schweppes brings the famous beard to spot radio
page 32

The two Toigos: part II of profile on admen-cousins
page 34

Station-in-window promotion wins Boston store to radio
page 36

Nighttime radio: CBS Spot, Quality Radio take new sales tacks
page 37

Video tape: programing revolution on the horizon
page 42

TV TEST: WEEK NO. 5
page 44



MILES LABORATORIES, INC.

Alka-Seltzer®
BRAND

Traditionally in the Public Confidence . . .

For years millions of Americans have depended on ALKA-SELTZER for the relief of common ailments with complete confidence. Application of scientific quality controls, using only the best, purest medicinal ingredients, and continuing medical research by Miles Laboratories have earned public confidence. The Havens & Martin, Inc., Stations apply these same principles to the art of broadcasting. The best possible programming ingredients, controlled by skilled management, have earned a loyal and responsive audience throughout Virginia for Richmond's only complete broadcasting institution. Join with confidence the other advertisers using the First Stations of Virginia, WMBG-AM, WCOD-FM and WTVR-TV—serving one of the South's richest areas.

PIONEER NBC OUTLETS FOR VIRGINIA'S FIRST MARKET

WMBG AM **WCOD** FM **WTVR** TV

MAXIMUM POWER 100,000 WATTS • MAXIMUM HEIGHT 1049 FEET

WTVR Represented Nationally by BLAIR TV, INC.
WMBG Represented Nationally by THE BOLLING CO.



REPORT TO SPONSORS
21 MARCH 1955

Freeze would hit 36 cities

FCC staff proposal for vhf freeze would affect 36 markets, 16 among the top 50. Proposal would put off FCC action on new vhf C.P.'s where uhf outlet—either on air or authorized—is 50 miles or less away. Top markets include: San Francisco, Hartford, Miami, New Orleans, Boston, Buffalo, St. Louis, Indianapolis.

-SR-

"Lucy" money to print?

Impression given in print circles that all money released in dropping of "I Love Lucy" by Philip Morris would be switched to print. This is not true, said Biow-Beirn Toigo's executive v.p., John Toigo.

-SR-

Cigarette dip continues

Dropping of "I Love Lucy" by Philip Morris spotlights continuing cigarette sales dip. Latest figures from Internal Revenue Service, covering December domestic cigarette shipments, show drop of 9% below previous December. Full-year IRS figures, according to preliminary estimates, are 368.6 billion cigarettes shipped by manufacturers in 1954 vs. 386.8 in 1953.

-SR-

Nielsen auto radio figures

Nielsen's initial report to clients of first regular national measurement of auto listening shows peak audiences occur on weekends, go as high as one-third of home audiences. Nielsen auto radio figures are part of regular NRI, show total volume of car listening by quarter-hours as a percent of in-home radio listening. Top quarter hour for 2 weeks ending 12 February was 2:00-2:15 p.m. Saturdays (N. Y. time) when 2,109,000 car radios were in use. This represents 28% of in-home listening at that time. Next peak was 3:00-3:15 Sundays, when 2,018,000 car radios were in use, or 33.1% of in-home listening.

-SR-

Winchell plans not yet set

Despite severance announcement re Walter Winchell, ABC, many loose strings remain before final contractual break. Meanwhile, sponsors, Bayuk, American Safety Razor, are waiting on sidelines for further developments before firming next season's plans. Talks between Winchell, RCA veep Mannie Sacks regarding slot on NBC are still in exploratory stage.

-SR-

CBS TV specs in the cards

More spectaculars definitely in the cards for CBS TV next season. While nothing officially announced CBS insiders confirmed to SPONSOR new once-every-few-week long shows are being blueprinted. Policy on spectaculars and other long-range programing plans were set at web meeting with affiliates 11 March. Already affected by CBS plans is Pabst Brewing, which switched Wednesday night boxing bouts to ABC TV because firm wouldn't go along with CBS plans for telecasting fights 2 weeks out of 3.

SPONSOR, Volume 9, No. 6, 21 March 1955. Published Biweekly by SPONSOR Publications Inc. Executive, Editorial, Advertising, Circulation Offices, 40 E. 49th St., New York 17. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1951 at Baltimore, Md., post office under Act of 3 Mar. 1879.

REPORT TO SPONSORS for 21 March 1955

New day tv drama trend?

Success of daytime tv non-serial drama, "Modern Romances," on NBC this season may herald end of dogma that serials are only proper form of daytime video drama. Show, sponsored by Colgate, packaged by Stark-Layton, got 12.1 in 1 February Nielsen, topped all NBC daytime dramas. Second non-serial drama, "Way of the World," is now packaged on same web for Borden by Y&R. Stark-Layton package involves different story on late-afternoon strip each week. Continuity is provided by "story editor" Martha Scott.

-SR-

Fear bait ad probe powers

As action to bar "bait-and-switch" ads on air gathers momentum, admen wonder if efforts aren't going overboard. Bills introduced in New York State Legislature, ostensibly to control bait ads, are causing concern in legal ad circles because of wide powers given State Attorney General. ANA attorney Gilbert Weil said powers would exceed those of Federal Trade Commission. FCC has already referred bait ad problem to FTC for advice. New York-area radio, tv outlets have hammered out code of standards on bait ads in discussions with local BBB. (See "Newsmakers in Advertising," this issue, page 114.)

-SR-

Auto battle erupts on tv

"Who's first?" Chevvy-Ford sales battle erupted on NBC's "Peter Pan" spectacular. Ford announcer made claim that actual Ford customers were highest of any make. This followed publication of authoritative figures by R. L. Polk Co. that 1954 Chevvy registrations were 17,013 higher than Ford. However, Ford got special analysis from Polk showing how many registered Fords and Chevvys were in hands of dealers and manufacturers. Subtracting this figure from total registration gave net customer sales, showed Ford 25,000 ahead.

-SR-

Group selling of am on rise

Though still the exception, selling by reps of groups of radio stations at additional discounts is accelerating. Newest plan is that of CBS Radio Spot Sales which offers graduated discounts (range is 15 to 26%) for buying 3 or more outlets. Already offering discounts are Quality Radio Group, John Blair. (For details on group selling, see "Two plans to sell NIGHTTIME RADIO," page 37.)

-SR-

More tv film competition

With British commercial tv set for this fall, impact on U.S. tv film market is expected in year or 2. Once substantial supply of British commercial video film is in can, it may begin to flow across sea, could offer increased competition in already sharply competitive market. On other hand U.S. syndicators already have huge stock of tv film ready for British sale.

-SR-

Summer rate cut given

Problems caused by fact some areas go daylight saving while others don't (see spot tv coverage in "Summer Selling Section," SPONSOR, 7 March 1955) are answered with rate card differentials by WKRC-TV, Cincinnati. City remains on standard time all year 'round with result that web shows are seen hour earlier in summer. Outlet's rates provide "substantial" reductions for shows that move from "network time" during daylight saving time. New rate card, station said, is product of 8-month study of Cincinnati audience viewing habits by U. A. Latham, general manager of WRKC-TV.

(Sponsor Reports continues page 119)



going on seven . . . **and growing all the time**

On March 18, 1949, WGAL-TV televised its first show. Since that day, there have been many happy returns for both viewers and advertisers. In six years' time, WGAL-TV has grown from a pioneer in the field of television to a vital and dominant public-service force. Still growing, WGAL-TV enters its seventh year with a pledge to continue to give its viewers, its abundant area and its advertisers many happy returns.

WGAL-TV

LANCASTER, PA. NBC • CBS • DUMONT

STEINMAN STATION
Clair McCollough, Pres.

Representatives

MEEKER TV, Inc.

New York
Chicago
Los Angeles
San Francisco

advertisers use

SPONSOR

Volume 9 Number 6
21 March 1955

ARTICLES

Top media men view radio and tv
A panel of knowledgeable admen look at rising tv costs, spectaculars, new techniques in spot, new trends in nighttime radio, and view the future **29**

Schweppes brings the famous beard to spot radio
Soft-drink firm has successfully translated the spirit of its celebrated magazine campaign featuring the bearded Commander Whitehead to spot radio. First year of spot radio (1954) helped hike Schweppes sales 233% **32**

The two Toigos: part II
This second half of the Toigo saga shows how the individual backgrounds, philosophies and personalities of the two cousins have influenced their thinking in the development of advertising strategy for their accounts **34**

The station in a sponsor's window
The radio-apathy of Boston department store R. H. White was transformed into enthusiasm when its joint promotion with WVDA resulted in record sales volume **36**

Two plans to sell nighttime radio
Here are two plans for selling spot radio at night, both of which depend on group buying but which differ otherwise in their approach **37**

CBS Radio Spot Sales
This organization has evolved a new flexible, graduated dsicount formula for buying its stations in groups, with discounts up to 26% **38**

Quality Radio Group
A "tape programing network," its effort is to sell almost complete U.S. coverage with 35 high-powered stations **40**

Video tape: programing revolution to come
With the first commercial use of video tape looming on the horizon, every facet of the industry faces eventual change. Here is an up-to-date report on the current video tape status at RCA and Bing Crosby Enterprises **42**

Blow-by-blow story of a tv test: Week 5
Latest developments in this continuing tv test show grocers are reordering B&M beans and brown bread. Tv-created demand has resulted in 54% sales rise **44**

COMING

U.S. Steel combines p.r. and sales
Though its tv show was designed as a public relations vehicle for U.S. Steel, it's been adapted to actually sell steel and build trade relations **1 Apr.**

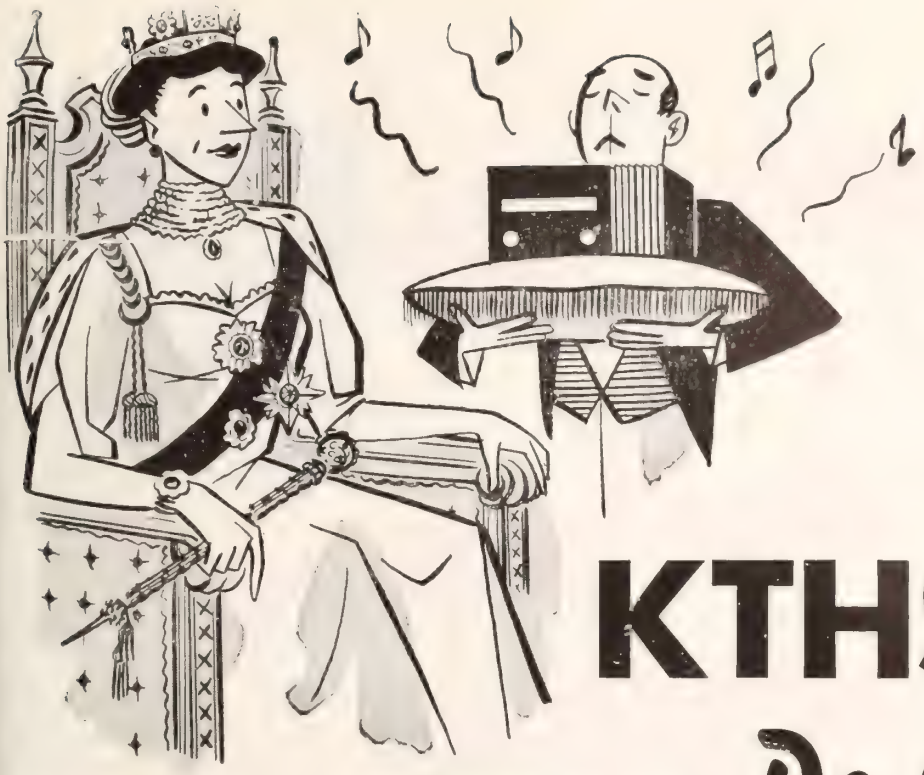
B&M beans tv test: Week 7
SPONSOR's continuing series on the Burnham & Morrill test of tv will report next issue on a period covering seven weeks of tv-only advertising. Objective is to see what tv alone can do for sales in a low-volume market **1 Apr.**

DEPARTMENTS

AGENCY AD LIBS
49TH & MADISON
TIMEBUYERS
NEW & RENEW
MR. SPONSOR, Walter Plaut
SPONSOR BACKSTAGE
P.S.
TOP 20 TV FILM SHOWS
TV RESULTS
SPONSOR ASKS
ROUND-UP
AGENCY PROFILE, F. B. Ryan, Jr.
NEW TV STATIONS
RADIO COMPARAGRAPH
NEWSMAKERS 1
SPONSOR SPEAKS 1

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KTHS (LITTLE ROCK)

REGALLY SERVES *De Queen*, TOO!

WHEN you use 50,000-watt KTHS, you obviously expect a lot more than Metropolitan Little Rock. You expect extensive coverage of *most of Arkansas.*

KTHS delivers! *De Queen* (Ark.) for example, with a population of 3,015, is only one of scores of smaller cities, towns and villages served by KTHS throughout the State. Yet by itself, De Queen represents only about *one tenth of one percent* of the people in the KTHS interference-free daytime coverage area!

In Arkansas, use the BIG radio value — KTHS, Basic CBS.



The Station KTHS daytime primary (0.5MV/M) area has a population of 1,002,758 people, of whom over 100,000 do not receive primary daytime service from any other radio station . . . Our interference-free daytime coverage area has a population of 3,372,433.

KTHS 50,000 Watts CBS Radio

BROADCASTING FROM

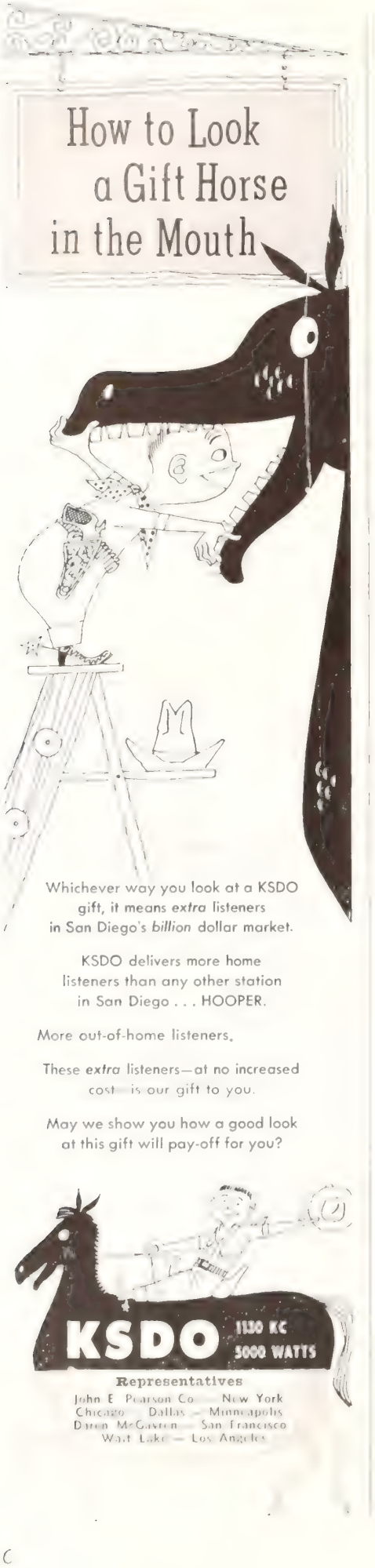
LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

D. G. Robertson, General Manager



AGENCY AD LIBS



by Bob Foreman

Writing to fit the Corporate Personality

In the eyes of the law a corporation is a person with corresponding rights and responsibilities. In the eyes of the astute advertising man, a corporation has another human attribute—that of a distinct personality.

This Corporate Personality is ofttimes the subject of lengthy diatribes among agency personnel who have learned its make-up by violating it or by being totally unaware of its existence.

To many who have tangled with this powerful but nebulous entity, Corporate Personality connotes the stuffy, the tradition-ridden and the old fashioned. But those who recognize its presence and then try to understand it so they can portray it—in advertising words and pictures—as faithfully as the company president (or his wife!) are bound to be among the more successful advertising agents.

The Corporate Personality comes into being in many ways and usually over the course of many years. It may be a reflection solely of one man—his own personality. This is generally true of the so-called "family business." I wasn't being facetious when I added the "or his wife" above since many times it is the little woman who looms large in these matters and wields the most decisive brush when it comes to painting her husband's corporate portrait.

What all this has to do with television and radio is fairly obvious. Since tv and radio are advertising media, sponsored by businesses large and small, incorporated or otherwise, family owned or widely held, it is incumbent upon these media that they reflect rather than distort the Corporate Personality.

Since print media and print people have for years been experienced in this area, they are far more versed at accurate interpretation than are broadcasters. By broadcasters I mean those within and without the agency.

The people in print are *used* to hearing the phrase "this ad doesn't *look* like us. They generally understand the statement, are much more prone to show sympathy for it (or at least to mask their distaste) and to do something constructive about it. They've known for years that some advertisers won't use the "confession books" no matter how valid the sales story, how responsive the audience to their type of

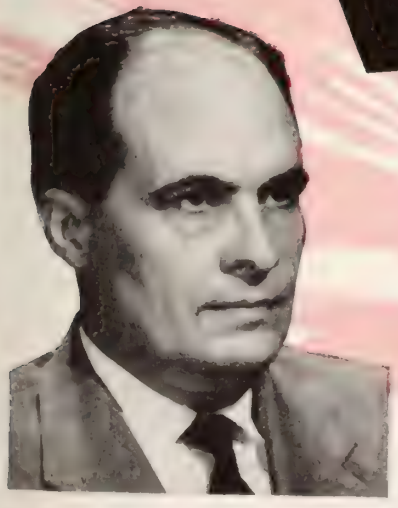
(*Please turn to page* 60)

Announcing

WSFA and WSFA-TV
MONTGOMERY, ALA.

Now Affiliated with

WKY and WKY-TV
OKLAHOMA CITY, OKLAHOMA



Hoyt Andres
Station Mgr. WSFA and WSFA-TV
(Pioneered with WKY-TV)

The same policy of operation that makes WKY-TV outstanding in Oklahoma, now guides the management of WSFA-TV in Montgomery. Years of TV experience assure advertisers of maximum results . . . PLUS the fact that WSFA-TV serves a remarkable, booming Southeast area which is enjoying widespread industrial and agricultural expansion.

WSFA-TV operates on full 316,000 watts — from 1,040-ft. antenna, 21 miles south of Montgomery!

WSFA-TV serves Central and Southern Alabama, Southwest Georgia and Northern Florida.

WSFA, NBC Affiliate, Represented by HEADLEY REED CO. • WSFA-TV, Channel 12, NBC Television, Represented by KATZ AGENCY, INC.





she flew into 65,000,000 hearts!

It happened on March 7th. More than 65,000,000 viewers sat enchanted for two hours while Mary Martin and company brought to life "Peter Pan," an NBC Spectacular. It was the greatest audience for a single network show in the history of television. And the critics raved!

JOHN CROSBY, N. Y. HERALD TRIBUNE
"Conceivably the most polished, finished and delightful show that has ever been on television."

JACK GOULD, N. Y. TIMES
"An unforgettable evening of video theatre... captivating fun for eye and ear alike."

HARRIET VAN HORNE, N. Y. WORLD-TELEGRAM & SUN
"Something the inward eye will treasure for a lifetime."

LARRY WOLTERS, CHICAGO TRIBUNE
"Through this children's classic, TV came of age."

GEORGE ROSEN, VARIETY
"Sheer delight... Stunning success... Unadulterated charm."

On March 9th, the N. Y. Herald Tribune commented *editorially:*
..."shows of this type set a high standard for the future..."

NBC, having set this season's high standards with its Spectaculars, will continue to maintain them. Plans for next season are beginning to emerge. For instance, starting October 23rd, NBC plans to present once a month the Maurice Evans distinguished series of 90-minute dramatic programs—"Sunday Matinee." Mr. Evans will produce and, on occasion, star in dramas from the finest pages of the theatre.

The Evans series is only one example of how NBC Television will maintain its program leadership . . . pursue further the course of originality and excitement that leads to television's biggest audiences... keep on delivering to sponsors the greatest *new* advertising values they have ever enjoyed.

EXCITING THINGS ARE HAPPENING ON

NBC *television*

A SERVICE OF RCA

WFBC-TV
100KW POWER
2204 FT. ANTENNA
"Giant of Southern Skies"



. . . boasting more people and larger income within 100 miles radius than Atlanta, Jacksonville, Miami, or New Orleans, WFBC-TV is truly the "Giant of Southern Skies", and a powerful new advertising medium in the Southeast.

HERE'S THE WFBC-TV MARKET

(Within 100 miles radius)

Population	**2,924,625 People**
Income	**$3,174,536,000**
Sales	**$2,112,629,000**
Television Homes	**329,281***

Market Data from Sales Management *From A. C. Nielsen Co. Survey as of Nov. 1, 1953, plus RETMA set shipments in the 100 mv. contour through December, 1954.

Write now for Market Data Brochure and Rate Card. Ask us or our Representatives for information and assistance.

Channel 4
WFBC-TV
Greenville, S. C.

NBC NETWORK
Represented Nationally by
WEED TELEVISION CORP.

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

NO SUCH ANIMAL

The February 7th "Report to Sponsors" has the following: "According to latest Nielsen nationwide net radio ratings, 'evening once-a-month' programs still outpull daytime shows despite tv inroads."

As you know, there are people in the industry who seem to prefer to misunderstand audience research, and thereby find cause to criticize the research companies; too bad an item like this helps feed the "confusion" talk.

You must have looked at our data on evening once-a-*week* programs. (Or maybe SPONSOR is subconsciously rooting for spectaculars in radio, too.)

MURRY HARRIS
Public Relations Director
A. C. Nielsen Co., New York

MR. SPONSOR

. . . I want to compliment you on the job you did of conveying the feeling of a personality in just a few words. I only wish I were as interesting a person as you make me seem to be.

JEROME PICKMAN
Director of Advertising
Paramount Pictures

JAPANESE REPRINTS

This is a research personnel at Radio Tokyo, commercial radio and tv station in Tokyo, Japan. I am now in charge of editing the quarterly magazine "Commercial Message" which is published for broadcasting sponsors in Japan. And the next issue is No. 3 and it shall be a "commemoration" for our beginning tv business in the coming April.

Last year I read a very interesting article in SPONSOR titled "10 ways to put more sell in your tv commercials" which was written by you. Its contents were so beneficial, I thought, that if it could be translated into Japanese, it would be so instructive to every spon-

(*Please turn to page* 13)

INDIANA'S
BEST
TIME BUY!

WXLW

NEW POWER!
NEW SOUND!

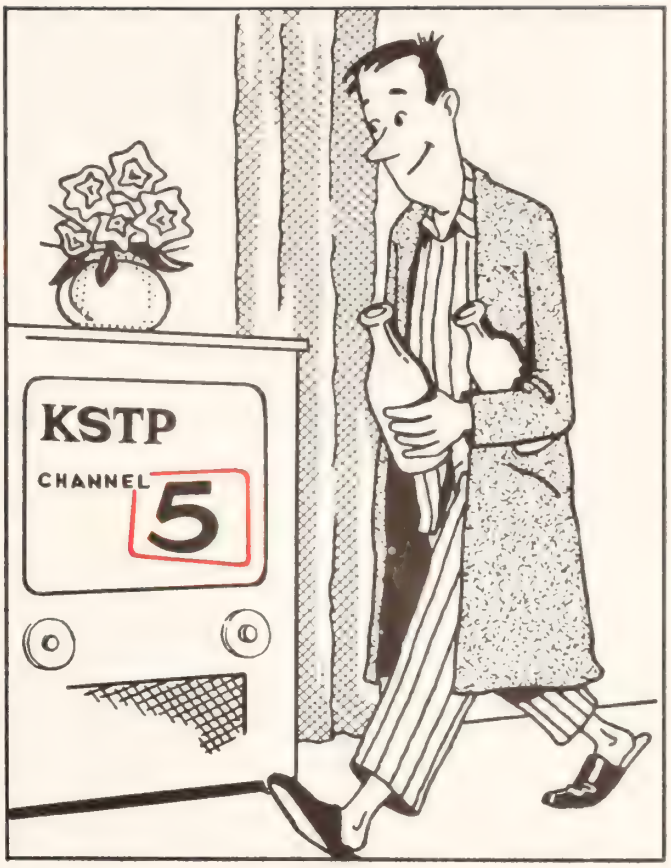
NOW! **950**
IS A **NEW** SPOT
ON THE HOOSIER DIAL!

Yes, Indiana's *sell* station is WXLW, beaming music and news every half hour to a responsive Hoosier audience! And now, from dawn to dusk, WXLW's *new* signal, backed by 5000 watts, catches the ear of countless *new* Hoosier ears! Add to this a completely different high-fidelity sound, made possible by the most advanced, modern transmission equipment in the state . . . and you have a set-up for a success story that's sure-fire!

"ASK YOUR JOHN PEARSON MAN!"
WXLW INDIANAPOLIS
THE HOOSIER STATE'S "GOOD-TIME DAY-TIME STATION"

FROM 7:00 A.M.





UNTIL MIDNIGHT . . .

. . . KSTP-TV leads *all* Minneapolis-St. Paul TV stations in average weekday program ratings—week-in, week-out.*

In the nation's 7th largest retail trading area—a market which annually commands more than FOUR BILLION DOLLARS in spendable income—KSTP-TV gives you greater coverage than any other station.

KSTP-TV is the Northwest's *first* television station, *first* with maximum power, *first* with color TV and *first* in audience. Through superior entertainment, top talent, showmanship and service, KSTP-TV has earned a listener loyalty that means sales for you. That's why—dollar for dollar—KSTP-TV is your best buy!

**ARB weekly average, combined metropolitan and outside area, January, 1955.*

KSTP-TV 100,000 WATTS CHANNEL 5

MINNEAPOLIS-ST. PAUL *Basic* NBC *Affiliate*

"The Northwest's Leading Station"

EDWARD PETRY & CO., INC., NATIONAL REPRESENTATIVES

Like an Esplanade evening concert

WHDH is a habit in Boston

You're not a true Bostonian unless you've enjoyed an Esplanade Concert on the banks of the Charles River under a mellow summer moon.

And Bostonians are unique in more than their love for music. The over $153,000,000 spent annually on furniture and household products in Boston is a symphony of sales to any advertiser's ears.

As a powerful independent station, WHDH is in a perfect position to program to Boston's unique pastimes and tastes. WHDH does . . . and so successfully that it, too, is a *habit* in Boston.

Next time you have a household product to sell, buy time on the one station that's a *habit* in Boston . . . WHDH!

REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

4,625

WHDH

50,000 WATTS • BOSTON • 850 ON THE DIAL

Owned and operated by The Boston Herald-Traveler Corporation





MANY an advertising opportunity is missed because a new idea, a changing trend, a vital forecast is not seen in time. That's why an increasing number of Advertising and Station Executives—who formerly received copies via the "routing system"—now have individual subscriptions to SPONSOR.

This way they're *sure* SPONSOR reaches them first thing every other Monday morning—sure of getting all the latest radio/tv facts in time to act . . . in time to profit.

Try an individual subscription to SPONSOR yourself. At Special Introductory Rates, the investment is small, the potential rewards great.

Order Now—Pay Later

SPONSOR 40 E. 49th St. N.Y. 17, N.Y.

Enter my subscription to SPONSOR for the next 32 weeks (16 issues) at $5. (You save $3 under single copy costs.)

☐ Bill me ☐ Bill company ☐ Payment enclosed

Name

Firm

Address

City State

☐ home ☐ office

sor in Japan.

Therefore, what I wish to ask you is to get a kind approval for its translation and making it an article in our magazine. If I could get a permission, nothing would be happier than it to me.

Y. NIHIRA
Research Bureau, Radio Tokyo
Tokyo, Japan

● SPONSOR is happy to grant permission for reprints of articles when request is made in writing and credit is given.

KSAN & THE NEGRO MARKET

Recently, in an event unprecedented in the Bay Area, KSAN Radio presented the story of the importance of the Negro market to the San Francisco advertising executives, media buyers and the press.

In this presentation, KSAN found the Negro market study published in the 20 September issue of SPONSOR extremely helpful. Many direct quotations were made from SPONSOR, such as the articles entitled "Keystone of Community Life," "Tips on How to Use Negro Radio," and especially useful was the page in which radio stations throughout the country who are programing to Negro audiences were listed as to the number of hours per week, percentages of total program time, etc.

Regarding the San Francisco Bay Area, it was pointed out that KSAN is the only station to extensively capitalize on the fact that the San Francisco Bay Area had become the third largest Negro income group per capita in the country totaling a daily earning power of $991,000, according to the statistics of the U. S. Department of Commerce.

RICHARD BOTT
Station Manager
KSAN Radio, San Francisco

RADIO BASICS

Our copy of the 1954 Radio Basics is practically worn-out from constant use. If the price isn't too much, and you still have a few on hand, we could use 10 copies to great advantage. Please let me know if you can send out so few copies.

W. H. HENRY
Assistant Sales Manager, WSJS
Winston-Salem, N. C.

● Supply of 1954 Radio Basics, 20,000 of which have been distributed, is down to rock bottom. Limited number available.



It's

"BIG MIKE"

Houston's ONLY Radio Station on Wheels

FIRST WITH NEWS LIVE . . . DIRECT!

HERE'S AN ACTUAL COVERAGE REPORT:

FEB. 1, 9:30 A.M. Window washer falls 10 stories to death.

FEB. 4, 11:45 A.M. Runaway steer ties up Freeway traffic. Captured.

FEB. 7, 1:30 P.M. Auto-pedestrian fatality.

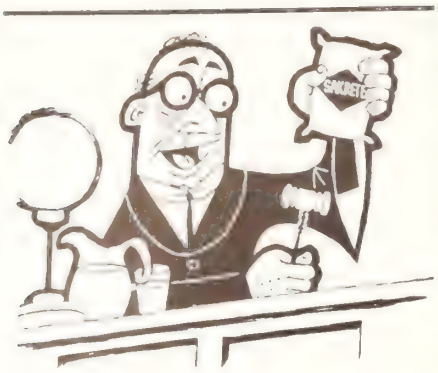
FEB. 11, 10:22 A.M. Heights State Bank Robbed.

FEB. 14, 8:15 P.M. Truck overturns on San Jacinto Bridge. Driver pinned in cab.

All Houston is talking about **"BIG MIKE"**, Houston's only Completely Remote Radio Equipped Truck. **Let him sell for YOU.**

Nat'l Rep. Forjoe & Co. In Houston call: Dave Morris, KE-2581.

K-NUZ RADIO RANCH



HERE'S CONCRETE EVIDENCE

Two questions before the bar of advertiser opinion:

1. Can radio sell a semi-industrial product in Southern California?
2. Can it reach men in mid-day?

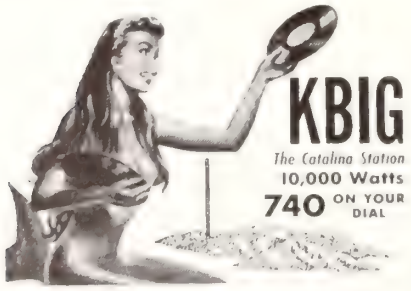
Associated Products of Puente, distributors of Sakrete readymix concrete products, answer YES on both counts with a pen dipped in dollar signs.

Sakrete signed the KBIG noon-hour five-minute news last spring, renewed it for 1955—as its sole consumer advertising.

This contented client also honored *KBIG News Director Larry Berrill with a Concrete Sales Award . . . two tickets to the Rose Bowl!

Any KBIG or Robert Meeker account executive will show you a glowing Sakrete letter, detailing how the Catalina Station's lowest-cost coverage of all Southern California cements relations with dealer and consumer alike.

*The last two years, The Radio-Television News Club of Southern California Award for the Best Independent Station News Operation has been won by KBIG.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Paul Girard, *assistant director, radio-tv department, Tracy-Locke Co., Dallas, would like to persuade tv stations and/or reps to give some practical consideration to the ever-present problem of "make-goods." "Why, oh, why will tv stations submit a make-good availability with a resounding rating of 5.6 as a substitute for a miss or preemption of time that had a rating of a solid 28.4?" asks he. "The tight schedule or SRO sign alibi sounds very fine, and, of course, our heart bleeds for stations in this position. Since it's as sure as death and taxes that a station is going to miss a few announcements each week, why not reserve a good spot or two in each time bracket, previously approved by agencies, for make-goods that are missed because of goofs. Almost any local account would be pleased to cover the station for a good period on a contingent basis, when no make-goods are needed."*



Anita Wasserman, *Lawrence C. Gumbinner Advertising, New York, says "the second look" is wise when it comes to buying local spot radio to deliver maximum sales and make the radio dollar go farther in each market. "It's too easy and sometimes wasteful to buy the very expensive powerhouse station purely out of habit. Sure, coverage and ratings are important. But before you buy, take a second look. Can another station deliver the coverage, perhaps not so vast in area, but more concentrated where you need it; does it have what you want (strong local personality or well-rated adjacencies) at less cost; will it work with you to give extra local merchandising? We often find that by taking a second look, we can get the job done equally effectively—and at a lower cost—with a station that may lack the razzle-dazzle of the biggest call letters, yet produces the best results."*



William B. Kroske, *Ketchum, MacLeod & Grove, Pittsburgh, has words of praise for reps. "The stronger, more aggressive reps push their stations into adopting saturation packages, more feasible discount structures, and the many other broadcast policies that make radio and tv more effective media," says he. "To my way of thinking these reps are not only recognizing the trends—they are providing vehicles that enable advertisers to get maximum efficiency out of their advertising dollar. I think there are two important fields in which the reps can do a lot better: uniform billing procedures and availability presentations. Incidentally, I hear tell of buyers in New York buying by machine. It's inconceivable to me that a buyer could feed coverage, rating and cost into into a machine and come up with an intelligent buying decision."*



...it's the PULL!



KARK pulls 18 "firsts" among 24 morning quarter hours— 3 times as many as all other Little Rock stations combined! —as reported by the March 1954 PULSE Area Study

Your sales pitch, no matter how persuading, can't convince anybody who doesn't hear it. So why blow your budget on bigger signals that reach more dead sets? The station that pulls the biggest bonafide audience in the Little Rock market, the station actually listened to most, is KARK. The proof of the pulling is in the rating. And PULSE rates KARK tops — morning, afternoon and evening — 66 quarter hour "firsts" out of 72.

Why such popularity? For one thing, KARK is a habit—and a good one—with Little Rock listeners. Dials have been fixed on 920 since 1948. Furthermore KARK programming includes the best of NBC.

It's program popularity and proved listenership like this, rather than power alone, that attracts customers for you . . . or to put it another way, *it's not the reach—it's the PULL!*

Advertise where people listen most, where the cost is low—on KARK!

kark

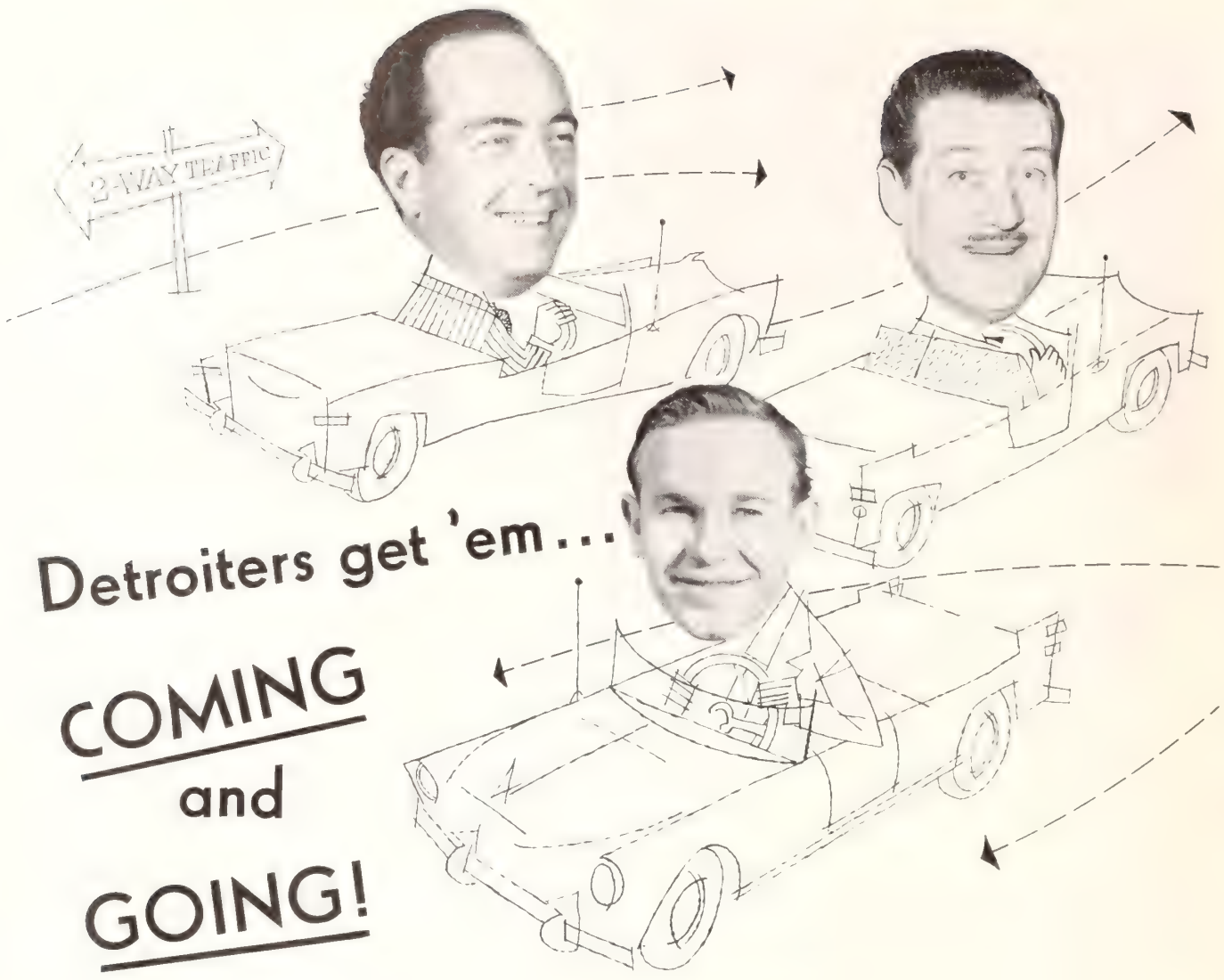
920 KILOCYCLES 5000 WATTS
LITTLE ROCK, ARKANSAS

ARKANSAS' PREFERRED STATION

NBC

SEE YOUR PETRY MAN TODAY

EDWARD PETRY AND CO. INC.



Detroiters get 'em...

COMING and GOING!



To drive home your message—to sell those with money to spend as well as time to listen—hop into Detroit's teeming traffic with this high-octane trio.

These gentlemen mean business. They program smartly and intelligently, keep chatter within bounds, appeal to a wide audience rather than to just one age group. That's why Pulse consistently gives them such healthy ratings.

To get folks coming and going—to and from work, on business and shopping trips, on weekdays and weekends—make it Maxwell, Mulholland, and DeLand.

WWJ AM FM Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES
Associate Television Station WWJ-TV

WORLD'S FIRST RADIO STATION • *Owned and Operated by* THE DETROIT NEWS
National Representatives: THE GEORGE P. HOLLINGBERY CO.

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Admiral Corp, Chi	Russell M. Seeds, Chi	ABC 70	Who Said That, alt W 9:30-10 pm; Mar 2; 52 wks
Anheuser-Busch, Balt	D'Arcy, St. Louis	CBS 97	Damon Runyon Theatre; Sat 10:30-11 pm; 16 Apr; 52 wks
Bristol-Myers, NY	Y&R, NY	CBS 56	Garry Moore, Th 10-10:15 am; 3 Mar; 6 wks
Corn Products Refining, NY (Mazola)	C. L. Miller, NY	CBS 50	Arthur Godfrey Time; W 10:30-10:45 am; 23 Feb; 52 wks
General Mills (Cheerios & Gold Medal Flour), Minnpls	D-F-S, NY	CBS 86	Life With Father; alt T 8-8:30 pm; 5 Apr; 52 wks
Gordon Baking (Silvercup Bread), Det	N. W. Ayer, Det	ABC 114	The Kuklapolitan Easter Show, Sun 6:30-7 pm; Apr 10
Kendall Co (Blue Jay Div), Chi	Leo Burnett, Chi	CBS 58	The Morning Show, M-F 7-9, 12 partic; 4 Apr; 10 wks
P. Lorillard, NY (for Kent)	Y&R, NY	CBS	Appointment With Adventure; Sun 10-10:30 pm; 3 Apr
Procter & Gamble, (Gleem), Cin	Compton Adv, NY	CBS 111	Jackie Gleason Show; Sat 8-9 pm; 2 Apr; 26 wks
Revlon Prods, NY	William Weintraub, NY	CBS 58	The Morning Show; W 7:40-7:45 am; F 7:35-740 am; 9 Feb; 52 wks


James K. Martindale (3)


Edaward A Cashin (3)

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Tobacco (Lucky Strike) NY	BBDO, NY	CBS 168	Private Secretary, alt Sun 7:30-8 pm; 27 Mar; 52 wks
Amer Tobacco (Lucky Strike) NY	BBDO, NY	CBS 168	Jack Benny; alt Sun; 7:30-8 pm; 27 Mar; 52 wks
Colgate-Palmolive, Jersey City	William Esty, NY	CBS 82	Big Pay-Off; MWF 3-3:30 pm; 28 Mar; 52 wks
Crane (Plumbing fixtures) Chi	Leo Burnett, Chi	CBS 58	The Morning Show; T 8:20-8:25 am; 1 Mar; 16 wks
General Foods (Maxwell House, Gaines, Minute Rice)	Benton & Bowles, NY	CBS 176	December Bride; M 9:30-10 pm; 21 Mar; 54 wks
General Foods	Y&R	CBS 65	Our Miss Brooks; F 9:30-10 pm; 1 Apr; 52 wks
Minnesota Mining & Mfg.	BBDO, Minnpls	CBS 49	Arthur Godfrey Time; M 10:30-10:45 am; 21 Feb; 52 wks
Nestle, White Plains	Bryan Houston, NY	CBS 111	Jackie Gleason; Sat 8-9 pm; 26 Mar; 27 wks


W. McClintic Mitchell (3)


Robert L. Foreman (3)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ben Alcock	Biow, NY, vp	Cunningham & Walsh, NY, acct exec
David Y. Bradshaw	Young & Rubicam, NY, r-tv dept dir of opers	Same, r-tv dept mgr
Perry L. Brand	Metropolitan Sun Newspaper Group, NY, acct exec	Henri Hurst & McDonald Adv, Chi, vp
Edward A. Cashin	BBDO, NY, vp	Same, dir
Charlotte Chadwick	Lewin, Williams & Saylor, NY	Smith, Hagel & Snyder, NY, acct exec
Frank Creden	Carmona & Allen, copy chief	Ruthrauff & Ryan, NY, asst acct exec
Austin L. D'Alton	Fuller & Smith & Ross, Chi	Weiss & Geller, Chi, acct exec
Frank D. Davies	Vick Chemical, NY, asst prod mgr	Same, prod mgr
John T. Dunford	Mohlschalk & Pratt, NY, media dir	Roy S. Durstine, NY, media dir
Ralph C. Duke	Barnes Adv, Mil, asst acct exec	Same, acct exec
Blaine Faber	Coronet Magazine, NY	McCann-Erickson, NY, acct exec
Robert Farris	Avco Mfg, Crosley & Bendix Div, Cin, acting laundry adv mgr	Same, laundry adv mgr
Robert M. Fenner	Vick Chemical, NY, asst prod mgr	Same, prod mgr
Robert L. Foreman	BBDO, NY, vp	Same, dir
Lee Frierson	Ruthrauff & Ryan, NY, dir	Roy S. Durstine, NY, acct exec
Paul Greenfield		Simoniz, Chi, sls prom mgr
Juke Goodman	Saks Fifth Ave., NY, art dir	Cunningham & Walsh, NY, acct exec
Alexander R. H. Griffin	Al Paul Lefton, Phila, r-tv dir	Same, vp


Charles M. Underhill (4)


Ed Traxler Jr (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments, New Firms, New Offices, Changes of Address



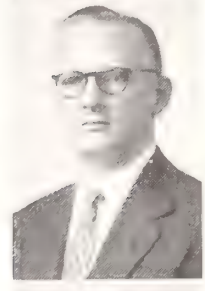
Juke Goodman (3)



Ralph C. Duke (3)



Robert G. Sidener (4)



Ben Alcock (3)



Robert I. Angelus (4)



Robert M. Watson (3)

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Norman Grulich	Vick Chemical Co, NY	Benton & Bowles, NY, asst acct exec
Robert N. Harris	Toni Co., Chi, in chg of new prod dev	Weiss & Geller, Chi, vp & acct exec
Clifford R. Hauser	Tomahawk Hy-Brid Seed, Belmond, regl sls mgr	Cary-Hill Adv, Des Moines, acct exec
Mann Holiner	Lennen & Mitchell, NY, vp in chg of r-tv	Bates, LA, mgr of LA office
Milton S. Holz	Burlington Mills, Hosiery Div, adv mgr	Emil Mogul, acct serv group
Marshall Hurt	Lewis Edwin Ryan, Balt, Wash acct exec	D'Arcy Adv, NY, acct serv man
Jess Jones	Anheuser-Busch, sls dept	D'Arcy Adv, NY, acct serv man
Claire Koren	Foote, Cone, Belding, LA, r-tv timebuyer	Mort Goodman Adv, LA, media dir
Philip C. Kenney	K & E, NY, media coordinator	Same, assoc media dir
J. Lingeman	CBLT, Toronto, comml prod	JWT, Toronto, r-tv dir
James K. Martindale	William Esty, NY, vp & copy chief	Lennen & Newell, NY, vp in copy dept
David Mayer	Grey Adv, NY, dir of mktg & sls dev	Same, acct exec
Sam Morgan	Swift, Chi, prod adv mgr	Clinton E. Frank, Chi, acct exec
George W. Morris	Erwin, Wasey, NY, acct exec & copywriter	BBDO, NY, acct exec
W. McClintic Mitchell	Lennen & Newell, NY, vp & copy group hd	Same, sr vp & copy dept mgr
Charlotte Morris	KPIX, SF	Guild, Bascom & Bonfigli Adv, SF, NY r-tv rep
Harry Parnas	Cecil & Presbrey, media dir	Doyle Dane Bernbach, NY, media dir
Richard J. Pearson	Gen Foods, Bireley's Div, LA, adv & sls prom mgr	Edwin, Wasey, LA, sr acct exec
Tod Reed	Ruthrauff & Ryan, Det mgr	Same, vp of eastern opers
Barry Ryan	Ruthrauff & Ryan, NY, pres	Same, chmn of the bd
Joseph A Schulte	Avco Mfg, Crosley & Bendix Div, Cin, cooperative adv mgr	Same, appliance adv mgr
T. W. Schwamb	Edwards Food, SF, adv mgr	Hoefer, Dieterich & Brown Adv, SF, acct exec
Joan Stark	Wm H. Weintraub, NY, chief r-tv timebuyer	Harris & Whitebrook, NY, r-tv media dir
Herbert L. Steiner	Ben Sackheim, NY	Byrde, Richard & Pound, NY, acct exec
Sidney Stivers	Roy S. Durstine, SF, western copy hd	Same, vp
Mel Tenenbaum	Ohio Adv, Cleve, vp in chg of r-tv	Paul C. Warren Adv, Cleve, dir of r-tv
Ed Traxler, Jr.	Zimmer, Zeller & Calvert, Det, acct exec	Clark & Roberts, Det, r-tv dir
Robert M. Watson	Ruthrauff & Ryan, NY, exec vp of eastern opers	Same, pres
Paul Watson	Ruthrauff & Ryan, exec vp in chg western opers	Same, exec comm chmn
Robert L. Whitehead	Roy S. Durstine, NY, acct exec	Same, vp

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Rodney R. Adler	Carrier Corp, Syracuse, asst sls prom mgr	Acec Elec, NY, adv mgr
W. Ed Allen	Greer, Hawkins & Allen Adv, Houston, vp & dir	Texas State Optical, Houston, dir of publ rels
Robert I. Angelus	Dowd, Redfield & Johnstone Adv, NY, acct exec	Gen Mills, O-Cel-O Div, Buffalo, mgr of mdsg & adv
Robert S. Conybeare	Dr. Pepper Co, Dallas, asst gen sls mgr	A. G. Spalding Bros, gen sls mgr
William W. Cone	Zenith, NJ, gen mgr	Necchi-Elna Sewing Machine, NY, gen sls mgr
Joseph R. Harmon	Hunt Foods, Fullerton, Calif, sec & gen counsel	Same, also vp
Louis G. Pacent, Jr	Emerson, NY, works mgr	Same, vp in chg of mfg
Philip A. Sardi	H J. Heinz, Latin Amer sls mgr	Geo. W. Luft, Tangee cosmetics, NY, export mgr
David H. Simonds	Bolta Prods Div of Gen Tire & Rubber, Lawrence, Mass, prod adv mgr	Same, dir of adv
Robert G. Sidener	Schenley Intern'l, NY, sls mgr	Same, vp
Bernard Sless	Bayuk Cigars, Lewis Div, Phila, asst to pres	Same, gen sls mgr
William A. Stephens	General Mills, Minnpls, comptroller of mech div	Same, admin asst to pres
Charles M. Underhill	ABC, NY, vp	US Steel, NY, public relations dept tv stf

5. Station Changes (reps, network affiliation, power increases)

CKMO, Vancouver, B. C. changes call letters to CJFUN

KATZ, St. Louis, Mo, names Forjoe & Co natl rep

KDSH, Boise, Idaho, changes call letters to KBOI (r&tv) (CBS affil)

KFVS-TV, Cape Girardeaul, Mo, names Headley-Reed natl rep

KGA, Spokane, Wash, names Everett-McKinney natl rep

KNCK, Concordia, Kan, became Keystone affil 25 Feb

KTCB, Malden, Mo, became Keystone affil 25 Feb

KWNA, Winnemucca, Nev, became Keystone affil 25 Feb

WBRT, Bardstown, Ky, became Keystone affil 25 Feb

WBTO, Linton, Ind, became Keystone affil 25 Feb

WCSC-A, Charleston, S. C., has restored service from 6-9 am

WDKN Dickson, Tenn, became Keystone affil 25 Feb

WDUZ, Green Bay, Wis, became Keystone affil 25 Feb

WDXI-TV, Jackson, Tenn, began comml programing Sun, 6 Mar

WELY, Ely Minn, became Keystone affil 25 Feb

WEPG, South Pittsburgh, Tenn, became Keystone affil 25 Feb

WFLA-TV, Tampa, Fla, went into night-time oper 21 Feb

WFRV, Green Bay, Wis, names Headley-Reed natl rep

WHMP, Northampton, Mass, became Keystone affil 25 Feb

WMGT, Albany-Pittsfield, becomes DuMont affil, effective 3 May, replacing WROW-TV, Albany as DuMont affil

WSFA-TV, Montgomery, Ala, names The Katz Agency natl rep

WTVO, Rockford, Ill, names Headley-Reed natl rep

WKMH
DEARBORN – DETROIT

WKMF
FLINT, MICHIGAN

WKHM
JACKSON, MICHIGAN

WSAM
SAGINAW, MICHIGAN

HEAP BIG HUNK OF RICH MICHIGAN MARKET!

Big wampum here! 80% of Michigan's 6-billion dollar buying power is covered by Knorr Broadcasting Corporation's 4-power-packed stations. And, folks listen, continuously . . . in their homes . . . in their cars . . . to the stations that broadcast what they love most . . . NEWS, MUSIC and SPORTS!



BUY ANY 2 OR MORE OF THESE POWERFUL STATIONS AND SAVE 10% FROM RATE CARD

WKMH—Dearborn-Detroit
WKMF—Flint, Mich.
WKHM—Jackson, Mich.
WSAM—Saginaw, Mich.

Represented By Headley-Reed

You Buy Michigan's Biggest Buying Power Through...

The Community Stations



KNORR Broadcasting CORP.

"GBP really pays off!"





No mystery about it. There's a bag full of money in this plan . . . an entirely *new Group Buying Plan* by CBS Radio Spot Sales. And all you need to start right away is 3 nighttime quarter-hours (or the equivalent) on any 3 of the 14 leading stations represented by CBS Radio Spot Sales.

Then, because you are an eligible GBP advertiser, you receive — *over and above all other earned discounts allowed by each station you select — an additional 15 per cent discount!*

There's more. For each additional station you use, up to and including all 14, you receive an additional 1 per cent discount. Adds up to a potential *26 per cent discount* on your total investment *after all other discounts!*

There's lots more. Each of these 14 big CBS Radio stations is number one in its market, delivering the largest average share of the radio audience in its market, month after month after month!

There's even more. In dollars and cents you'll see how GBP means greater savings and leads to bigger profits. Call CBS Radio Spot Sales and we'll talk about a Group Buying Plan for you.

CBS RADIO SPOT SALES

REPRESENTS: WCBS, NEW YORK – WBBM, CHICAGO
KNX, LOS ANGELES – WCCO, MINNEAPOLIS-ST. PAUL
WCAU, PHILADELPHIA – WTOP, WASHINGTON
WBT, CHARLOTTE – KMOX, ST. LOUIS – WEEI, BOSTON
KSL, SALT LAKE CITY – KCBS, SAN FRANCISCO
WRVA, RICHMOND – WMBR, JACKSONVILLE – KOIN,
PORTLAND – THE COLUMBIA PACIFIC RADIO
NETWORK AND THE BONNEVILLE RADIO NETWORK



This is San Francisco...

where KCBS receives mail from a minimum of 30 counties in Northern California. That's 200 miles from the city in every direction but west. It takes powerful radio (the best, of course) to cover our market.

KCBS

50,000 WATTS

Represented by CBS Radio Spot Sales



Mr. Sponsor

Walter Plaut

Vice President
Lehn & Fink Products Corp., New York

Something new's been added to tv, over and beyond color and 3-D: another network half-hour of *I Love Lucy*, this time reruns of the 1951-1952 films. And Lehn & Fink's the sponsor who (through McCann-Erickson) has bought 52 weeks of reruns to be telecast over CBS TV, Sundays 6:00-6:30 p.m., starting 17 April.

"Everyone on Madison Avenue will be watching this show with interest," Walter Plaut, Lehn & Fink Products Corp. v.p., told SPONSOR. "Of course," he added, "not with as much interest as we. Still, it's the first time that film reruns of a show have been put on network, and that in itself makes it an unusual buy. With this buy we feel we're getting, at a comparatively low cost, a show that has already proved its audience appeal. And Sunday afternoon we should get a different audience than that of the Monday night show, in addition to the people who missed the first run."

Walter Plaut, younger of the two sons of Edward Plaut, president of Lehn & Fink Products Corp., is a quiet, scholarly chap with pepper-and-salt hair. He's modest, retiring, tends to underplay himself. Brother Albert Plaut, president of Dorothy Gray, a fully owned subsidiary of Lehn & Fink, is the talkative member of the family, who likes to recall earlier polo-playing days. Dorothy Gray will cosponsor the *I Love Lucy* reruns. (See 26 July 1954 SPONSOR for profile of Albert Plaut.)

In 1955, a SPONSOR-estimated 80% of Lehn & Fink's total advertising budget will be in television. With the *I Love Lucy* reruns, Lehn & Fink will continue sponsoring *The Ray Bolger Show*, ABC TV, Fridays, 8:30-9:00 p.m. until the contract ends in September.

"It will be very interesting to watch the ratings of the *Lucy* reruns and to compare its audience composition with the Monday night audience," remarked Watler Plaut.

Does he expect the Sunday night reruns to take audience away from the Monday night show?

"Well, that's pretty hard to predict," Plaut answered somewhat hesitantly. "Still, we're sure it will have a very good audience."

Walter Plaut, who's been with the company for the past eight years, heads up the Canadian as well as European business of Lehn & Fink. "But I haven't been to Europe for two years," he added sadly. His U.S. interests include two sons and a daughter. ★ ★ ★



With innate immodesty, we call your attention to a Fact:

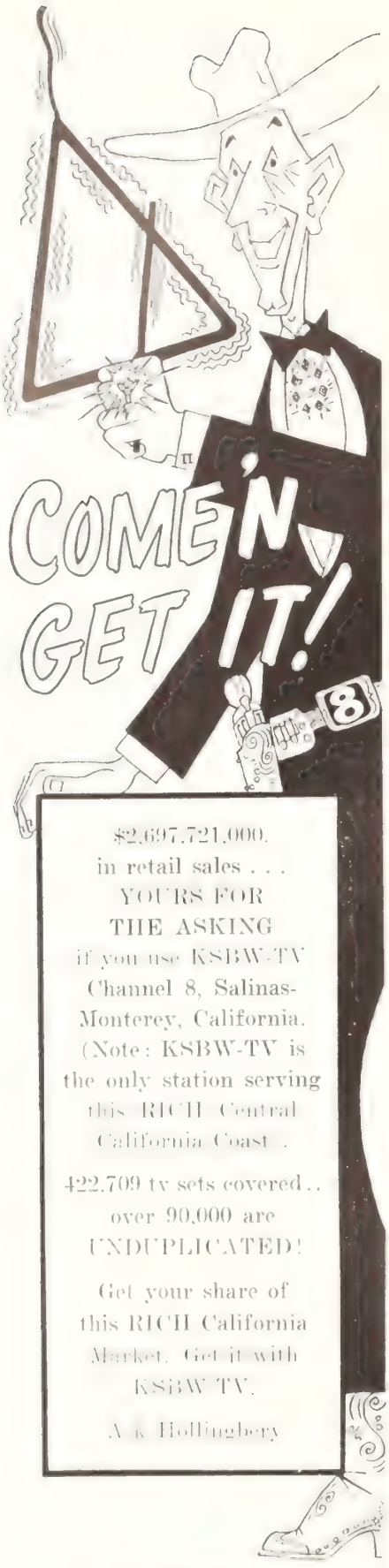
Amarillo is again No. 1 for the nation in retail sales per household . . . for the third consecutive year. If this suggests that we're worth an advertising investment, it's no coincidence.

KGNC AM
KGNC TV

Amarillo, Texas

NBC and DuMont Affiliate

Nat'l reps: The Katz Agency



SPONSOR BACKSTAGE



by Joe Csida

Film price cutting still critical

There's little doubt that the film price-cutting situation continues critical. In this connection we found Reub Kaufman's blast against the price cutters interesting, but we're afraid it will have little effect on the general situation. One of the most expensive of the new half-hour shows (one that's said to cost over $50,000 per episode) sold for $46.50 in a certain small market, first run, recently. As long as the major producers and distributors will let product go at prices like that, there's little that can be done about the general situation. We've said this before, and we repeat it now: In the final analysis there's only one way to compete in the tv film market today, and that is to produce a fine show, of as exclusive a nature as possible. With such a show it is possible, providing adequate financing stands behind the production, to hold out for, and get a fair price for a series. A couple columns ago, while crystal-balling the tv film field, we mentioned that we believed this was an era in which the men would be separated from the boys, and developments since have caused us to forsake this opinion not at all.

An infrequently discussed problem these days in the telefilm field is the failure of many accounts (and a number of them considered profitable, solvent operations) to pay their bills. Distributors and producers are running into an increasing amount of bad debts, and as a matter of fact, the first exploratory steps are now being taken to band distributors and producers together into an organization, one of the main functions of which would be to set up a credit information exchange. This situation, however, is only one which plagues the tv film field these days, and the probabilities are that many a season will have come and gone, before the field achieves the desired stability and status of industry health.

* * *

Jo Dine, formerly of NBC and Ziv, and now running his own public relations business with Alan Kalmus, was telling me the other day about the interesting reaction to the story their firm put out about Mickey Sillerman of Television Programs of America. Most of the trade press and some dailies carried the yarn, which simply told of a 20-minute sales film Mickey had made in connection with TPA's *Captain Gallant* tv film series.

This seemed to me a fairly orthodox application of the

(*Please turn to page 62*)



WDAY-TV WINS BY A KNOCKOUT!

HOOPERS show that in Metropolitan Fargo, WDAY-TV wins all audience-preference honors, hands down. Actually, five to six times as many Fargo-Moorhead families tune to WDAY-TV, as to the next station!

Look at the TV sets-in-use—*65% at night!*

But Metropolitan Fargo is really just a small portion of the story. WDAY-TV is the preferred station *throughout* the rich Red River Valley — one of agricultural America's heavily-saturated television markets. Ask Free & Peters!

HOOPER TELEVISION AUDIENCE INDEX
Fargo, N. D. - Moorhead, Minn. — Nov., 1954

	TV-SETS-In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*

(*Adjusted to compensate for fact stations were not telecasting all hours)

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC

FREE & PETERS, INC.
Exclusive National Representatives

MORE

motivates the sale. And some of the peo

spending more time in network rad

increased its weekly time on CBS Radio

and Bristol-Myers, each by forty-

by a half-hour....All on C

an ever before, it's advertising that

o make the most sales are now

the last six months General Motors has

hour and a quarter. General Foods

inutes. Campana and Liggett & Myers,

RADIO



e beginning of October, the above companies — along with Milner Products, Corn Products,
lowe, Mutual Benefit, Consolidated Cosmetics, Brown & Williamson— have bought a total
dditional hours on the CBS Radio Network. More than half of this new time is in
ne radio. And a good part of it is being invested in the network's new five-night-a-week
."The Amos 'n' Andy Music Hall," "The Tennessee Ernie Show," "The Bing Crosby Show."


Best Buy in Texas
kgul TV
CHANNEL ELEVEN
CBS TELEVISION
FOR THE TEXAS
GULF COAST AREA
CBS
REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES

HIGHLIGHTS of SPONSOR's survey of media directors

CONSENSUS ON RADIO'S FUTURE	**HOPEFUL OUTLOOK** *for increased use of radio was seen by media men. But radio, they felt, would need fresher formats, realistic pricing, more thorough research, maximum flexibility*
CONSENSUS ON TELEVISION'S COST	**NO EXITING OF TV** *was envisioned by media panel, even if costs continue to rise. The agencymen felt sponsors would stay tv-active, even if it meant cutting back on frequency*
CONSENSUS ON WHICH MEDIUM SELLS ITSELF BEST	**MAGAZINES IN GENERAL** *tend to do the best sales job on agencymen, panel members felt, citing the long-range objectives of sales campaigns, deep research on readers, age groups, uses*

Survey covered 10 agencies heavy in radio-tv billings

WHO WAS COVERED? *Media directors or associate media directors in 10 of agencies with largest radio-tv billings. Eight-tenths of group are v.p.'s. Agencies are: BBDO; Biow-Beirn-Toigo; Cunningham & Walsh; Foote, Cone & Belding; Kenyon & Eckhardt; Kudner; Lennen & Newell; Ted Bates; J. Walter Thompson; Young & Rubicam.*

TOTAL BILLINGS? *These agencies had total billings of over $725 million in 1954, based on* SPONSOR's *13 December 1954 survey of the top 20 air agencies. Air media billings amounted to over $330 million in 1954.*

10 MEDIA DIRECTORS:

How they view radio and television today

by Charles Sinclair

The article beginning on the next page draws together, for the first time, the basic air media thinking of 10 of the country's leading agency media executives. These men (see names, photos next page) make media recommendations involving over-all billings of more than $725 million gross annually, and radio-tv billings adding up to more than $330 million. The survey consisted of a series of depth interviews conducted at agency headquarters. The media men and their staffs were asked questions that dealt with everything from spot radio to tv "spectaculars," and from media buying trends to opinions concerning what media did the best all-around selling job to agencymen. With many a client and agency scheduling discussions of fall radio-tv plans during the next few weeks, SPONSOR considers the comments of these high-level admen particularly timely.



BBDO: *Fred Barrett, V.p. in Charge of Media*

Question 1. *What are the principal problems you face today as a media executive in the day-to-day buying of radio and television?*

Two major radio-tv problems bedevil the media executives in SPONSOR's blue-ribbon panel today:

Radio: Much work is required today to overcome emotional resistance to radio on the part of tv-conscious clients. This job is made tougher, agencymen feel, by the frequent lack of good, persuasive reasons for purchasing radio furnished by radio salesmen.

Television: There's little in the way of basic problems in selling tv values to clients, apart from occasional justifications of its costs. Principally, the tv problem boils down to a lack of good availabilities to offer clients and a lack of up-to-date coverage and set count information.

Most of the problems cited to SPONSOR in its survey fell into one or the other (or both) of these categories.

Here are typical opinions:

• "We have no major problems today in re-selling radio to clients," said the media v.p. of one of the largest ad agencies surveyed. "After much discussion back and forth with them. I think most clients have placed radio in a good media perspective. In fact, we'll probably have more radio in 1955 than we've had in the past three years."

• "Our principal radio problem," said K&E's Associate Media Director Phil Kenney, "is still that of justifying the use of the medium to those who work in an office all day and then go home at night and watch tv. However, there's been a revitalization of client interest lately in radio proposals."

• "We have a general problem in radio and tv in that both media lack standards of circulation and ratings. In circulation, for example, we are daily getting further away from industry 'bench mark' measurements. Ratings often create problems of client confusion because of their variances and multiplicity," said Kudner v.p. Hugh Johnson.

Question 2. *What, in your opinion are some of the opportunities agencies and clients are overlooking today in buying radio or tv?*

The most immediate answer to this from the media executive panel usually took the form of "We don't overlook any opportunities—we look at everything, as a good agency should."

Clients, however, sometimes pass over a good bet in radio or tv before they've investigated it thoroughly, the admen say.

• "Generally speaking, the most overlooked opportunity in radio is that of its frequency value — package plans with a solid punch and the delivery of a mass audience," said BBDO media v.p. Fred Barrett. "In tv, both agency and clients are constantly investigating all angles and opportunities. We have BBDO clients using tv around the clock, from the choicest network nighttime programs to 'C' class time on local outlets."

• "I'm not aware that we've missed any good opportunities," said Y&R

K&E: *Phil Kenney, Associate Media Director*



Kudner: *Hugh Johnson, V.p. in Charge of Media*



L&N: *Anthony De Pierro, V.p. in Charge of Media*



JWT: *Arthur Porter, V.p. in Charge of Media*





ntes: C. E. Midgley, Jr., Group Supervisor

***B-B-T:** John Kucera, V.p. in Charge of Radio-Tv Time Buying*

***C&W:** Newman McEvoy, V.p. and Media Director*

***FC&B:** Paul Gerhold, V.p. in Charge of Media and Research*

v.p. Peter Levathes. "If we're not 'bullish' about certain slots in daytime tv, it's largely because we feel they are over-priced with relation to nighttime tv rates and audience size, for example."

• "Some admen may be overlooking the value of low-rated radio shows that feature strong selling personalities," said FC&B media and research v.p. Paul Gerhold. "This could easily be caused by an over-reliance on sheer statistics which would not show the sales effectiveness of programing."

The fact that media executives face the special problem of having an overwhelming selection of media before them was stressed by J. Walter Thompson v.p. Arthur Porter, who stated:

• "Before a media man selects from the over 400 tv stations, 2,698 radio stations, 1,785 dailies, 544 Sunday papers, 10,326 country weeklies, 6,092 consumer magazines, and 1,200 outdoor plants available he must know three things: (1) a complete picture of his client's marketing position, (2) what kind of copy story is going to be told, and if it is dependent upon demonstrations, prestige, or it is lengthy sell or short, fast sell, (3) the kind and amount of advertising weight being released by his client's competitors."

To do this, the JWT agencyman feels, media men must also make thorough investigations of all media opportunities. Those that aren't bought, for the most part, don't fit the client's overall plan.

Peter Levathes, V.p. rge of Media Relations



***Question 3.** What major trends have appeared in the methods by which your agency buys radio and television?*

The biggest single trend in large-agency media buying can be summed up in a word: "integration."

The top agencies, SPONSOR's checkup shows, are making a concerted effort to build closer links and establish firmer liaison between broadcast buying and other forms of media purchasing, such as print and outdoor.

For the most part, this has been accomplished through step-ups in the amount of information that is exchanged between buyers, or through closer linking of broadcast and print buyers through media supervisors. The majority of large agencies today buy under a "group system," with teams of specialists reporting to a group supervisor who is responsible for media purchases for a group of accounts.

Young & Rubicam, in the past couple of seasons, has been making the boldest step of all. Y&R, as most admen know, has changed to the "account buyer" system whereby individual buyers purchase all major forms of media for one or more accounts. Most agencies, although they're trending in this direction, still keep their air and print buying separated as far as individual buyers are concerned. However, there's no separation anywhere of air media buying into teams of "radio" and "tv" buyers; broadcast buyers purchase both media, hear proposals from both sides.

Here are some individual comments from agencymen on this topic:

• "The more we work in the 'all-media purchasing' pattern, the more we like it," said Y&R's Peter Levathes. "Our buyers concern themselves closely with client problems, and are likely to be more objective in their selection of media, and more creative. Most of the time, you can't tell quickly whether a Y&R buyer has been trained original-

(*Please turn to page* 108)

Schweppes brings the famo

UP 233% IN 1954

Sales rose dramatically during first



1953

How do you broadcast a beard?

How do you translate a powerful *visual* conception into an effective *aural* equivalent? This is a classic question raised by print-oriented admen.

Such a translation may well have seemed impossible to many when the luxuriant chin-piece of Commander Edward Whitehead first appeared in *The New Yorker* in May 1953. Moreover, the copy that extolled Schweppes Quinine Water was sophisticated, literate, obviously directed to a discriminating minority.

Yet today you are as likely to hear the polished pitch of Schweppesman Whitehead between basketball scores or following a pop disk as during the intermission of a classical concert.

Spot radio, in fact, has become one of Schweppes' major media, this year dividing equally with newspaper and magazines the SPONSOR-estimated ad budget of about $1,000,000.

In many markets radio does most of the job, since the magazines—*The New Yorker*, *Gourmet*, *Cue*—cover only a few cities well. The account's first full U.S. radio year—1954—is also the year of its most rapid distribution growth. In 1953 you could purchase the quinine water only in New York. Today, the distribution network encompasses some 50 markets.

This growth is reflected in a spectacularly steep sales curve. In 1952 only 30,000 cases were sold. The jump between 1953 and 1954 was 233%; Schweppes' agency is Ogilvy, Benson and Mather. (See statement by agency president David Ogilvy in box, right.)

Hitting a market: The Schweppes media combination for developing a market consists of a co-ordinated radio-newspaper campaign, under the supervision of agency media director James McCaffrey. Pattern is to open hard with a 40-100 per week announcement schedule and taper off after the saturation period to a sustained fairly

ard to spot radio

ish quinine water turned to audio version of celebrated magazine campaign

heavy announcement frequency.

The quinine water market is seasonal, varying in length with the hot weather period.

Associate a/e Barry Loughrane explains the approach this way: "Magazines give us the national prestige coverage; in the individual market the very large newspaper space gives us strong impact; spot radio provides frequency and continuity."

Spot radio permits reaching a wide cross-section of prospects says time-buyer Ann Janowicz. She seeks a substantial male audience component on the assumption that the man's brand preference is important in determining the family's purchasing with respect to such a product. "This is particularly important," she says, "in those areas where the mixer is to be found mostly in liquor stores."

She estimates that the ad dollar is weighted about 65/35 in favor of the male audience.

For this reason, many of the Schweppes announcements will be heard in the early "wake-up" period, and during the afternoon "drive-home" time in many cities.

In Los Angeles and Detroit, as well as in other places, Miss Janowicz reports, the car audience is considered the important one. In Detroit, for example, over 70% of the announcements are aired between 3:30 and 6:30 p.m., which is the period when people are coming from and going to work in accordance with the auto city's "stagger schedule" practice. The man driving home may be tired and hot, therefore a good prospect for a sales pitch about a cooling, refreshing drink.

While cost-per-1,000 is not the primary concern, station package discounts are important. A market's air budget, Miss Janowicz explains, is predicated on the minimums necessary to qualify for such published discounts.

In New York, for example, the 1954 weekly schedule was divided so as to take advantage of the rate structures of five stations: WQXR-20, WNEW-42, WOR-10, WMGM-12, WMCA-9.

Note the audience range from the classical music lover of WQXR to the sports enthusiast of WMGM. WOR delivers the housewife audience, WNEW and WMCA the music-and-news listener, in the agency's opinion.

A station, says Ann Janowicz, develops a distinct personality, attracts a certain kind of audience. It is more important for Schweppes that its message reach a large portion of the specific audience types than that any particular announcement hit a peak listenership. Thus the lack of emphasis on ratings, the concern with the intangible of program character.

The Schweppes problem: In 1953 Schweppes faced the problem of converting its products from an *import* to a *domestic* basis. The specific problem

(*Please turn to page* 90)



How David Ogilvy views the Schweppes account

Commander Whitehead is a symbol of the English origin of Schweppes. He is chief representative in the Western Hemisphere of this great 160-year-old English house.

Consumers seem on the whole to be more interested in people and personalities than in trademarks and corporations, a discovery made long since by Claude Hopkins. One of the most interesting things about Ford is Henry Ford; one of the most interesting things about Helena Rubenstein is Mme. Rubenstein. The consumer likes to know what kind of a human being stands behind the product of his choice.

The impact of the Whitehead advertisements, whether printed or broadcast, is fantastic compared with the impact of "ordinary" advertisements. It reaffirms my belief that the difference between great and ordinary advertising is of the same order as the difference between dynamite and plutonium.

Whitehead in print has an impact the like of which I have never seen, and Whitehead on radio is even more resultful.

The imagination boggles at the results which we are going to get when we combine Commander Whitehead's voice and visual personality in television advertising.

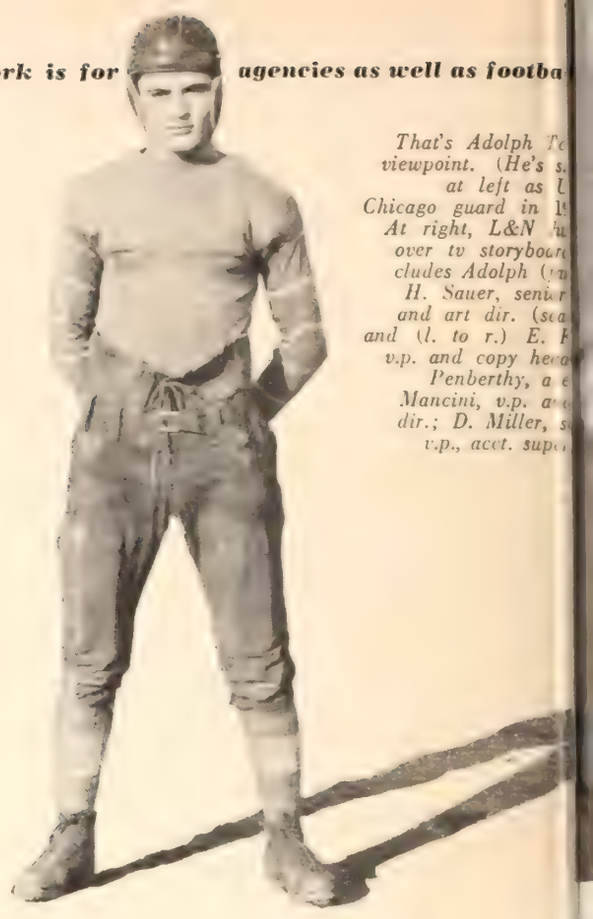
In addition to starring in Schweppes commercials Commander Whitehead gets plenty of publicity for firm in form of interviews like this one on WINZ, Miami. He's natural performer



PART TWO
OF A TWO PART SERIES

THE TWO TOIGOS

Former co-owners of a gas station, the two cousins now formulate advertising strategy for competing cigarette brands: Philip Morris (John) and Old Golds (Adolph)



That's Adolph T viewpoint. (He's s at left as U Chicago guard in 1 At right, L&N h over tv storyboar cludes Adolph (s H. Sauer, senio and art dir. (sea and (l. to r.) E. F v.p. and copy hea Penberthy, a Mancini, v.p. a dir.; D. Miller, s v.p., acct. sup

by Evelyn Konrad

Which is rougher—the coal mines or Madison Avenue?

No mere rhetorical question this. There are at least two top agency executives who could draw such a comparison out of their own experience: Adolph Toigo, president of Lennen & Newell, and John Toigo, executive v.p. of Biow-Beirn-Toigo. Both men rose to their present positions late in 1954, within a month of each other. Both men had worked in the coal mines back in their Illinois hometown, Benld, when they were teen-agers.

Which was harder, mining or advertising?

"Well," says Adolph Toigo, "When I drove a mule in the mines some 35 years ago, there's one thing I always told my mule: 'The only difference between you and me is that you've got to stay here, and I don't.' But for a long time I didn't think I'd make it, and there are times now when I'm not so sure it was such a great idea." (John Toigo hasn't had time lately to reflect on the question in itself a partial answer.)



John Toigo, Biow-Beirn-Toigo's executive v.p. (above), says advertising is just "one of several factors contributing toward a sale." How come Philip Morris, with their top-rated tv "Lucy", slipped in sales? Said he: "If they'd had a poorer show, they'd have slipped further."

In Part One (7 March 1955) SPONSOR traced this transition from coal mines to Madison Avenue, sketching the careers of the Cousins Toigo from Benld through the University of Chicago, and after long-term stints with various agencies, on to Lennen & Newell and Biow-Beirn-Toigo.

In this article, SPONSOR will show how the individual advertising background and philosophies, the personalities of the two Toigos have influenced the development of advertising strategy for their accounts: how their thinking is reflected in the use of air media by these two major radio-tv agencies. (In 1954, the two agencies, together, billed well over $50 million in radio and tv: Biow-Beirn-Toigo had 69% of total 1954 billings, or $33.4 million in air media; Lennen & Newell, 57% of



total, or $20 million in radio-tv.)

"You can't make conclusive intermedia comparisons," says Adolph Toigo. "But the indications are that tv, when used properly, gives better registration than any other medium.

"The most important thing is to understand the consumers' attitude about your client's product. And if your story is basically right, you should go on with it indefinitely because values to consumers of the product are constant and if the product doesn't change, then dramatization is constant. You can change the execution of the theme to maintain interest, but don't change the theme."

Old Gold's "Treat instead of a treatment" theme is an example of long-term consistency in advertising; this theme was used by Lennen & Newell for seven or eight years. Old Golds sponsor two half-hours weekly on network tv, used spot radio as well recently to introduce its new filter king cigarette.

Biow-Beirn-Toigo also has a cigarette account as one of its major air advertisers—Philip Morris. SPONSOR asked John Toigo: "How do you account for the fact that Philip Morris sales are slipping even though the cigarette has been advertised on the top-rated tv show?"

"If they had a poorer show, they'd probably have slipped further," John Toigo answered, adding, "Advertising's only one of several factors contributing toward a sale, and tv is only one of several advertising media."



Twigs, Adolph's son (above), is one of six Toigo-Rigotti's in advertising

A few days after he'd made this statement, Philip Morris cancelled its four-year sponsorship of *I Love Lucy*. PM retains sponsorship of *Public Defender*, CBS TV, and two CBS Radio shows, *My Little Margie* and *Tennessee Ernie*. It will put some of the money freed from *Lucy* into spot tv and newspapers.

Though their agencies are in hot competition to sell Philip Morris and Old Gold, the two cousins remain fast friends. There are, actually, four other members of the Toigo-Rigotti family who're in some phase of the advertising business: Jerry Toigo is a Pepsi-Cola bottler in Joliet, Ill. and a former adman; John Rigotti is assistant research director at Foote, Cone & Belding, Chicago; Romolo Rigotti is art director for MacFarland-Aveyard, Chicago; and Oliver "Twigs" Toigo, Adolph's 23-year-old son, is in Lennen & Newell's contact department.

The two, however, whose careers seemed most closely linked are John and Adolph Toigo. At one time the two men worked in the same agency in Chicago. But Adolph came up from the ranks through research, while John began as a copywriter.

Adolph considers Lennen & Newell a "research-conscious" agency, personally continues his contact with

(*Please turn to* 104)



CROWDS STOOD IN RAIN TO WATCH WVDA WINDOW OPERATION. RESULTS: UPPED STORE SALES, MORE LISTENERS FOR WVDA

The station in a sponsor's window

When WVDA and R. H. White joined forces, they met with unexpected success

case history

Department stores have long displayed a frustrating indifference to the use of air media. But up in Boston recently, the print-oriented sentiments of one big department store were turned into enthusiastic support of radio by a Boston station operating on the principle, "If you can't lick 'em, join 'em."

WVDA was a longtime wooer of the unresponsive R. H. White department store until one day, a station-store conclave gave birth to a promising idea for a mutual promotion: moving the radio studio to the store's main window and running its full-day broadcast operation right there, every day for a sustained period.

So it was agreed—and so it happened. And so impressed was R. H. White with the results that it became WVDA's biggest user of time, now spends approximately $25,000 a year for advertising on the station. White is happy with its upped sales volume and WVDA can boast of increased listening.

But the "station in the window" proved to be a much bigger force than anyone at the outset thought it might be. Not only did it attract crowds which spilled over into the street and disrupted traffic, but it turned out to be a magnet for some two and a half million people, pulled to the store customers from Maine, New Hampshire, Rhode Island and provinces of Canada.

The entire operation proved to be a highly successful "quid pro quo" venture. In addition, the fact that store officials themselves took an active part and personally appeared on the air, points up an interesting principle: that personal contact with and participation in a given venture can generate enthusiasm where none may have existed before. It was in this way that WVDA sustained White's interest in radio after the initial excitement had worn off.

(*Please turn to page 66*)

Big-name personalities such as Eartha Kitt, Jimmy Durante, Frankie Laine were induced to visit store, be presented over air. Station in window became mecca for some 2,500,000 people





Two plans to sell NIGHTTIME RADIO

They offer differing ad approaches to sponsor seeking economical, after-dark circulation

1 *CBS SPOT SALES: NEW GROUP PLAN*

New Group Buying Plan of CBS Radio Spot Sales offers graduated discounts to nighttime advertisers ranging from 15% for three outlets up to 26% for all 14 stations represented by group. To qualify for discounts clients must buy the dollar equivalent of three times the one-time, evening quarter-hour rate on at least three stations. The GBP discounts are in addition to regular station discounts and apply to purchases between 7:00 and 11:00 p.m., except for Pacific Coast, where 6:00-10:00 p.m. period applies. **For complete story, see page 38**

2 *QRG: 35 STATIONS TO COVER THE U. S.*

Quality Radio Group, tape programing "network," offers advertisers a relative handful of high-power stations whose signals, QRG says, cover 90% of U. S. radio homes. Clients must buy all stations in group, time purchases must be in units of 15 minutes or more. While no rate card has been published, it is known that discounts for buying group will be offered in addition to regular station discounts. QRG stresses economy of powerhouse coverage and seeks to sell to sponsors with wide distribution. **For complete story, see page 40**

1 CBS Spot Sales approach: up to 26% discount for group buys

Graduated formula gives nighttime clients additional discounts for buying as few as three stations in latest group selling move

Newest effort to sell nighttime radio comes out of the CBS Radio Spot Sales station rep firm.

It offers something new in the business: a graduated discount formula which combines the flexibility of spot and the mass circulation economy of network buys.

Like the Quality Radio Group (see following story) and the National Saturation Group (NATSAT) plan of the John Blair station rep firm it represents a trend which is blurring the line between spot and network buying in the radio medium.

Dubbed the Group Buying Plan, it's offered to advertisers on behalf of all 14 stations represented by CBS Radio Spot Sales. Here's how it works:

If an advertiser buys a certain amount of evening time on three or more of the CBS Spot Sales stations he gets discounts ranging from 15 to 26%, depending on the number of stations he buys. For each additional station above three, the advertiser gets another 1% off. (See boxes on next page.) These discounts are in addition to the regular station discounts.

To qualify for these discounts, the client must buy the dollar equivalent of three times the single evening quarter hour rate on each station during a week's period. On all but one station this is equal to 21 announcements. The time must be bought between 7:00 and 11:00 p.m. except for the Pacific Coast, where the applicable period is 6:00-10:00 p.m.

Like a growing number of radio rate cards and package plans, the CBS buying plan is tailored to the in-and-out

Nighttime Group Buying Plan of CBS Radio Spot Sales is explained by Henry Flynn, left, general sales manager. Listening, l. to r., are Wendell Campbell, CBS Radio vice president; Stanley Pulver, air media manager, Lever Bros.; Newell Schwin of spot sales firm



DISCOUNTS: They depend on the number of stations bought

NUMBER OF STATIONS	DISCOUNTS
ANY 3 STATIONS	15%
ANY 4 STATIONS	16%
ANY 5 STATIONS	17%
ANY 6 STATIONS	18%
ANY 7 STATIONS	19%
ANY 8 STATIONS	20%
ANY 9 STATIONS	21%
ANY 10 STATIONS	22%
ANY 11 STATIONS	23%
ANY 12 STATIONS	24%
ANY 13 STATIONS	25%
ALL 14 STATIONS	26%

Nighttime discounts shown above are on top of regular station discounts. Client must buy at least three stations to get them

TO QUALIFY: These minimums must be spent on each station to earn added discounts

STATION	CITY	MINIMUM
KCBS	SAN FRANCISCO	$600.00
KMOX	ST. LOUIS	654.00
KNX	LOS ANGELES	780.00
KOIN	PORTLAND	225.00
KSL	SALT LAKE CITY	270.00
WBBM	CHICAGO	648.00
WBT	CHARLOTTE	510.00
WCAU	PHILADELPHIA	600.00
WCBS	NEW YORK	1620.00
WCCO	MINNEAPOLIS	720.00
WEEI	BOSTON	630.00
WMBR	JACKSONVILLE	114.00
WRVA	RICHMOND	264.00
WTOP	WASHINGTON	315.00

Dollar figures at right are equivalent of three times the single evening quarter hour rate, which is minimum amount which can be spent at night to earn discounts at left

advertiser. While CBS, as well as other radio sales outfits, stress that frequency of advertising is essential to get the best results out of radio, a client for GBP can buy a single week, if he chooses, and still qualify for the discounts schedule.

It is interesting to note that the Blair NATSAT plan, while it can be bought for a single week, gives additional discounts for greater frequency. The NATSAT discounts go up to 10% for 52-week buys.

Under the NATSAT plan the advertiser has to buy all 43 stations represented by Blair, except that the rep won't insist on the advertiser buying markets where he has no distribution.

The Blair plan, which is based on a minimum of 24 participations per week per station, usually provides for a combination of day and night purchases. However, the firm will sell NATSAT for a nighttime-only purchase.

In its GBP presentation to advertisers and agencies, CBS Radio Spot Sales stresses its 14 stations' coverage of great clusters of the nation's population. This, says, CBS is "the nation in a nutshell. . . .

"In fact," the presentation says, "37% of the nation's population lives within the intense coverage areas of these 14 stations. And 50% of the country's population lives within the 14 stations' *total* service areas."

CBS estimates, on the basis of the 1952 Nielsen Coverage Service figures on radio ownership projected against 1954 *Sales Management* family figures that 17,665,270 unduplicated radio homes are within the 14 stations' nighttime "basic service areas."

GBP is geared for frequency, CBS says, and gives the following example: An advertiser can buy as many as 19,528,320 family advertising impressions for 39¢-per-1,000 or 34,089,930 listener advertising impressions for 22¢-per-1,000. This assumes maximum discounts on both the station and GBP level. Audience figures are based on Pulse, except for Salt Lake City, where Hooper was used.

Costs-per-1,000 with fewer than 14 stations are also low, the presentation tells advertisers. Here are two examples cited. Both assume maximum discounts.

For three stations: An advertiser who buys WCBS, New York; WCCO, Minneapolis-St. Paul, and KOIN, Portland can buy family advertising impressions for 59¢-per-1,000 and listener advertising impressions for 34¢-per-1,000. Weekly cost is $3,502.42. Weekly family impressions come to nearly six million and weekly listener impressions come to nearly 10.5 million.

For six stations: For a weekly cost of $3,000 even, an advertiser can corral more than six million family impressions for 49¢-per-1,000 and more than 10 million listener impressions for 29¢-per-1,000. Like the above example, the stations were selected at random and are figured on a 52-week basis. The stations included in this calculation are WEEI, Boston; WTOP, Washington; KSL, Salt Lake City; KNX, Los Angeles; WCAU, Philadelphia; KMOX, St. Louis.

One effect of the discounts, it is pointed out by Sherril Taylor, manager of sales promotion for CBS Radio Spot Sales, is that if a client buys, say, WCBS plus two others he can get or almost get one of them free. In the three-station example given above an

(*Please turn to page 98*)

QRG SAYS ITS STATIONS IN THESE MARKETS WILL COVER 90% OF U.S.

MARKET	CALL LETTERS	NETWORK	POWER**
NEW YORK	WOR	MBS	50,000
CHICAGO	WGN	MBS	50,000
LOS ANGELES	KFI	NBC	50,000
PHILADELPHIA	WCAU	CBS	50,000
DETROIT	WWJ	NBC	50,000
BOSTON-SPRINGFIELD	WBZ-A	NBC	51,000
SAN FRANCISCO*	KDKA	Not definite	
PITTSBURGH		NBC	50,000
ST. LOUIS*	WTOP	Not definite	
WASHINGTON	WGAR	CBS	50,000
CLEVELAND	WBAL	CBS	50,000
BALTIMORE	WCCO	NBC	50,000
MINNEAPOLIS		CBS	50,000
BUFFALO*	KPRC	Not definite	
HOUSTON	WLW	NBC	5,000
CINCINNATI	KCMO	NBC	50,000
KANSAS CITY	KIRO	ABC	10,000
SEATTLE		CBS	50,000
PORTLAND	KEX	ABC	50,000
NEW ORLEANS	WWL	CBS	50,000
ATLANTA	WSB	NBC	50,000
FT. WORTH-DALLAS (Share Time—820 kc)	WBAP WFAA	NBC	50,000
DENVER	KOA	Not definite	
MIAMI*		NBC	50,000
SAN ANTONIO	WOAI	Not definite	
ROCHESTER*		NBC	5,000
OMAHA	WOW	CBS	50,000
RICHMOND	WRVA	NBC	50,000
NASHVILLE	WSM	CBS	50,000
SALT LAKE CITY	KSL	NBC	50,000
TULSA	KVOO	NBC	50,000
DES MOINES	WHO	CBS	50,000
CHARLOTTE	WBT	NBC	25,000
ALBUQUERQUE	KOB	NBC	50,000
RALEIGH	WPTF		

*Station granting clearance **Nighttime

2

QRG's approach: 35 station

The push to sell nighttime radio is getting important impetus from efforts by Quality Radio Group. The group is now getting underway in earnest and is putting special emphasis on its line-up of power stations.

The idea of covering the country with a small list of high power am stations has appealed to admen for years. As far back as the Thirties there was talk of blanketing the U.S. with a few half-million watt signals booming out over vast regions, each station covering skillions of listeners.

The super-powerhouses never came about but the 50 kw outlets and some lesser-powered regional stations still offer substantial umbrella coverage. National advertisers have been buying groups of them for years. However, because of network option time, these buys have often been confined to announcements. Moreover, it had not been possible to buy a small group of powerhouses through one sales office, with discounts for group purchases, and which would provide anything near national coverage.

Until recently, that is. Now, through the Quality Radio Group, admen are offered a group of three dozen or so am power outlets whose signals, QRG claims, cover about 90% of all U.S. radio homes with a minimum of overlap (see map on next page).

QRG was organized last fall after a few years of planning. (See "Quality Radio Group: what it has to offer," SPONSOR, 20 September 1954). Consisting at the time it was organized of two dozen network affiliates, its avowed purpose was to sell those nighttime periods the webs couldn't. Since that time QRG has acquired a president, Ward Quaal, who is a Crosley Broadcasting Corp. executive; an executive vice president, William B. Ryan, formerly president of what is now RAB; a staff and a more clear-cut idea of what it will do.

The basic outline of QRG remains. It is a cooperative tape programing group, not a network in the conventional sense. It is selling nighttime radio, plus Sunday afternoon. Present



Signal coverage of QRG stations embraces 90% of U. S. families, retail sales, effective buying income, says QRG presentation to clients, agencies. Of 30 stations currently in group, 26 have 50 kw nighttime power. As list at left shows, outlets in San Francisco, St. Louis, Buffalo, Miami, Rochester will be added.

Grey areas show counties where QRG stations had 10% or more nighttime, once-a-week, 1952 SAMS audience. Map differs slightly from list at left due to station changes

) cover the U.S.

Tape programing "network" is sold as group, is aimed at clients with wide distribution

policy is to sell QRG stations as a group only. The early idea of adding stations to a basic core of QRG outlets to pick up some additional circulation for clients with specific distribution problems has been discarded. It is felt that the QRG lineup, as presently contemplated, covers so much of the U.S. that additional stations would, in most cases, mean substantial signal overlap.

The QRG policy of selling itself as a group points clearly to the group's sales target: national advertisers with wide distribution. Regional clients, as well as national advertisers with big holes in their distribution, would find QRG's full circulation wasteful. QRG seeks to interest advertisers who have never used radio as well as sponsors now on the networks or using spot radio on a nation-wide basis.

As currently announced, there are 30 QRG stations covering the nation's top markets with San Francisco, St. Louis, Buffalo, Miami and Rochester expected to be added shortly and perhaps one or two more to be included later on. Of the 30 now in, 26 have nighttime power of 50,000 watts, one has 25,000, one has 10,000 and two have 5,000. If current negotiations for additional stations are carried through, the five markets to be added will mean another two 50,000-watt and three 5,000-watt outlets. The 35 stations include 21 NBC affiliates, nine CBS affiliates and two each from ABC and MBS.

As previously brought out, the signals of these 35 stations cover about 90% of all radio homes in the U.S. To get some idea of the actual audience these stations have, QRG subscribed to the 1952 Standard Audit and Measurement Service coverage study and had run off a composite total of unduplicated listening homes.

The figures show that the 35 radio stations reached an audience of 19 million homes in 1952. This was the total, unduplicated nighttime audience in those counties where 10% or more of the radio homes listened one or more times a week to the QRG stations. This figure is believed to be equal or close to the comparable nighttime radio net-

(Please turn to page 70)



RCA STATUS

Installation of field test equipment began this January in New York. Completion of tests is expected by fall, with first commercial units possibly ready early 1956. Above, General Sarnoff with strip of color tape.



CROSBY STATUS

Only minor problems and repackaging needs stand in way of commercial use, says firm, which will shortly unveil newest design. Tape editing device reported ready. Above, Crosby with technical chief.

Video tape: programing revolution on the horizon

Every facet of industry will be affected: kine problem may be at end: production of program and commercials may be cheaper, faster; use of film may give way to tape

First commercial use of the revolutionary video tape recorder may be only a year away.

- RCA has brought it out of the Princeton laboratory, has installed a unit at NBC, New York, for field testing under practical conditions.
- Bing Crosby Enterprises, Inc. told SPONSOR its system awaits only a redesign to eliminate minor bugs and repackaging for actual industry use. It has already delivered a unit to Westinghouse and looks forward to an estimated $500,000 in contracts within the near future.

Few electronic innovations have so captured the imagination of programing people in the industry. Typical is this statement from Roger Pryor, v.p. in charge of radio and tv for Foote, Cone & Belding, New York: "The effects of video tape will be far reaching. If everything claimed for it is realized, the present form of production will become obsolete and film will be a thing of the past."

Only 16 months after RCA's widely publicized color tape demonstration of 1 November 1953, broadcasters, film and admen surveyed by SPONSOR see these major implications of the video recorder on the horizon.

- It may mean the dawn of a new kine era, final solution of playback problems created by the country's different time belts. For the first time it may be possible to schedule a tv show at the same hour in every part of the country. Switching from Standard to Daylight Saving Time will no longer upset station schedules. Shows will go on tape for rebroadcast in the differing time zones.
- It will stimulate the trend to the canned show. Taping affords absolute control, eliminates live program errors.
- Syndicated films may eventually give way to syndicated tapes owing to time and cost savings.
- Taping will tend to perpetuate the "live" approach in camera work rather than the technique of filmmakers.
- Commercials may become simpler, be produced with greater frequency and at lower expense than now. Elimination of lab time and costs will be a big factor.
- Live show standards may improve as directors are able to study recordings of dress rehearsals immediately upon completion of shooting.
- Job displacement and jurisdictional union disputes may plague the transition period.

Many admen and filmmakers are even now gearing themselves mentally for the eventual shift to tape. A number of agency spokesmen told SPONSOR they would go to tape immediately when practical. Syndicated film producer Hi Brown says: "I intend to switch over to shooting my two shows directly on tape. The tape recorder means simpler, faster production at a savings up to about 30%."

What of the film producer with large investments in current equipment? Ziv v.p. and business manager Robert W. Friedheim reports: "We are watching tape closely. So far film is best, but there is no reason not to transfer to tape if the bugs are licked."

To film producers with a tv stake, the question ultimately comes down to one of costs and quality. Says Walter Lowendahl, executive v.p. of Transfilm, "It represents a great technical improvement, most useful to our industry if is it more practical and speedier than film and if its quality and economy are superior. When it is economically feasible and the equipment is available, the transition will take place —there will be no advantage to working with other 'taking' equipment."

The underlying assumption in all comments is that video tape will perform as promised. "It sounds like the millenium," sighs CBS TV Associate Production Manager Robert Milford, "if it really works." Ziv's Friedheim points directly to the heart of the problem: "The key is not with us, but with the manufacturers of the equipment."

Where does the video tape recorder stand as of this moment?

RCA: Installation of a prototype unit at NBC in New York for field testing began in January. Company spokesmen say this means the bugs have been worked out. The following improvements are cited in a recent letter to General Sarnoff by Harry F. Olsen, Director of the Acoustical and Electro-Mechanical Research Laboratory at the David Sarnoff Research Center in Princeton, New Jersey:

1. "The improved system is now capable of accepting and reproducing a composite color television signal meeting NTSC standards for transmission.

2. "Tape speed has been reduced from 30 feet a second . . . to 20 feet a second. With the tape now available, we expect to reach the goal of a 19-inch reel carrying a 15-minute program.

(*Please turn to page 74*)

What VTR could mean to programing

(1) Taped kines can be played back immediately; sponsors will be able to slot shows at same period and day throughout country. (2) Trend will be toward canning most shows, because control affords possibility of eliminating errors. (3) Syndicated films may become syndicated tapes, and many commercials may be shot originally in tape, owing to absence of lab work and costs. (4) Commercials may be simpler, produced in greater number and at lower cost than now. (5) "Live" tv approach will be furthered rather than film techniques. (6) Live show standards could improve as directors have chance to study taped rehearsals.



Blow-by-blow story

For the first time in television and trade paper history, SPONSOR *is able to report results of a tv test campaign as they happen.* SPONSOR *recently revealed that Burnham & Morrill Co. had launched a campaign using tv only in a market where it had never advertised before and where sales of its oven-baked beans and brown bread products were low. The objective: to see if tv alone could boost sales.*

This is SPONSOR*'s second major series on media. The first was* SPONSOR*'s two-year All-Media Evaluation Study (recently published in book form). The All-Media Study explored the role of each major advertising medium, urged advertisers to test media. The present B&M campaign is one case of an advertiser turning to a media test in the effort to solve a marketing problem.*

As this issue of SPONSOR went to press there were strong indications of a consumer swing to B&M products.

For the last two weeks in February 1955 (the fourth and fifth weeks of tv) wholesale sales were 29% ahead of the like period last year. In the first two weeks of the month sales had been off 33%.

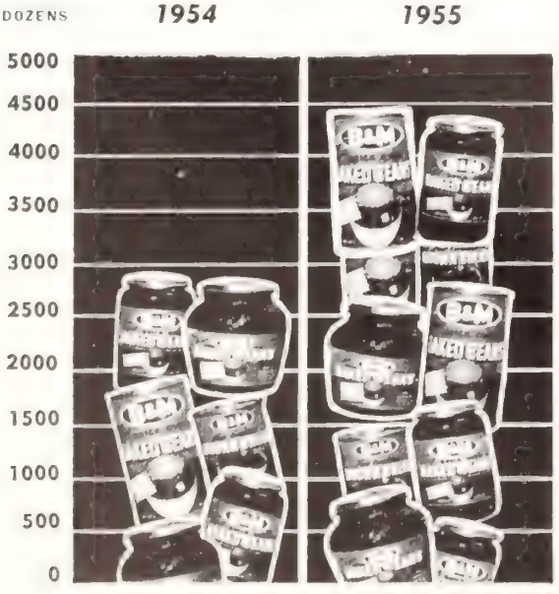
The fact that wholesale sales are up is an indication that grocers have been able to move initial stocks and are reordering. The test began the last week of January but in anticipation of consumer demand the trade had stocked up heavily during the entire month of January. Then during the first two weeks of February, wholesale sales were off compared with 1954 while grocers used the extra stocks on hand.

Total sales at the wholesale level for all B&M products under test are 54% ahead of last year (in cans sold) for January and February combined. (That's a period including only five weeks of television.)

The B&M television test will cover a 26-week period. SPONSOR reports results in sales at the wholesale level every two weeks. (Charts below give the sales picture at a glance. Chart labeled "total sales" covers the whole period of the test thus far—January and February. Chart labeled "two-week sales" gives sales breakdown for last two weeks February 1955 compared with last year.)

Last issue SPONSOR reported a Green Bay jobber had stated: "You're selling the competitor's beans as well as your own." He referred to the fact that sales of Puritan oven-baked beans seemed to be keeping pace with B&M.

TOTAL SALES *JAN-FEB '54 VS. '55*



Total sales of all B&M test products for '54 vs. '55 are compared above. Through the end of February '55 sales are ahead 54%. Tv began on 24 January in '55

TWO-WEEK SALES *15-28 FEB. '54 VS. '55*

Sales of two sizes of B&M beans and one size of brown bread at the wholesale level (by dozens of cans)[1]	18 oz. '54 vs. '55		27 oz. '54 vs. '55		brown bread '54 vs. '55	
AREA A (50-mile radius of Green Bay)						
1. Manitowoc, Wis.	20	0	10	0	0	0
2. Oshkosh, Wis.	0	30	0	15	0	0
3. Appleton, Wis.	0	0	0	40	0	20
4. Gillett, Wis.	100	0	0	0	0	30
5. Green Bay, Wis.	230	130	115	50	0	150
6. Menominee, Mich.	0	0	0	0	0	0
Totals A	**350**	**160**	**125**	**105**	**0**	**200**
AREA B (50-100 mile radius of Green Bay)						
7. Fond Du Lac, Wis.	30	0	0	0	0	0
8. Stevens Point, Wis.	0	60	0	30	0	0
9. Wausau, Wis.	0	30	0	0	0	0
10. Norway, Mich.	0	0	0	0	0	0
11. Sheboygan, Wis.	40	60	25	40	0	0
12. Wisconsin Rapids, Wis.	0	30	0	15	0	10
Totals B	**70**	**180**	**25**	**85**	**0**	**10**
Totals A & B	**420**	**340**	**150**	**190**	**0**	**210**

TOTAL ALL PRODUCTS '54—570 dozen cans | '55—740 dozen cans

[1]Television campaign began 24 January, 1955

television test

Grocers are ordering B&M products, showing tv has created demand. Total sales are up 54%

But the same jobber, Joannes Bros., now says Puritan sales have struck an average no greater than the previous year's while B&M is definitely pulling ahead.

The jobber wrote on the bottom of a large B&M order: "Rush as B&M is now taking hold."

During initial weeks of the tv test it had appeared that Puritan was making some headway due to the fact that its packaging resembles that of B&M, leading to the possibility of consumer confusion. Moreover Puritan is 4c to 6c cheaper per can. And as a counter-measure to the B&M tv campaign, Puritan had launched a coupon promotion among grocers, giving them prizes for quantity purchases.

Battle of the stores: "The impact of the premiums has apparently worn off," Marvin Bower, ad manager for Otto L. Kuehn Co., Milwaukee broker, told SPONSOR. "This way of buying sales is not long-range. The grocer may be tempted to order at first. But if there isn't any advertising to help move the product off his shelf, he isn't going to keep ordering just to win coupons for an appliance. He can go down and buy the same appliance."

But to help counter any possible effect of Puritan's coupons on individual grocers, B&M's advertising manager, W. G. Northgraves, has urged stepped up effort to get in-store displays, which is proving successful. The grocer who sets up a display will have consumer demand more forcibly called to his attention, take a greater interest in the B&M products.

The fact that it is now possible to get grocers to consider displays for Burnham & Morrill products is one strong indication that tv is taking hold. Alden Neville, Kuehn salesman who calls on retailers in and around Green Bay, told SPONSOR: "I have been able to get about 20 displays into stores in

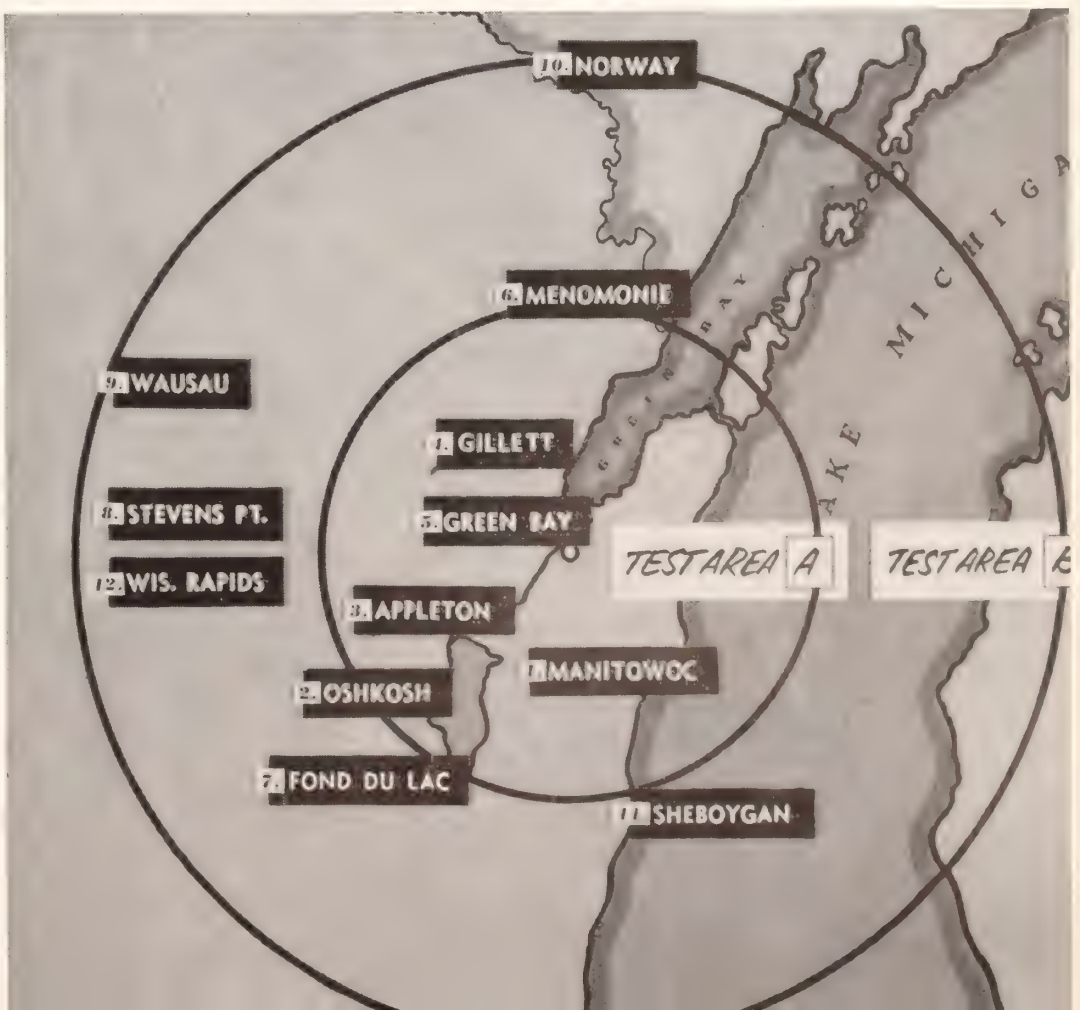
(*Please turn to page* 96)

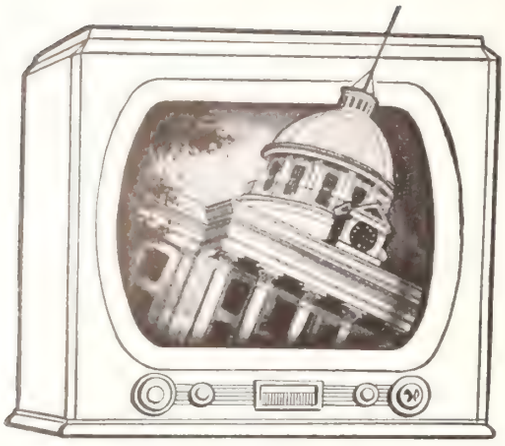
TEST IN A NUTSHELL

PRODUCTS: *B&M beans and brown bread*
AGENCY: *BBDO, Boston*
MARKET: *100-mile zone around Green Bay, Wis. (See map below)*
MEDIA USED: *television only*
PAST ADVERTISING: *almost none in area*
SUCCESS YARDSTICK: *sales, increased distribution*
BUDGET: $12,500
DURATION: *26 weeks*
SCHEDULE: *6-min annets weekly, most in afternoon*

AREA COVERED BY TEST

Map below shows Wisconsin and Michigan area where B&M tv test is being conducted. Jobbers in cities below report sales to SPONSOR *each issue during 26-week test*





THE FIRST

TELEPULSE

"Jan. 24-30th"

in

MONTGOMERY, ALA.

proves

WCOV-TV

THE DOMINANT STATION

THE TOP 15 SHOWS ARE ALL ON

WCOV-TV

34 OF THE TOP 36 SHOWS ARE ON

WCOV-TV

THE TOP 10 MULTI-WEEK SHOWS ARE ALL ON

WCOV-TV

Get details from

Paul H. Raymer Co.



New developments on SPONSOR stories

P.S.

See: "100% air budget puts over higher-priced Doeskin"

Issue: 9 August 1954, page 42

Subject: Doeskin switches from tv to radio to get greater coverage

"More coverage, more impact and more frequency" is what Doeskin Products believes it will get out of the new air approach it initiates 4 April. Doeskin is switching its advertising emphasis from network tv to network radio plus newspapers, will put the bulk of its $850,000 ad budget for 1955 into radio.

The paper products' firm is dropping its once-a-week share of the *Robert Q. Lewis Show* on CBS TV (Friday, 2:00-2:15 p.m.) and will sponsor *Dr. Norman Vincent Peale* in a Monday-Friday 10-minute strip (10:05-10:15 a.m.) on 200 NBC Radio stations.

Since the fall of 1952, all of Doeskin's budget has been in tv. First it was the afternoon Kate Smith show on NBC TV; then, as of fall 1954, Robert Q. Lewis. Tv was instrumental in giving Doeskin the initial push it needed.

Reasons for the switch to radio were outlined by Emanuel Katz, Doeskin president. The firm and its agency, Grey Advertising, felt, says Katz, that the 50 markets they've been reaching with tv don't afford complete enough coverage for them—leave untouched large areas where they have distribution. The radio network of 200 stations will triple the number of markets they cover. In addition, instead of a once-a-week appearance on a tv show which they share with many other sponsors, Doeskin will be an exclusive sponsor and will get airings five times a week.

Doeskin picked a morning time period in radio because, Katz states, most tv sets are not in operation then—but radios are. He believes housewives are more and more passing up morning tv in favor of getting their household chores done, and are increasingly turning on radio which does not interfere with these tasks.

Why did they choose Dr. Peale? "We think he is a very hot personality and will pick up a large audience," explains Katz.

The show, on NBC since 3 January as a sustainer, is in a question-and-answer format. Doeskin is Dr. Peale's first commercial sponsor.

P.S.

See: "Why sponsors hate to leave the Barn Dance"

Issue: 3 May 1954, page 42

Subject: New country music show on tv gets enthusiastic reception

Country music continues on the upbeat. It's shown up on tv in an hour-long live network show, *Ozark Jubilee* (ABC TV). The debut was Saturday night, 22 January (9:00-10:00 p.m.) on 59 ABC TV stations—co-op the first half hour, national the second. During the initial telecast, the announcer remarked that they-all were glad to be on tv and casually suggested that if the audience was glad, too, they might write and say so. The results were unexpected: 25,000 letters and from big-city markets at that.

Station clearance on the show has been unusually high for a co-op program, says ABC TV: its current 64 stations top such ABC shows as *Stork Club* on about 50 stations; *Boxing*, 50 stations; *Kukla, Fran & Ollie*, 39 stations. In addition to local sponsorship, Regal Brewing has the show on seven West Coast stations.

The radio counterpart of *Ozark Jubilee* has been running on ABC Radio since last June (Saturday, 10:05-30 p.m.). *Ozark Jubilee* is the maiden video venture of producer Radiozark Enterprises (Springfield, Mo.), which has about 250 radio shows running. The firm is managed by v.p.'s E. E. Siman and John Mahaffey. ★ ★ ★

Dan Gerber

President, Gerber Baby Foods, says:

"Babies, bless them, have a way of getting what they want. And in this thriving market area, parents can well afford to be indulgent. Business is constantly expanding . . . paychecks are sizeable — and retail sales show it. WOOD-TV's continuing expansion is the logical outcome of this sound, prosperous area development."





WOODland-TV is big territory!

There are lots of babies in WOODland-TV and nobody knows it better than Gerber's! Babies are their business . . . their *only* business. They cheerfully strain egg yolks, fruits, vegetables, soups, desserts — even meats — so youngsters everywhere can get off to a good, growing start. All this makes for a good, growing business . . . in an area where business as a whole is constantly expanding.

WOOD-TV . . . first station in the country to deliver 316,000 watts from a tower 1000′ above average terrain . . . gives you complete coverage of this thriving Western Michigan area. With WOOD-TV you get the prosperous small towns like Fremont; cities like Muskegon, Battle Creek, Lansing, Kalamazoo; and the primary Grand Rapids market. For top results, schedule WOOD-TV . . . Grand Rapids' *only* television station.

WOOD-TV

GRAND RAPIDS, MICHIGAN



GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, CBS, DuMONT, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. • WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film prog

Top 10 shows in 10 or more markets
Period 1-7 February 1955

TITLE, SYNDICATOR, PRODUCER, SHOW TYPE

Rank now	Past* rank	TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	5-STATION MARKETS Mnpls.	5-STATION MARKETS S. Fran.	4-STATION MARKETS Atlanta	Boston	Chicago	Detroit	Milwkee.	Seattle-Tacoma	Wash.	3-STA MARK Balt.
1	1	***I Led Three Lives,*** Ziv (D)	**22.1**	6.3 wabc-tv 10:00pm	11.7 kttv 8:30pm	25.0 kstp-tv 9:30pm	20.2 kron-tv 10:30pm	16.4 wsb-tv 10:30pm	27.5 wnac-tv 7:00pm	13.5 wbkb-tv 9:30pm	16.2 wxyz-tv 10:00pm	19.0 wtmj-tv 10:30pm	14.6 king-tv 7:00pm	18.7 wrc-tv 10:30pm	15.9 wbal-t 10:30p
2	8	***Cisco Kid,*** Ziv (W)	**21.4**		14.4 kttv 6:30pm	24.9 wcco-tv 4:30pm	20.4 kron-tv 6:30pm	12.2 waga-tv 7:00p.m.	12.7 wnac-tv 6:00pm	20.0 wbkb-tv 5:00pm	24.2 wxyz-tv 6:00pm	26.9 wtmj-tv 7:00pm	16.5 king-tv 7:00pm		23.5 wbal-tv 7:00pm
3	6	***Mr. District Attorney,*** Ziv (A)	**21.2**		15.4 knxt 10:00pm	19.5 kstp-tv 7:30pm		21.3 wsb-tv 7:00pm	22.2 wnac-tv 10:30pm	13.9 wbkb 9:00pm	14.0 wxyz-tv 10:30pm	19.2 wtmj-tv 10:30pm	22.7 king-tv 6:30pm		15.7 wbal-tv 10:30pm
4	3	***City Detective.*** MCA, Revue Prod. (D)	**21.0**	9.2 wpix 9:30pm	13.2 knxt 10:30pm	13.7 wcco-tv 10:1-pm	14.5 kron-tv 10:00pm				5.9 wkrc-tv 7:00pm		22.4 king-tv 8:00pm		
5	2	***Badge 714,*** NBC Film (D)	**20.4**	7.6 wcbs-tv 9:00pm	18.4 kttv 7:30pm	23.0 kstp-tv 9:30pm	28.9 kpix 9:00pm	12.5 wsb-tv 9:30pm	16.4 wnac-tv 6:30pm	17.9 wgn-tv 8:00pm	20.4 wxyz-tv 7:00pm	7.9 wtmj 8:30pm	23.8 king-tv 6:30pm	16.5 wrc-tv 7:00pm	13.2 wbal-tv 10:30pm
5	8	***Favorite Story,*** Ziv (D)	**20.4**			21.0 wcco-tv 9:00pm	9.7 kron-tv 7:00pm	20.9 waga-tv 7:00p.m.	1.0 wjar 10:00pm	17.2 wbkb 9:30pm	11.7 wxyz-tv 10:00pm		18.7 king-tv 8:00pm		
7	3	***Superman,*** Flamingo, R. Maxwell (K)	**19.8**	12.1 wcbs-tv 6:00pm	13.3 kttv 7:00pm	12.5 wmin-tv 5:30pm	22.5 kgo-tv 6:30pm	20.9 wsb-tv 7:00pm	17.5 wnac-tv 6:30pm	17.9 wbkb 5:00pm	24.2 wxyz-tv 6:30pm	8.7 wtmj 6:30pm	24.0 king-tv 6:00pm	20.5 wrc-tv 7:00pm	24.9 wbal-tv 7:00pm
8	7	***Annie Oakley,*** CBS Film, Flying A (W)	**19.2**	14.1 wcbs-tv 5:30pm	16.7 kttv 7:00pm	20.5 wtcn-tv 5:00pm	12.7 kgo-tv 6:30pm		17.4 wbz-tv 6:00pm	22.5 wbkb 2:00pm	18.4 wxyz-tv 4:30pm	13.0 wtvw 5:00pm	24.8 king-tv 6:00pm	10.5 wttg 7:00pm	31.5 wbal-tv 5:30pm
8	5	***Liberace,*** Guild Films (Mu.)	**19.2**	6.1 wpix 6:00pm	5.7 kecp 7:00pm	14.4 wcco-tv 7:00pm	27.7 kpix 9:30pm	7.5 wlw-a 8:00pm	16.7 wbz-tv 8:00pm	9.0 wgn-tv 9:30pm	6.2 wxyz-tv 6:30pm	35.8 wtmj-tv 8:00pm	22.5 king-tv 8:30pm	7.9 wttg 9:00pm	13.0 wbal-tv 7:00pm
9		***Range Riders,*** CBS Film, Flying "A" (W)	**18.4**		6.8 ktsl 7:00pm		28.2 kpix 7:00pm		28.7 wbz-tv 7:00pm	11.8 wbbm-tv 5:00pm	11.4 wkrc-tv 6:30pm	5.2 wtvw 10:30am	24.3 king-tv 7:00pm		

Top 10 shows in 4 to 9 markets

Rank now	Past* rank		Average rating												
1	2	***Life of Riley,*** NBC Film, Tom McKnight (C)	**19.4**		12.4 kttv 8:00pm	20.4 kstp-tv 6:00pm	17.9 kgo-tv 7:00pm				15.9 wjtv-tv 9:00pm		18.9 wtmj-tv 8:00pm	30.8 king-tv 7:30pm	
2	1	***Stories of the Century,*** Hollywood Tv (W)	**18.6**		14.8 kttv 9:00pm		1.3 kgo-tv 7:00pm	14.5 wsb-tv 11:00pm	15.2 wnac-tv 6:00pm		20.2 wxyz-tv 6:00pm		18.4 king-tv 9:30pm	8.2 wtop-tv 7:00pm	
3	4	***Gene Autry,*** CBS Film (W)	**17.9**		10.8 knxt 7:00pm				23.2 wnac-tv 6:30pm	19.6 wbbm-tv 5:30pm	10.2 wjbk-tv 6:00p.m.		27.9 king-tv 6:00pm		
4	5	***The Whistler,*** CBS Film, Joel Malone (M)	**17.1**		8.5 kttv 9:00pm		25.5 kron-tv 10:30pm						19.6 king-tv 10:00pm		
5		***Kit Carson,*** MCA, Revue Prod. (W)	**17.0**	9.2 wpix-tv 6:00pm	9.0 kttv 5:30pm			14.9 wlw-a 6:00p.m.				28.5 wtmj-tv 5:00pm			16.9 wbal-tv 6:00pm
6	3	***Passport to Danger,*** ABC Film, Hal Roach (A)	**16.9**		7.2 kecp 8:00pm	13.5 kstp-tv 7:30p.m.	13.7 kron-tv 10:30pm				8.7 wxyz-tv 10:00pm				
7		***Secret File, U.S.A.,*** Off. Films, A. Dreifuss (A)	**14.5**		6.3 kttv 8:00pm	9.2 wtcn-tv 10:00pm	2.5 kgo-tv 9:30pm				14.9 wxyz-tv 10:30pm				
8	6	***The Falcon,*** NBC Film (D)	**14.0**		9.4 knxt 10:30pm	5.2 knxt-tv 7:00pm					6.5 wkrc-tv 6:30pm		14.7 king-tv 9:00pm	12.0 wtop-tv 10:30pm	6.9 waam 10:30pm
9	7	***Boston Blackie,*** Ziv (M)	**12.9**		6.4 kttv 8:30pm		6.9 kgo-tv 6:00pm		23.7 wnac-tv 10:30pm	12.0 wgn-tv 9:30pm	14.2 kiw-tv 7:00pm	11.2 wtmj-tv 6:00pm			
10		***Cowboy G-Men,*** Flamingo, H. B. Donovan (W)	**12.2**	1.9 wcbs-tv 7:00pm							11.3 wxyz-tv 5:30pm		1.7 ktvw 5:00pm	10.4 wmal-tv 6:00pm	

Show type symbols: (A) adventure, (C) comedy, (D) drama; (K) kids; (M) mystery; (Mu) music; (W) Western. Films rated are syndicated half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. [illegible] of the chart. Feburary. While network shows are fairly stable from one month to another in the markets in which they are shown, this is much lesser extent with syndicated shows. This should be borne in mind when analyzing trends from one month to another in this chart. *Refers to last month's chart. If bla was not rated at all in last chart or was in other than top 10. Classification as to

m shows

ally made for tv

-STATION MARKETS				2-STATION MARKETS			
Cleve.	Columbus	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
20.1	19.2	13.2	21.3	23.5	54.3	25.3	46.0
wxel 9:30pm	wbns-tv 9:30pm	wcau-tv 7:00pm	kds-tv 10:00pm	wabt 9:30pm	wbtv 9:30pm	whio-tv 9:00pm	wdsu-tv 9:30pm
	12.9		23.7		33.8		33.3
	wlw-c 6:00pm		ksd-tv 5:00pm		wbtv 11:00am		wdsu-tv 5:30pm
21.2	14.9	12.0	21.2		56.5	19.5	29.5
wews 00pm	wlw-c 10:30pm	wptz 10:30pm	ksd-tv 10:00pm		wbtv 8:00pm	wlw-d 10:30pm	wdsu-tv 10:30pm
		4.7	26.2	16.3	56.3		43.8
		wfil-tv 7:00pm	ksd-tv 9:45pm	wabt 9:30pm	wbtv 8:00pm	wlw-d 7:00pm	
23.2	22.9	19.5	27.0	29.0	46.8	20.0	
wnbk :00pm	wlw-c 7:00pm	wcau-tv 7:00pm	ksd-tv 9:30pm	wbrc-tv 9:30pm	wbtv 10:00pm		wdsu-tv 10:00pm
	19.2	6.9			55.8		52.8
	wbns-tv 10:00pm	wptz 11:00pm			wbtv 9:30pm		wdsu-tv 9:30pm
13.7	22.2	21.0	19.9		34.3	15.8	31.5
wnbk :00pm	wbns-tv 6:00pm	wcau-tv 7:00pm	ksd-tv 6:00pm		wbtv 5:30pm	wlw-d 6:00pm	wdsu-tv 5:00pm
25.5	16.0		16.7		32.8		23.5
wnbk :30pm	wtvn 6:30pm		ksd-tv 12:30pm		wbtv 2:00pm		wdsu-tv 12:00n
25.2	24.0	11.7	20.9	26.0		29.0	52.3
wews :00pm	wbns-tv 7:00pm	wptz 11:00pm	ksd-tv 10:00pm	wabt 9:00pm		whio-tv 7:30pm	wdsu-tv 9:30pm
17.5			18.2		31.8	16.3	
wews :00pm			ksd-tv 11:30am		wbtv 5:30pm	wlw-d 6:00pm	
			30.4				44.8
			ksd-tv 9:30pm				wdsu-tv 5:30pm
						15.8	
						whio-tv 7:00pm	
4.5							16.3
wnbk :00pm							wdsu-tv 11:30pm
						23.5	
						wlw-d 6:00pm	
			12.9				41.8
			kwk-tv 10:30pm				wdsu-tv 5:00pm
						24.5	
						whio-tv 10:30pm	
	29.5	11.0	18.7				41.3
	wbns-tv 9:30pm	wptz 10:30pm	kwk-tv 10:00pm				wdsu-tv 10:00pm
		16.0					
		weau-tv 7:00pm					
							35.5
							wdsu-tv 5:30pm

in market is Pulse's own. Pulse determines number by measur- stations are actually received by homes in the metropolitan given market even though station itself may be outside metro- a of the market.



"Dig that CRAZY sun!"

"That's not the sun, son . . . that's the CBS EYE!"

"Do you mean that the CBS programming on KATV is so bright that it blots out the sun in Arkansas?"

"The moon too, son . . . both day and night that EYE is seen by 836,000 money spending Arkansans in the Heart of Arkansas, where 103,389 TV sets are tuned to the CBS EYE most of the time!"

"Sing on man! If an advertiser wants to shine brightly in Arkansas, he'll contact the hep boys at Avery-Knodel today!"

To *shine* in Arkansas see:
BRUCE B. COMPTON
National Sales Mgr.

KATV

To *shine* in Arkansas see:
AVERY-KNODEL, INC.
National Reps

Channel 7

Studios in Pine Bluff & Little Rock
John Fugate, Manager
620 Beech Street
Little Rock, Arkansas

TELEVISION for the HEART of ARKANSAS

OUTBOARD MOTOR

SPONSOR: Hatfield's Hdw. & Sport. Gds. AGENCY: Direct

CAPSULE CASE HISTORY: *On their regular morning tv show Hatfield's advertised a Johnson Sea Horse 25 h.p. motor. A speed-liner boat was shown as a visual prop. The next morning, a customer drove over 60 miles to St. Joseph, Mo., to buy a complete outfit as displayed on KFEQ-TV. This sale amounted to over $1,000 and was only one of many resulting from this program, for which the sponsor's cost was $114.*

KFEQ-TV, St. Joseph, Mo. PROGRAM: Here's the Life

TV results

CLOTHES

SPONSO: Dillard's Dept. Store AGENCY: Direct

CAPSULE CASE HISTORY: *For this year's annual January sale, Dillard's Department Store used television as well as other advertising media. Howard Garland, a KCMC-TV announcer, made several announcements on 31 January to promote the sale. This year Dillard's did over $5,000 more business than last year, when television was not included in the budget. The one-day campaign cost $265.*

KCMC-TV, Texarkana, Texas PROGRAM: Announcements

FRUIT

SPONSOR: Fadler Produce Co. AGENCY: Direct

CAPSULE CASE HISTORY: *To test whether television could do a selling job for a wholesale produce company, the Fadler Co. bought a Sunday evening film show. For 13 weeks, on alternate Sundays, the half hour program was used to promote their packaged tomatoes, potatoes and oranges. "Using the corresponding weeks a year ago as a basis of comparison," writes Manager C. Curtis Watkins, "the records show that the sale of our 10 lb. packaged potatoes increased 468.9% . . . tube and lug tomatoes 63.8% . . . and crates of Tangelo oranges, 129.1%." Each show cost $63.*

KYTV, Springfield, Mo. PROGRAM: Counterpoint

HAMBURGERS

SPONSOR: Auto Dine Drive-In AGENCY: Direct

CAPSULE CASE HISTORY: *To perk up business the sponsor used one-minute live announcements. Talent compared regular hamburgers with Auto Dine's "Bigger Burgers." The campaign ran for six weeks and business doubled. As a matter of fact, some people had to be turned away because it was impossible to serve so many orders. Because of this, the sponsor did not renew, but expects to use live spots again if need arises.*

KCSJ-TV, Pueblo, Cal. PROGRAM: announcements

BOBBY SOCKS

SPONSOR: Leader Dept. Store AGENCY: Direct

CAPSULE CASE HISTORY: *A teen-age dance program, Johnny Sobol's* Rumpus Room, *was used by this department store to push their sales of bobby socks. The socks sold at three pairs for a dollar. The total gross for the Leader Store was $1,667 after running one announcement a day for three weeks. The program is a weekday one. The cost of this campaign was $240.*

WILK-TV, Wilkes Barre, Pa. PROGRAM: Rumpus Room, announcements

HELP WANTED

SPONSOR: Consolidated Western Steel AGENCY: Direct

CAPSULE CASE HISTORY: *Needing 75 arc welders for a rush job, Consolidated Western Steel ran two 20-second announcements on KPLC-TV, Lake Charles, La. The next morning at 7:00 a.m. Consolidated Western had more applicants for the jobs than they could take care of. In fact by noon, they had over 250 qualified applicants, though by 9:00 a.m. they had hired all they could use. The cost of each announcement was $40.*

KPLC-TV, Lake Charles, La. PROGRAM: Announcements

SHIRTS

SPONSOR: Bond's Clothes AGENCY: Direct

CAPSULE CASE HISTORY: *A new Bond's store in Minneapolis wanted to test the power of* News with Sevareid *over WTCN. A dacron shirt which usually sells for $4.99 was offered at $2.75 or two for $5.00, but only if the customer told the clerk that he'd heard of the sale through Sevareid. Two announcements were made on the Friday evening program (10:30-10:45 p.m.) and four on Saturday morning. Two hours after the store opened Saturday morning all sizes were sold out. No other advertising was used. The cost of the campaign was $320 for time.*

WTCN, Minneapolis PROGRAM: News With Sevareid

43 Knockouts!

PROOF BY PULSE . . .



Pulse, Inc., recently completed a survey of the Nashville market.

Results proved that of the three television stations in this market, WSM has the largest share of —

the weekday morning, afternoon, and evening audiences, the Saturday morning, afternoon, and evening audiences; and the Sunday morning, afternoon, and evening audiences.

In other words, across the board, WSM dominates.

The survey proved one especially remarkable fact for users of daytime TV — the unprecedented power of WSM-TV's DAYTIME programming:

There are 44 quarter-hour program segments between 7 a.m. and 6 p.m. (Monday through Friday). Pulse proved that WSM has the largest share of the audience during 43 of the 44 quarter hours (and lagged in the 44th by less than 1 percentage point). Pulse proved further that in 32 of the 44 segments, WSM has a larger share of the audience than the other two stations combined.

Pulse went on to prove that:

- *Of the top 25 shows in this market, 24 are on WSM-TV.*
- *Of the top 69 shows in this market, 60 are on WSM-TV.*
- *Of the top 15 once-a-week shows in this market, 15 are on WSM-TV.*

Which is why time-buyers agree that

WSM-TV

Channel 4 *is*

Clearly Nashville's No. 1 TV Station!

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

How do you visualize television 10 years from now

TV TO BE WORLD-WIDE FORCE

By Robert W. Sarnoff
Executive Vice President
NBC, N. Y.



As I see it, television 10 years from now will have reached its fulfillment as the most potent means of communications in the history of mankind.

On the basis of present sales trends and of research and development in electronics, it is a certainty that there will be two, three or more sets in the average home. General use of transsistors instead of conventional tubes will mean smaller, lighter receivers that can be moved around as readily as today's portable radios. Through the perfection of electronic light amplification, the present picture tube will be ultimately replaced by a thin, flat screen that can be hung on the wall like a picture, with the screen under complete control of a little box. All these developments, adding to convenience and flexibility in use of receivers, will mean that exposure to television will be vastly increased.

Ten years from now, color television, with its tremendous impact, will be the accepted pattern, and circulation of color sets will be in the tens of millions.

As part of the full maturity of the medium, international television will be a practical every-day reality. This development, already technically feasible, will permit a steady interchange of news, information, entertainment and special events among nations and continents. I feel that international television will play a role of inestimable value in fostering understanding among peoples.

What will the programing pattern be like 10 years from now? Foundations for this pattern have already been laid. Here at NBC, our thinking along the lines of increasing the usefulness of television both to the public and to advertisers has already brought about a decisive change in programing. Our Spectaculars are part of this pattern —they have proven the success of a pattern of programing that seeks to inject excitement, expectancy and surprises into the schedule, a pattern that seeks to keep the medium ever fresh and new. Our three great magazine shows, *Today*, *Home* and *Tonight*, are also part of the wave of the future.

As an economic force, television 10 years from now will dwarf anything we have ever known in the field of media. With increased average viewing hours, with the general use of the emotion and realism of color, and with programs of more compelling nature than ever before, television will spur the movement of goods from factory to producer, and will serve as catalyst for an ever-expanding American economy. And the power of this great advertising medium will be available to all advertisers, the small ones as well as the big ones. This goal of a broader base of advertisers is a cornerstone of our sales planning at NBC, and has already made network tv available to a range of small ad budgets.

This, then, is the picture of television 10 years from now as I see it. And to those of us privileged to have a hand in shaping the future of this medium, the next 10 years should be the most exciting and rewarding we shall ever have known.

TV TO BE TOP SALES MEDIUM

By Oliver Treyz
President
Tv Bureau of Advertising, N. Y.



In the next 10 years, television will exceed its growth since its commercial birth less than 10 years ago.

In less than 10 years, television has grown to a billion-dollar medium. Advertisers will invest over a billion dollars in television in 1955. This nets down to eight cents per television home per day; eight pennies now finance the entire television schedule available on all channels in each television home.

Television, which has proved that it can generate sales worth far more than the eight-cent daily advertising investment, is bound to grow. In 1965, it will eclipse any other medium.

Viewing time, which now exceeds five hours per family per day, will continue to increase.

There will be a keener understanding of how television works, how it motivates people. Depth studies of how and why various kinds of television salesmanship stimulate buying response will have laid the foundation for more effective "commercials." Thus, advertising's creative men will be better equipped to use television more effectively.

Major advances in the art of television selling will have been made. The advertising creative men, the "cream" copywriters, will not be "space-bound." They will think, first, in television terms, not in print idioms.

(*Please turn to page* 54)

SPONSORS WARM TO AP
Because . . . it's better
and it's better known.

"A cop has been killed...

I'm after it and will call you back."

Case History No. 6

It was a slow Sunday afternoon in Kansas City.

At KCKN, Newscaster Bob Courtney was munching a late lunch. At KPRS, News Director Dave Butler was readying his next newscast. At KCMO, Newscaster Bill McReynolds was due at any moment.

Then news started breaking.

Three men were killed in different parts of the city.

Within minutes of the first shooting, Courtney, Butler and McReynolds – three newsmen from three different stations—were covering the story.

It happened this way:

On the outskirts of the city, one man accused another of stealing $11. A deputy sheriff, notified of the disturbance, drove out and arrested the alleged thief.

A bit later, Courtney learned that the deputy had been fatally shot. He telephoned The AP:

"Just got a tip that a cop has been killed," he said. "I'm after it and will call you back."

In less than a minute, Butler called The AP with additional details—that the deputy had been shot by the accused thief on the way to jail.

Butler phoned again.

"Man shot down by the river front," he said.

Officers, hunting the killer of the deputy, had surprised a group of card players. One of the players moved to put down a water bottle. An officer mistook the gesture and shot him.

Then came a call from McReynolds.

A police sergeant had chased and shot to death the man who had killed the deputy.

Three killings, one on top of the other – all in different parts of the city, but all stemming from the original disturbance.

Through the quick work of Courtney (KCKN), Butler (KPRS) and McReynolds (KCMO), The AP was able to wrap up a fast, comprehensive story for members everywhere.





COURTNEY



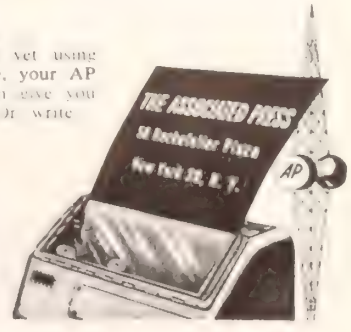
BUTLER



McREYNOLDS

Courtney, Butler and McReynolds are among the many thousands of active newsmen who make The AP better . . . and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write



Those who know famous brands...know the most famous name in news is AP



more MUSIC *more* NEWS *more* OFTEN

Wcue

Akron's only independent—we're home folks

TIM ELLIOT, *President*

Turn on the sales current, warm up those customers. WCUE blankets 12 northeastern Ohio counties. WCUE covers the bigger, busier commercial areas. No other station is more effective. Now you're getting warm . . . plug WCUE into the nation's 42nd market. Let the sales sizzle!

John E. Pearson Co., National Representatives

THE BUFFALO EVENING NEWS STATION

CBS BASIC

WBEN-TV

CHANNEL 4

WBEN-TV LEADS THE WAY

1st on the air . . . 1st in know how . . . 1st in experience. WBEN-TV, Buffalo's favorite station, is also 1st in Niagara Falls, Olean, Jamestown, Lockport and other Western New York communities. WBEN-TV has high penetration in Toronto and Southern Ontario. Trained and experienced personnel of Buffalo's 1st station are equipped to interpret and handle your advertising needs. . . .

Get the WBEN-TV Story from HARRINGTON, RIGHTER & PARSONS, INC.

There will be a new positioning of the brand leaders in the various product fields. Many of 1965's Number One brands are now obscure, some of them have not yet been launched. On the other hand, many of 1955's leaders will have slipped competitively.

The competitive race in the last 10 years has been run on the print track. The next 10 years' race, starting now, will be run on the television track.

The underlying cause of the 1965 competitive position of a brand will be how skillfully it will have used television in the wonderful 10 years which lie ahead.

PAY TV ON FILM TO RULE TV

Jackie Gleason

Tv Star, Producer
CBS, TV, N. Y.



Pay tv on film—that's the inevitable outcome of the television industry 10 years from now. It's bound to be the most important change in the business when the next decade has rolled by.

I don't mean to suggest that it will all be pay tv—but it may well be as high as 90%. I think there will be some live shows—but just a few, and they will be sponsored, of course.

It's inevitable, too, that most of the major motion picture studios will go into producing films for television—and that after television the films will be presented in the nation's theatres. Pay-as-you-go tv will have achieved that kind of emphasis 10 years hence.

Because of the changes in the industry that pay tv will bring about, I believe there may well be startling revisions of the network system as we know it today. I envision, with pay tv, more and more regional networks to take care of sponsorships on a market-by-market basis rather than entire national setups.

The motion picture star will be the star on television. New stars that may rise will do so on film, and such names as Gregory Peck, James Stewart, Gary Cooper—or whoever happens to be their box-office equivalent 10 years from now—will be the stars of pay tv. And they will have, if they are important enough, the same kind of partici-

(*Please turn to page* 102)



Our Thanks

TO TWO GREAT MAGAZINES FOR GIVING YOU THE FACTS ON THE FABULOUS GROWTH OF SOUTH FLORIDA

Florida's First Television Station

NOW -- Call your Free & Peters Colonel and have him give facts on the ONE Television Station that can give you complete coverage of this phenomenal market.

Maximum Power 100,000 watts — 6 years "On the Air" experience — 1,000 ft. tower (tallest in Florida) — Award-winning Merchandising Dept. — FIRST IN PROGRAM RATINGS EVERY ¼ HOUR OF EVERY DAY — Telecasting COLOR since September 1954.

CBS TELEVISION NETWORK

Basic Affiliate

WTVJ Channel 4 MIAMI

round-up

Chicago radio show beams to "young married" market

Radio is now stressing the "young married" market, formerly promoted almost exclusively by slick magazines. Chicago's WMAQ offers the advertiser a chance to sell the young married couple his goods or services before buying habits have been formed. *Bride's "Bokay"* solicits the names of newly, or soon-to-be married couples from its listening audience, then sends them a complete merchandising package of sponsors' products or gift certificates.

A complete "Information Sheet" on each recipient is sent to all the participating sponsors. Information on the sheet includes salaries, ages, personal background gathered during a telephone confirmation.

Bride's Bokay features Henry Cooke, well-known Windy City d.j., plus a popular instrumental group. It is aired Monday through Friday from 1:00 to 1:25 p.m. A participating sponsor is guaranteed a minimum of 225 deliveries per week of "Bokays," but the figure for some weeks runs over 1,000.

Marriage statistics in the area show 60,000 marriages last year with a slight rise predicted for this year. ★ ★ ★



Paul Berlin (left) is Houston's top deejay

Houston Philco listeners name Paul Berlin top d.j.

Paul Berlin, KNUZ deejay, is the most popular disk jockey in Houston, according to the Philco contest just completed. The 24-year-old winner was elected over 31 other candidates in a listener contest that pulled more than 20,000 votes. He will appear as the guest of Johnny Desmond on the Philco *Phonorama Time* on MBS in New York at a date yet to be announced.

A native of Memphis, Berlin joined KNUZ in 1949 and won a newspaper-sponsored popularity poll that same year as the top local deejay. ★ ★ ★

Symphony orchestra fulfills writer's dream

A jingle-writer's dream came true recently when the Cincinnati Symphony Orchestra recorded a 58-second singing commercial using 87 instruments and eight voices. The jingle-writer, Miss Barbara Cameron, is a vocalist with the WKRC stations and has many years of radio and tv experience. After she thought of the idea —used to raise money for the Cincinnati Fine Arts Fund—Miss Cameron soon had the cooperation of the Musicians Association. She is the wife of Joseph Kotler, spot sales manager for Ziv Television. ★ ★ ★

Hollywood's KFWB having month-long celebration

General Manager Harry Maizlish of KFWB, Hollywood, announced that the station is celebrating its 30th anniversary with a month-long program of promotion aimed at agencies and advertisers. Mr. Maizlish, general manager since 1936, bought the station from Warner Brothers in 1951.

The plans call for the highlighting of many of the stars who at one time or another performed on the station. Included are such personalities as Bing Crosby, Jack Benny, Eddie Cantor, Al Jolson, George Jessel, Joe E. Brown. Started by the Warner brothers, the station has served a number of causes in its history.

KFWB's coverage of United Nations Organization Conference in 1945 netted them the Peabody Award for best regional public service program. ★ ★ ★

Georgia Panorama receives AP Broadcasters' award


WAGA's Clark accepts Georgia AP award

Radio station WAGA, Atlanta, took many of the top awards given by the Georgia AP Broadcasters Association Newscasting contest. The station received Excellent ratings in State and Local news, Commentary and Analysis, and Women's News plus Meritorious Rating in Sports News. WAGA also nailed down the Superior rating in Comprehensive News for their *Georgia Panaroma* which received the three highest awards in three categories. Oliver S. Gramling of New York, assistant general manager in charge of radio and tv operations for the AP, presented the news editor, Dale Clark, with the Superior certificate. ★ ★ ★

New Orleans radio station really pulls them in

The latest freak reception story comes from WWL, New Orleans. Bill Brengel announced on his 5:45 p.m. *World of Sports* show that the kids in Charity Hospital needed some toys. The program was picked up on a seven-tube set in Seven Islands, Quebec—2,000 miles away—and a listener sent in a Canadian dollar. The presentation of the dollar was made by Brengel's sponsor, the Jack Brewing Company, through its v.p. Mr. Richard Jones. (See picture below.) ★ ★ ★



Richmond ad movie makers meet trade through poem

To introduce themselves to the world, TV and Motion Picture Productions, a division of Cabell Eanes, Inc., produced a poem describing four mainstays of the company. Called "A Place Under Southern Skies," it starts: "We are four who have found our way/ to a place where we would like to stay./To Richmond we have come with camera and gear,/ the fact that it's out-of-the-way to us holds no fear. . . ." Main idea of the poem was to show that Richmond studio does a good job economically. Jeff Forbes is managing director. ★ ★ ★



Film staff introduced by descriptive poem

Briefly . . .

WABC-TV, New York, brought 3-D to tv when it sent six models around New York to see most of the big ad agencies and rival networks. The beauties were dressed as medieval royal pages, were used to promote the new two-and-one-half-hour variety show, *Entertainment.* They were preceded by this telegram to ad execs:

"Wednesday, sometime after twelve
A fair young maid will show herselve
Dressed as a herald in silken arrayment
She'll be there for entertainment!
Watch for her! See her sir!"

* * *

David A. Bennett, president of the Pennsylvania Association of Broadcasters, has the support of the state's 130 radio stations for an all-out saturation drive to reach over three million radio homes in the state, almost 100% coverage. With the theme, "March Is Radio Month," the association has supplied each station with promotional packages. The promotional campaign is designed to demonstrate the power of radio in Pennsylvania.

(*Please turn to page* 111)

THE MOST POWERFUL TV STATION IN NORTH AMERICA!

You Can SERVE... SELL and PROFIT Well on CKLW-TV's MILLION DOLLAR MOVIES

YOUR AUDIENCE WILL SEE . . .
The Finest collection of First Run Movies ever scheduled in the Detroit Market.

YOUR CLIENT WILL PROFIT WITH . . .
Six participating film commercials per week in a repeated First Run Movie Schedule in high rated premium time.

YOUR COMMERCIALS SELL TO AN ESTABLISHED AUDIENCE . . .
Based on current performances First Run Movies repeated four times weekly have produced a cumulative ARB Rating of 50.1 . . . 600,000 TV homes with an average of 2.5 viewers per set at a cost of 76c per thousand viewers.

It all adds up to a million dollar bargain so write, wire or phone your Adam J. Young Representative or

CKLW-TV channel 9, Detroit
J. E. Campeau President

SOUTHWEST VIRGINIA'S Pioneer RADIO STATION

We Do It ALL The Time!

Concentrated LISTENER PROMOTION is another powerful reason why WDBJ delivers Sales Results in Western Virginia. For example, here is a promotion summary of the last quarter of 1954:

Promotion announcements (Min. or Stabk.)	1,459
Station-break trailers	3,125
Newspaper ad lineage	11,206
Newspaper publicity lineage	26,426
Downtown window displays	9

Plus truck posters and "You're In The News" mailings.

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., National Representatives



FUTURE

Exciting things are happening on NBC Television—and exciting things are going to keep right on happening. Last year, NBC pioneered new patterns of network television programming. Here are a few achievements of this pioneering:

THE SPECTACULARS. These 90-minute, full color extravaganzas have become national talkpieces. Example—2 LIFE covers. They have succeeded in reaching on the average an audience of more than 11,000,000 homes. Nine Spectaculars have won Top Ten ratings.

THE GEORGE GOBEL SHOW. The search for fresh new talent brought George Gobel to NBC Television. Before the season was half over, this young man w the new style had become one of America's top co dians; his turns-of-phrase a part of the language.

MEDIC. These authentic dramas of the world of m cine have won for the program award after award, well as the flattery of industry-wide imitation a national recognition.

TONIGHT. The last hours of the day were revitalized Steve Allen. For sponsors, the program offers an opp tunity to talk to vast, adult, Class A audiences at Cl C rates, for the last impression that lasts.

This season the average NBC Television nightti





NDICATIVE

ogram has delivered over 500,000 more homes than
next network.

C Television is now pressing ahead with plans for
xt season. Last year's originality will be continued
d extended, and there are dozens of new ideas, all
signed to move television forward in pace, original-
, liveliness—excitement!

e don't say "wait till next year," because you don't
ve to wait—sponsors can become part of this new,
ing television *today*. Meanwhile, tomorrow's plan-
ng is in full swing. For the wise advertiser, NBC's
esent is imperative—and indicative of the future.

URCES: *Sept. Report II, 1954-Jan. Report II, 1955, A. C. Nielsen Co.*

exciting things are happening on

NBC TELEVISION

a service of RCA

BATON ROUGE:
WATCH YOUR SALES
SOAR
in the SOUTH'S
fastest growing market!

POPULATION
1940 88,415
1953 197,000

RETAIL SALES
1940 ... $ 20,251,000
1953 ... $184,356,000*

the FIGURES

RANKS 92nd IN EFFECTIVE BUYING INCOME
HIGHEST PER CAPITA INCOME IN LOUISIANA
WORLD'S MOST COMPLETE OIL CENTER
CHEMICAL CENTER OF THE SOUTH
DEEP WATER PORT

and FACTS

To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

Tom E. Gibbens
Vice Pres. & Gen. Mgr.

Adam J. Young, Jr., Inc.
National Representative

*East Baton Rouge Parish, Survey of Buying Power, 1954

WAFB-TV
Channel 28
BATON ROUGE, LA.

AGENCY AD LIBS



(*Continued from page 6*)

product or how efficient the cost of space. Similarly the experienced print copy writer would never use certain headlines or copy techniques despite his knowledge of their effectiveness—simply because they would violate the Corporate Personity with which he is dealing.

But we in tv and radio are far less experienced in the ways of advertisers and the means of reflecting their products and companies. We make many mistakes.

That's why so much tv, especially, looks so foreign to so many advertisers . . . why it is at such great odds with what is seen in other media.

The advertiser who speaks of quality and looks it, in color pages, often has a bargain basement expression on his visage in tv copy. And like as not the show he sponsors is as out of keeping with his way of doing business as a keister would be in Cartier's.

The big reason such oddly shaped advertising is prevalent in tv is that the sponsor, too, is new at the medium and lest he seemed old fashioned, he puts up with things that go against his grain and better judgment.

The most sordid of whodunits turn up for the most conservative (in other media) of advertisers. And the most vulgar of comics often appear in behalf of Corporate Personalities that could only be red-faced at the result. This lack of editorial judgment on the part of advertiser and agency (and lack of interest on the part of network) will, I suppose, vanish as time goes on and the people who control these decisions become wiser and more sure-footed. When this happy state occurs there will be a flushing out of some of the program types and commercial techniques that we now have to live with. This will not only tend to improve our relations with the presidents of corporations and their wives but also with the general public. ★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



Here, in this highly creative series by Sarra for Stopette, is proof-positive that TV commercials can sell the product and entertain too! Choreographer Dorothy Jarnac, in a dance of brilliant pantomime, brings to life the reasons why people should choose Stopette over all other deodorants. At all times, the product is sold competitively, not only as a deodorant but as an effective anti-perspirant and a soothing, gentle lotion spray. Produced by Sarra for Jules Montenier, Inc. through Earl Ludgin Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



"Stop Detergent Hands" is the theme of this hard-hitting series by Sarra for Jergens Lotion. A warm "human interest" opening of a little girl playing bride gets and holds attention and then blends gracefully into direct "hard sell". The message emphasizes that laboratory tests prove that women who use detergents and care for their hands with creamier, fragrant Jergens Lotion have smoother, softer hands. Produced by Sarra for the Andrew Jergens Co. though Robert W. Orr Associates, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Everyone loves to look at a baby (chick) is the theory behind this imaginative series of one minute and 20 second commercials by Sarra for Purina Chick Startena. Video opens with a shot of a child cuddling a chick and then alternates the package with views of broods of baby chicks. The message states that Startena is blended and balanced with the same care as a baby's formula and contains all the anti biotics, vitamins and minerals that baby chicks need for a healthy start in life. Produced by Sarra for Ralston Purina Co. through Gardner Advertising Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Called "a remarkable, new medical discovery", Defencin Tablets are excitingly introduced in these one minute and 20 second commercials by Sarra. An excellent x-ray negative of the human skull illustrates how this new medication penetrates to help fight the cold germ itself. The picture story lends strong support to the claim that if you've taken everything for a cold . . . now try Defencin. Strong package identification is stressed throughout. Produced by Sarra for Clayton Laboratories, through Gardner Advertising Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Muncie
leads the nation!



31½ hours per week

1st { Muncie is 1st in the nation in HOURS PER WEEK SPENT VIEWING TV
WLBC-TV is 1st choice in MUNCIE FOR TV VIEWING

They really go for TV in Muncie as proven in a recent nation-wide survey made in 34 cities by the American Research Bureau. The average Muncie family spends 31½ hours per week watching television . . . more hours per week than any other city! WLBC-TV leads in Muncie according to the November A.R.B. Report, telecasting from 7 A.M. to 11:30 P.M.

CBS - NBC - DUMONT - ABC NETWORKS

WLBC-TV
CHANNEL
49

MUNCIE, INDIANA

SPONSOR BACKSTAGE



(*Continued from page 21*)

technique of utilizing film to sell a film series. I had a little experience along the same lines just a few weeks ago, which seemed a somewhat more unorthodox approach to the same technique. And as I think about it, it seems to be it might point the way to tv film producers, distributors, agencies and advertisers for further interesting and practical usage of film in the buying-selling phases.

Walter Schwimmer, the distributor of the *Eddy Arnold Time* half-hour tv film series, had sold the show to the C. R. Anthony store in Oklahoma City through the Lowe Runkel Advertising Agency, and the Anthony chain (stores throughout Oklahoma and Texas) and Lowe Runkel were considering buying the series for many of the other markets in which their stores were located.

The Anthony chain, however, like many another successful retailing organization, follows a policy of permitting their individual store managers a good deal of autonomy. They asked, therefore, if Arnold might make an appearance at a meeting of the store managers in Oklahoma City on 20 February. As it happened, Arnold had long before been booked into Washington, D. C., to play the Home Exposition Show there, the week of 19 February, so that it was impossible for him to make the appearance before the Anthony store managers.

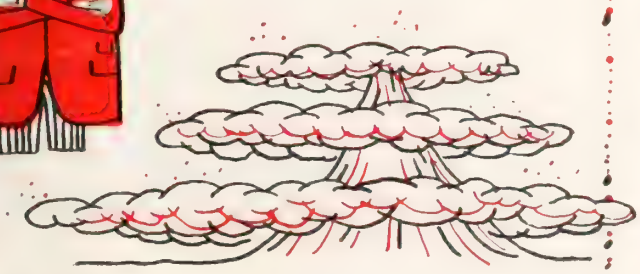
Then, thanks to the ingenuity of Keith Mathers of the Lowe Runkel agency and Art Pickens of the Schwimmer organization, film came to the rescue. Keith and Art cooked up a script in which Arnold talked to the store managers exactly as he would have, if he'd been able to attend their meeting in person. We interrupted the shooting of the series itself for a bit to film this special script for Keith, and on the 20th he ran it for the store managers in Oklahoma City. Art Pickens tells us that everybody concerned was highly pleased with the effort, and the Anthony chain, through their individual store managers, have now picked up the show in a large number of their key markets.

The point, of course, most obviously and simply stated, is that not only does it make good sense for both seller and buyer of a series to put together an intelligent, factual on-film sales presentation of a series as did Sillerman with the *Captain Gallant* film, but many constructive and helpful purposes may be served by special film such as in the case of *Eddy Arnold Time* and the C. R. Anthony stores. ★ ★ ★

Fly Spots



A Public Service Tale Presented With Becoming (Sic) Modesty, But, Withal, One of The Great Adventure Stories of the Atomic Age



Next to the corn borer, the most unpopular item in Iowa is the Common Fly. With that fact firmly in mind, WMT cottoned immediately to a Plan to Cut Flies Down to Size.



NO FLIES, chemically treated paper birds, was the method suggested. The Common Fly, curious as all get out, would, it was alleged, alight, depart, and die.



We know a thing or two about fly killers ourselves and have seen our share of them in our day, man and boy, so we took this one With A Grain Of Salt. (Ugh.—Ed.) We turned it over to our Testing Department.



"Bruce," we said, "what's on the program tonight?"

"Well, at 8 we got CBS . . ."

"No, no. The *Testing* Department program."

"Huh?"

"Remember last week you became head of Testing?"

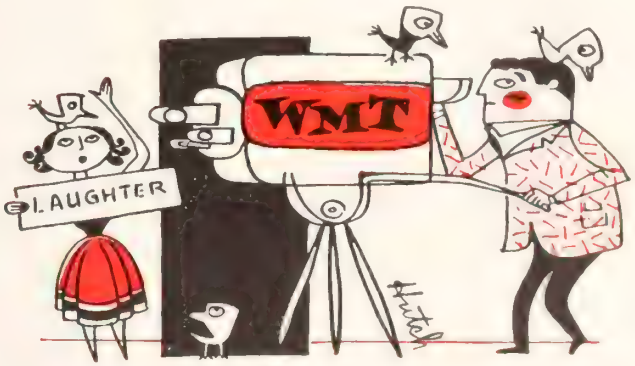
"Oh, *that*. Yeah."

"Well, test this NO FLIES."



But let Bruce tell you in his own words:

"I tested it all over the station, wherever flies were likely to congregate, and I'm not exaggerating a bit when I tell you we killed three—



this being an unusually sanitary operation."

We ran the fly spots.

We're processing orders for 1,555 packages of NO FLIES at one dollar per. One complaint. Party named Muffett, who kept spiders.

WMT AM & TV

Mail Address: Cedar Rapids

CBS for Eastern Iowa

National Reps: The Katz Agency



GRACE
PORTERFIELD
Time Buyer
Benton & Bowles, Inc.
says . . .

"WNHC-TV is powerful enough and popular enough to deliver results at any time of the day or night. For instance...

WNHC's DAILY NITECAP THEATER

cost per thousand homes averages 66 cents."

Compare these facts!

15 County Service Area	
Population	3,564,150*
Households	1,043,795*
TV Homes	934,448**

Sources
* 55 SRDS Consumer Markets (Pre-Final)
**CBS NIELSON 1953 — updated with RETMA Set Sales January 1, 1955

See Your KATZ Man
Serving Hartford & New Haven areas

WNHC-TV



agency profile

F. B. Ryan, Jr.

Chairman of the board
Ruthrauff & Ryan, New York

A few weeks ago, Barry Ryan, Jr. succeeded his father as chairman of the board of Ruthrauff & Ryan, while Bob Watson moved up to president from executive v.p. It's a significant move and an interesting one. Ruthrauff & Ryan had always been headed up by "the family" since its founding as a mail order house by Frederick B. Ryan, Sr. and the late Wilbur Ruthrauff. Bob Watson is the first outsider to become president at the agency.

"But the most significant change during the last two or three years actually occurred in the last six months," Ryan says. "We've added over $13 million in new billings, most of these budgets to go into the air media."

Barry Ryan doesn't expect the management changes to affect agency policy. "The main problem of an agency is always the problem of properly staffing with manpower that fits the operations of the clients," he told SPONSOR. "The agency management is close to every account, of course. But on the account executive level we have men who're specialists in their client's field."

The agency as a whole, though heavy in industrial accounts, doesn't specialize. Its estimated $50 million billings for 1955 derive from package goods, foods, beer, automotive and oil accounts.

New accounts acquired in 1954 include Packard, Sun Oil, General Electric, The Air Force, Griesedick (reacquired) and part of Minnesota Mining. Early in 1955, however, R&R lost American Airlines to Lennen & Newell after servicing the account for 18 years.

"Our accounts have been moving more and more heavily into the air media," Ryan told SPONSOR. "Of course, I kind of like to see that. Back in the early Thirties I headed our radio department."

Ryan recalls working on NBC's first soap opera, *What Happened to Jane?*, recalls the high-priced glamor-days of radio, took to tv in a big way, but maintains his interest in radio.

"Our radio billings last year were $3 million," says Ryan. "I expect that they'll be higher in '55, as a result of increased billings."

Ryan spends part of his time traveling to the 13 R&R offices outside of New York, closely supervising the agency accounts. Altogether, Ruthrauff & Ryan has more than 620 employees.

A Manhattanite, Ryan feels that his home's been far too quiet in the last couple of years. Reason: one daughter got married, the other went off to college. ★ ★ ★



The Flags Flew

This is Harry Martin, tv host with the most. He plows a full schedule of farm programs on Channel 6 in Indianapolis. His *Market Reports*, sponsored by Ralston Purina at noon daily, has the rapt attention of the agricultural set hereabouts (hereabouts includes 90,000 farm families in our coverage area).

A few weeks ago Purina offered, via Harry's show, a hundred mail box flags to the first hundred viewers whose letters or post cards had the earliest postmarks.

The single announcement brought 2,606 requests. The winners were all postmarked within two hours of the announcement. Martin's pulling power prompted Purina to discontinue the offer, which had been set for successive repeats.

* * *

Harry Martin was born on a farm which was bought from the government by one of his ancestors in 1826, ten years after Indiana became a state. It would take a Wabash Indian to claim earlier roots in Indiana. Pioneering's in his blood — Harry began the first regular farm tv program in Indiana, did the first live studio demonstration commercials (both for WFBM-TV) and keeps in touch with the soil via his suburban acres where he raises rutabagas and Indiana limestone.

Like all WFBM personalities, he also raises results for sponsors.

WFBM-AM & TV

INDIANAPOLIS

National Reps: The Katz Agency

Affiliated with WEOA, Evansville;
WFDF, Flint; WOOD AM & TV, Grand Rapids

STATION IN THE WINDOW

(Continued from page 36)

It was in April 1954 that the idea for the "station in the window" was born. The conception took place in the private office of Abraham Green, president of R. H. White; "fathers" of the idea included Green; Max Gold, White's advertising and sales promotion manager; Yale Lasker of Lasker Risemen. White's ad agency; and Lambert Beeuwkes, then general manager of WVDA. They were looking for a likely combined station-store promotion which would make an impact on some 100,000 Bostonians and reap benefits all around. Suggestions made ran the gamut from eight-second announcements to three-hour symphony broadcasts.

Finally came the Big Idea.

Between that time and the day the station in the window was officially opened, much time and energy were invested. R. H. White's display manager, James Gosling, designed the window to make it spectacular and eye-arre-sting. A score of store, ad agency and radio staff employees worked to disassemble the radio station in its Hotel Bradford studios, move it a mile, then reassemble it in the window.

Opening day was Monday, 3 May 1954. It was a grey, rainy day, but despite that passersby kept stopping until a crowd of several hundred had gathered in front of the window, spilling out over the sidewalk into the street. They stood fascinated, reports the station, oblivious of the rain.

What did they see? With a seven-color American Airlines backdrop serving as a background, three men were producing the *Morning News Beat*—commentator, assistant and engineer—with the aid of all the typical station equipment including United Press teletype, turntables, control console, transmitter, microphones. On the wall were five clocks depicting the correct time in London, Moscow, Korea, San Francisco and Washington (reminiscent, to New Yorkers, of Garroway's window set-up for the NBC TV *Today* program each morning).

For 42 consecutive days, from 5:45 a.m. to 11:15 p.m. each day, WVDA conducted its operation in White's window. So pleased was the store with increased traffic and sales volume that it was reluctant to let the station leave, and only consented to do so after ex-

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
PORTLAND, OREGON	KLOR	12	5 Mar.	316	1,014	ABC	KOIN-TV KPTV	287,400	Oregon Tv Inc., Rep: Hollingbery Henry A. White, pres. Stephen E. Thompson, v.P. & treas
LEXINGTON, KENTUCKY	WLEX	12	15 Mar.[1]	171		NBC ABC DuMont	WLAP-TV[2]	NFA	Guthrie Bell, owner Rep: Forjoe

II. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
HATTIESBURG, MISSISSIPPI	12	5 Mar.	28.45	488	$185,409	$144,000	None	Lion Tv Co. Dave A. Matison Harold M. Matison Milton J. Fine
WALLA WALLA, WASHINGTON	5	5 Mar.	11.76	274	$118,800	$120,000	None	J. Elroy McCaw, sole owner

III. Addenda to previous listings

Anchorage, Alaska, ch. 2, new call KENI-TV (formerly KFIA)

Boise, Ida., ch. 2, new call KBOI-TV (formerly KBOI)

Hilo, Hawaii, ch. 9, call assigned KHBC-TV

Milwuakee, Wis., ch. 19, new call WXIX (formerly WCAN-TV; first CBS tv-owned uhf station; began operating 27 Feb.)

OFF THE AIR

Since the beginning of 1955, the following stations have gone off the air but retained their permits.

Albany-Schenectady-Troy, N. Y., WTRI, ch. 35, began operating 19 Feb. 1954, ended 31 Jan. 1955.

Buffalo, N. Y., WBUF-TV, ch. 17, began operating 17 Aug. 1953, ended 23 Feb. 1955.

Charleston, W. Va., WKNA-TV, ch. 49, began operating 17 Sept. 1953, ended 12 Feb. 1955.

Fairmont, W. Va., WJPB-TV, ch. 35, began operating 16 Aug. 1954, ended 28 Feb. 1955.

Milwaukee, Wis., WCAN-TV, ch. 25, began operating 5 Sept. 1953, ended 20 Feb. 1955.

Oklahoma City, Okla., KMPT, ch. 19, began operating 8 Nov. 1953, ended 3 Feb. 1955

BOX SCORE

U.S. stations on air	132	Post-freeze commercial c.p.'s	593*	U.S. tv sets (1 Feb. '55)	31,361,000§
Markets covered	259	Grantees on air	325	U.S. tv homes (1 Feb. '55)	32,600,000§

*Does not include 3 educational stations going on the air. Total does not include stations granted between 1 March and 15 March pending the outcome of the protest. Stations are considered to be on when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information as to number of sets in market where not designated as being from NBC Research Chart is estimate from the station or rep and must be termed approximate. ‡Grantee will not be on air with station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the rep of the radio licensee in this column. Once a radio station has been given the tv grant) §FNA. No figures available at presstime on sets in market.



gee, fellahs,* thanks!

for awarding an EMMY

to LASSIE as the best

children's television program in 1954

Our thanks to Jan Clayton, George Cleveland, Tommy Rettig, and Lassie, of course, who have made the "Millers" very welcome guests in millions of homes every Sunday.

And a low bow to our producer, Robert Maxwell, and his co-producer, Dusty Bruce.

tpa

Television Programs of America, Inc.

* *Academy of Television Arts and Sciences.*

tracting a promise that WVDA would return again in September.

Here are just two instances of the many results the store obtained. A two-day special on a stock of $90 chairs was advertised on WVDA only. By noon on the first day, the chairs were completely sold out. A major basement sale broke all records during the "station in the window" time.

When September came, it saw the unmasking of a mammoth sale by R. H. White, one which had been in preparation for many months. Based on a circus theme, it featured live, wild animals in every window, highly imaginative still and mechanical-action scenes complete with clowns and balloons. Though it seemed that White did not need the drawing power of the "station in the window," still it insisted that WVDA return—which it did.

This time, the decor of the station, too, took on the spirit of the circus. But could it attract people when there were wild animals to be seen in the other windows? They soon discovered, to the general amazement of all concerned, that the "station in the window" not only outdrew the wild animals, but more people paused—and for longer periods of time, says the station—in front of the radio window than during the first visit.

In order to intensify White's interest WVDA set about exciting key people in the store by bringing them into direct touch with the listening public and having them actively participate in on-the-air promotions for the store. WVDA assigned Len Hornsby, then sales manager, as the liaison with the White organization to contact everybody in the store who would be affected by the advertising—from the basement up. (Hornsby is now station manager following resignation by Lambert Beeuwkes.)

WVDA listeners, in street and home, thus heard White's merchandise manager, furniture buyer, basement supervisor, household-items buyer, ready-to-wear department heads, comparison shoppers and others, including President Green, tell all about White's operations: how merchandise is purchased, method of fair-profit pricing,

★ ★ ★ ★ ★ ★ ★ ★

"There are strange forces abroad in the world today. . . . Among the first objectives of these forces is the control of public media. And a primary step in that direction is control of advertising that supports those media. Let's not permit ourselves to be enchanted by the idea that media would be free without advertising. Without advertising, the media would be in the hands of government and no place else. . . . Therefore, any effort to limit unreasonably or control the advertising of beer or bread or automobiles or anything else is a step away from democracy and a long step indeed."

HAROLD E. FELLOWS
President and Chairman of the Board NARTB

★ ★ ★ ★ ★ ★ ★ ★

why merchandise is placed at specific locations, how deliveries are made, how a sale is thought out.

During the tenure in the window, White's main radio efforts were:

1. A "Specials Shopper," interviewed twice daily to highlight various departments.

2. Frequent eight-second "quick-impact" announcements, calling attention to individual "hot buys." Counters bearing these items had "WDVA Radio Special" placards on display.

Enthusiasm permeated the store, down to the lowest-echelon salesclerk. Employees frequently told store patrons to "be sure and see our radio station in the window."

On its part, WVDA strove to sustain

PHOENIX 45th* metropolitan market
IN POPULATION and RETAIL SALES



now 42nd* IN AUTOMOTIVE STORE SALES

	AUTOMOTIVE STORE SALES	Millions
40	SAN ANTONIO	$113.8
41	BIRMINGHAM	
42nd	PHOENIX	$110.2
43	DAYTON	
44	NEW ORLEANS	$107.8

* SRD Consumer Markets '54

Automotive Store sales are soaring! Phoenix is a sprawling, stretching market, where an auto is a "must" for almost half a million people who maintain more than 200,000 cars.

Make sure you include these car-minded, easy-spending Phoenicians in your marketing plans! They are yours to talk with . . . and sell to . . . with profitable results, through the dominating coverage of KPHO and KPHO-TV!

SOLD ~~reached~~ most effectively through . . .

KPHO-TV and KPHO

YOUR MEREDITH STATIONS

Channel 5 • CBS Basic
First in Arizona since '49

Dial 910 • ABC Basic
Hi Fidelity Voice of Arizona

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ



Mayor R. H. Frazier of Greensboro welcomes little Miss Lambsie Penn of Danville, Va.



Mayor M. C. Kurfees presents Winston-Salem's contribution to the "Revue", soprano Peggyan Alderman.



Chamber of Commerce Head R. D. Warwick and Miss Lucille Haynes of Statesville, N. C.



The ever-present magician, R. F. Snavely of Raleigh, N. C.



Miss North Carolina (Betty Jo Ring) of Lexington, N. C., greets Mayor W. N. Angle of Rocky Mount, Va. (left), and Mayor G. B. Herndon of Fayetteville, N. C. Although the Mayors live some 150 miles apart, both are faithful viewers of WFMY-TV.

SPECTACULAR...

Coverage of the Prosperous Piedmont

Spectacular coverage! Spectacular participation! On January 30, local talent from all over Piedmont North Carolina and Virginia participated in the "Channel 2 Revue", a two-hour salute to the NEW WFMY-TV. Talented performers, representing all major cities of the Prosperous Piedmont, were introduced by the Mayor of their respective cities. Over 125 people took part in the "salute".

The response to the "Revue" by audience and participants alike is proof of WFMY-TV's thorough coverage of this $2.3 billion market. No station or group of stations rivals WFMY-TV's coverage of the 2 million people in its 46 county coverage area.

With full 100,000 watts power . . . plus over 5 years telecasting experience . . . WFMY-TV is the *only* CBS station completely covering more than 300,000 sets in the rich industrial section of North Carolina and Virginia.

To get spectacular results in the Prosperous Piedmont, call your H-R-P man today.

CBS TELEVISION NETWORK

Now In Our Sixth Year

wfmy-tv

Channel 2

GREENSBORO, N. C.

Represented by

Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco



interest by inducing big-name personalities to visit the store and be presented on the air. Among those who came were Jimmy Durante, Eartha Kitt, Frankie Laine, clown Emmett Kelly.

To make the tie-in two way, R. H. White inserted plugs for WVDA in its newspaper advertising, while WVDA returned the compliment in its newspaper ads in the *Record* and *American*. The radio editors of the Boston papers gave an additional shot-in-the-arm to the promotion with their several mentions of the "station in the window."

Both in and out of the window, White uses a mixture of programs and announcements on WVDA. They have a daily 10-minute *Lady in the Isle* program, highlighting items on various counters in the store. They sponsor a half-hour teen-age show called *Platter Party* on Saturday mornings, which started in September and attracts crowds to the record department. They run a daily saturation-schedule of eight-second "quick-impact" announcements to move individual items ★ ★ ★

QRG APPROACH

(*Continued from page 41*)

work audiences during 1952, with the biggest network audience no more than 26 to 28% higher, and possibly less. While the SAMS audience figure for QRG applies to radio before the post-freeze tv stations began coming on the air, the networks were affected by tv to the same extent and QRG assumes that the 1952 audience relationships still apply.

In buying a limited group of high-power stations, QRG maintains, advertisers are taking advantage of certain inherent economies. In the first place, a power station is bound to have a lower-cost-per-1,000 than a smaller station since the additional cost of operating the big station is a much smaller percentage than the additional audience gained by a strong signal.

In the second place, the greater distances between QRG stations as compared with, say, network affiliates means less duplication of homes. This means there is a minimum number of homes which the advertiser pays for more than once.

While the networks try to avoid as much duplication as possible, a certain amount is inevitable since network policy is to cover practically every corner of the country. Both CBS and NBC claim more than 99% coverage of U.S. radio homes in terms of their affiliates' signals. Moreover, some network researchers maintain that duplication is not all bad, that a home covered by more than one station is more likely to be reached by a network program.

To what extent the economies of QRG's operation will be reflected in its rates is not yet known since the group has not yet released a rate card. However, in its presentation to advertisers and agencies, QRG says it is planning national coverage "for as much as 30% less cost than a national network." This figure assumes a half-hour show for 52 weeks.

It is also known that QRG's rates will provide a discount structure which will make it cheaper to buy the QRG group than its members individually. QRG will probably have its own discount structure based on the total gross rates of all stations rather than a group discount on top of the members' individual discount structures.

QRG will sell only programing, not announcements. Advertisers will be able to buy parts of shows but at pres-

IN KANSAS EVERYTHING IS UP



Aug. '54 KANSAS FARM INCOME UP 36.2% over Aug. '53—hits $150,120,000! (July '54 farm income was up 15.9% over July '53).*



Sept. '54 FHLB HOME LOANS UP 48.3% over Sept. '53! Building permits up 49.0% over same period!*



Sept. '54 BANK DEBITS (an accurate gauge of total business volume) **UP 11%** over Sept. '53!*



Oct. '54 PETROLEUM PRODUCTION UP 38.0% over Oct. '53!*

KANSAS is BUILDING! . . . GROWING! . . . PROSPERING! How to sell this vast farm market? Put your selling message on the radio station Kansas Farmers listen to most . . . WIBW.†

* Trade & Mark Publications, Inc.
† Radio Data Reference



TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City

This letter is typical of the way thousands of families feel about radio in the Atlanta area

Atlanta, Ga.
February 3, 1955

The Music Man
WSB
Atlanta, Ga.

Dear Mr "J.V."

May I have a copy of the poem "Why Do I Love You"- ?

Our bed room radio stays tuned to WSB. We are awakened each morning with a WSB program.

My mother sews in the den while listening to WSB - My husband reads in the bed room while listening to WSB and I work in the breakfast room "tuned in" to the same station.

Radios will never go out of style with us. We have four busy ones.

Thanking you and wishing for you continued success, I am

Yours truly,
Mrs. ———— *

* Name furnished on request

wsb
ATLANTA

50,000 watts–750 kc. Represented by Edw. Petry & Co. Affiliated with The Atlanta Journal and Constitution

ROMERO OWNS SAN FRANCISCO ...JUST LOOK AT THIS RATING REPORT

In San Francisco, says ARB, Cesar Romero's new TV hit, **Passport to Danger,** dominates its time period . . . as it has from the first night it went on the air! Rating is high, share of audience a whopping 75.5%, and going up.

Now we know this show is "hot"! Top markets are going fast, but some are still available . . . if you hurry

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

produced by Hal Roach, Jr

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

ent the minimum buy is 15 minutes. The group has expanded its program planning since its early organizational days. At first, the plan was to concentrate on popular local shows already on the air and tape them for member stations, the idea being that if a show was popular locally it was bound to have some appeal elsewhere. QRG members are strong in hill-billy and barn dance programing with stations like WLW, Cincinnati; WSM, Nashville; WRVA, Richmond; WFAA, Dallas, and others having a long record of building local shows.

Since Ryan's appointment, all other programing sources have been examined. Syndicators, transcription firms, talent agents, independent producers have been approached and a variety of ideas have been mulled over. The possibility of reviving programs not on the air now has been looked into.

"We're primarily interested in the kind of programing that people listen to alone," said Ryan, "because that's the way people listen to radio nowadays—alone. We don't expect to discover any new forms of art but we want quality programing, the kind that goes with quality stations.

"The shows must appeal to casual listening but that covers a lot. It can be a music show or a personality show or an information-type show. But we're not interested in variety shows. We can't beat tv on variety shows.

"While we feel we fit the needs of the long-term advertiser, we are going to provide shows for the short-term advertiser. That means, of course, we'll be carrying programing sustaining so that advertisers can jump in quickly. Stations will probably be allowed to sell unsold time on QRG shows to local clients but the time will be preemptable."

Ryan said half-hour programing cost would run between $1,000 and $3,000, "which is the popular range today." However, he said, QRG was not trying to produce bargain-basement shows and added that he felt program budgets should be "traded up" with more emphasis on turning out a good show and less on cutting corners.

Since QRG is not a network, and has no intention of becoming one, there will be no option time as such. An advertiser who buys a program will be able to clear time but the periods will vary according to the best time available on each station. Since a large percentage of the stations are NBC affiliates, there exists a good chance of getting the same periods on a majority of the stations. Ryan said that QRG stations are favorably disposed to guaranteeing time slots and although these will be in network option time he doesn't foresee any problem of preemption by the network.

Ryan believes the importance of programing in air selling is being underestimated in radio these days.

"The difference between listening to commercials within a show," he said, "and listening to just an announcement is the difference between a salesman talking to you in your living room and a salesman talking to you outside your door. It's fashionable nowadays to talk about spraying your message over the radio audience.

"Sure, circulation is important, but the advertiser must not lose sight of the fact that he should sell, in effect, to one person. And with programing, he can do this."

QRG is selling more than programing on its three-dozen odd stations. It is selling radio in general and nighttime radio in particular.

There is no good reason to overlook nighttime radio with the present rate and listening picture being what it is, Ryan feels. "Nighttime radio is now priced about the same as daytime and nighttime tune-in is about the same, too."

(One of the most important documentations of the nighttime radio audience was recently released in part by NBC. Undertaken by Starch, the study was made during the '53-'54 winter. It disclosed that, on the average evening, radio is listened to in 19,704,000 households and by 56,250,000 persons. Of these households, 11,850,000 listen two hours or more. The study also indicated that the longer a family owned

★ ★ ★ ★ ★ ★ ★ ★ ★

". . . women in advertising are genuinely interested in research, for women —so it has been said—are endowed with a sizable amount of curiosity as well as intuition. This bodes good for them since advertising is a field where they can compete and also cooperate with men. . . . In the home, they use labor-saving devices—products which have been developed through research. At business, they frequently use the findings of advertising and marketing research to help sell more of some of these products. . . ."

EDGAR KOBAK
President
Advertising Research Foundation

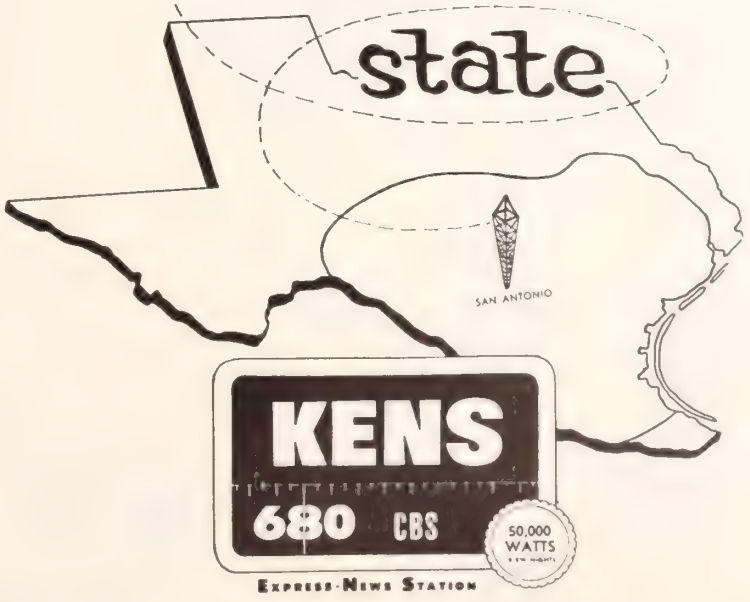
★ ★ ★ ★ ★ ★ ★ ★ ★

the biggest daytime coverage in the biggest state

Chances are you'll *want* the largest square mile coverage of any Texas radio station. . . .

With KENS you'll *get* 105 counties in the .5 Millivolt area, including 4,271,400 people (1,171,100 families) with an annual buying income of $5,845,696,000.

The powerful 50,000 watt daytime voice of KENS on *680 kc.* dominates the tremendous oil-rich, cattle-rich, farm-rich growth area of South Texas lying between Houston-Waco-San Angelo-Del Rio and Brownsville. With KENS you cover a 109,737 square mile area at an astonishingly low cost per thousand! Get details now.



Represented Nationally by FREE & PETERS, Inc.

ANOTHER CITY



HEARD FROM...



"RACKET SQUAD"



IS #1 AGAIN!

Yes, in city after city, Telepulse rates Racket Squad as the #1 film show. Look:

ATLANTA	#1, with 29.6
CHICAGO	#1 after 3 weeks
DETROIT	#1, with 23.5
WASHINGTON	#1 after one month

No wonder this record-busting show boasts 90% renewals after only 10 months in syndication! First run still available in many top markets. Come on in fast, the selling's fine!

RACKET SQUAD

Produced by Hal Roach, Jr.

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.

7 West 66th St., N. Y.

CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

a tv set, the greater the amount of evening radio listening.)

Ryan believes there is also too much of a tendency to overlook the non-tv audience. "There is still a substantial number of radio-only homes," he said. "This group can make the difference between P&G leading Lever Bros. or vice versa."

Fay Day, director of sales development for QRG, estimates there were more than 15 million radio-only homes available as of 1 January. He cited a Market Research Corp. of America study, which put tv ownership in the U.S. at 64% of all homes at the beginning of the year. MRCA, he said, figured a total of 48,258,000 families.

That means, Day said, that 36% of the families, or 17,320,000 families, have no tv set. Day then pointed out that the ARF-Politz set count of last year showed that 89.6% of non-tv homes have one or more radio sets in working order. Thus, 89.6% of 17,320,000 or 15,566,000 families with radios only were available to radio advertisers.

By this time, the principal agencies have been acquainted with the general outline of what QRG will offer. The reaction has been varied, ranging from broad enthusiasm to eye-brow raising on the question of nighttime radio audiences. Here are some typical statements made to QRG by agencies:

"This looks like the future of radio."

"Quality may be the answer to the new buying pattern in radio."

"You've got to prove to us that there is an audience for nighttime radio."

"My problem is to adjust advertising expenditures market by market. If you can help me figure out how I can buy Quality and supplement it with daytime spot, I'll be interested."

"Beyond the major value of Quality and its stations, I think your second most important point is the ease of buying. I like the advantage of buying through one central source."

"My first reaction to Quality was that I could buy the same markets at one of the big networks. I made a study of this and frankly, I was intrigued with the possibility of eliminating much duplication of effort in clearing stations on a spot basis."

"Will you be able to deliver circulation comparable with other national organizations in radio?"

"What is your source of programing?"

★ ★ ★

VIDEO TAPE

(*Continued from page 43*)

3. "Signal fidelity, picture steadiness and freedom from noise have been further improved.

4. "The practical test will disclose the specific form the apparatus should take to make it suitable for television broadcast use. It will also provide the opportunity to determine the best means for taking full advantage of its ability to perform many of the functions which now require the use of film."

Precise dates are carefully guarded by RCA, but Dr. E. W. Engstrom, executive v.p. heading up research and engineering, told SPONSOR that he expects the field testing to start this spring and be completed before fall. "Assuming favorable outcome of the field tests," he said, "the industry might look forward to having commercial applications available in 1956." This is the official conservative view. There is reason to believe that RCA is shooting for some form of commercial operation by the beginning of 1956.

Bing Crosby Enterprises: Only a few minor problems remain in connection with tv applications, according to Joseph Hinds, Eastern manager of the electronics division. The solutions have already been found, and will be incorporated in the redesign of the experimental unit in Los Angeles. Repackaging, or circuit simplification for purposes of control and maintenance, must also be worked out for commercial use. While unwilling to set a specific target date, BCE contends it is ahead of RCA in developmental work and predicts it will not be beaten to market. BCE has already delivered a unit to Westinghouse, at a rumored price of $150,000, for use in conjunction with the Air Forces. Spokesmen say some $500,000 in contracts are expected soon.

BCE actually is working on two tape systems. The one sold to Westinghouse is similar in principle to RCA's, and the company considers it excellent as a military instrument. The other system is specifically geared to tv, and follows design principles radically different from those of RCA. (For comparison of the two systems see SPONSOR, 30 November 1953.)

End of kines: The present kinescoping system may become obsolescent. Both RCA and BCE will aim their first

YOU *pitch* THE WHOLE 30-COUNTY MARKET

with KOIN-TV

Oregon's only maximum power station...

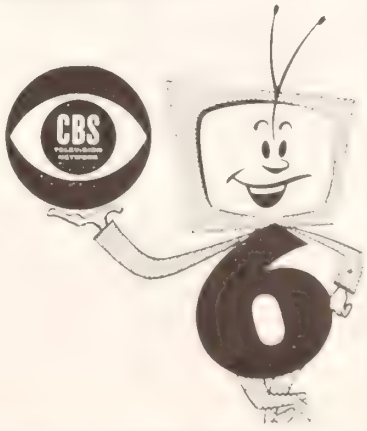


When you buy a market, you're entitled to the *complete* market—not just a couple of counties. That's why more major advertisers choose KOIN-TV... Portland, Oregon's *only* maximum power station.

Only KOIN-TV gives you the full 35,000 square mile *heart* of the Pacific Northwest . . . 30 prosperous counties of Oregon and Southern Washington. KOIN-TV has the highest tower—1,530 feet above average terrain—backed by maximum power of 100,000 watts on Channel 6.

No other television station or combination of stations—in fact no other advertising buy in the area can duplicate this complete sales coverage. Write or phone for complete availabilities. Or contact your nearest CBS Television Spot Sales office.

The BIG Mr. Six in the West!



KOIN-TV

PORTLAND, OREGON CHANNEL 6

Represented Nationally by CBS Television Spot Sales

ROMERO CAPTURES PITTSBURGH . . . 68.9% OF THE AUDIENCE

ARB rates Cesar Romero's new TV show, **PASSPORT TO DANGER,** a slightly phenomenal 43.3 in Pittsburgh. Share-of-audience: 68.9%. And look at these other ARB* ratings and shares:

Milwaukee—34.3—64.6%
Cincinnati—18.1—36.7%
San Francisco—15.1—75.5%
Jacksonville—37.0—86.7

Romero really delivers the audience. Get him while he's "hot"!

*Jan. 1955

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

produced by Hal Roach, Jr.

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

sales programs at the kine market. Step number one for RCA will be West Coast installation for immediate solution of playback problems in connection with East Coast-originated shows.

At the present time kinescoping is handled in two ways: (1) The network films the live show from a monitor, then ships prints to stations on the advertisers lineup that cannot carry the show at the scheduled time; these are played at later dates. (2) Stations across the country make "hot kines," film recordings off the line that are speedily developed for playback within a few hours.

Tape solves the problem readily. No processing of any kind is necessary. As with audio tape, the recording is ready for playback the moment the show is over. This means that in many cases "prints" need not be made at point of origination. Key network stations in a few cities have but to record off the cable and feed other stations in their time belts. Technically, therefore, there will be no reason why a program cannot be aired in the same time slot across the country.

With equipment of all stations years hence, complete elimination of time change headaches will be at hand. The individual station will be able to tape any show for playback at any time, as is done now with audio tape.

Networks, too, may be able to tape all shows throughout the day for delayed broadcast to the various time zones. In radio this was pioneered by ABC in an effort to prevent the schedule havoc wrought by shifts from Standard to Daylight Saving Time and vice-versa.

Equipping a station will be no trifling matter. BCE's current estimate is about $60,000 for an average black-and-white installation with a color unit to be added when desired. RCA is not ready to talk figures.

Since tapes can be reused many times—BCE has recorded 25 times on one strip with no quality loss—kine recording costs should be fairly low. RCA estimates that black-and-white recording should run about 20% that of film, color about 5% of film, assuming that the tape is used many times. A half-hour show in color, using quarter-inch tape (RCA now uses half-inch), is figured by RCA at about $20.00. A recent BCE color recording was figured at $28.00.

Will tape dominate? Temptation will be strong to put all shows on tape, say producers. Reason is expected ability to combine advantages of live performance with perfection of film:

- *Instant playback.* You can see what your scene looks like immediately after rewinding tape. If satisfactory, it is there, you don't have to "print" it. If unsatisfactory, you can erase and reshoot at once.
- *Time pressure eliminated.* Constant live show headache is control of program length to meet exacting network requirements. With completed tape on hand, director can simply snip out pieces here and there if show is over-long.
- *Synchronous track.* Editing on the spot becomes a simple matter because of perfect synchronization of track and picture. Director does not have to worry about throwing sound and image out of sync, need only manipulate a pair of scissors.
- *Continuity of performance.* Producers are excited by prospect of capturing whole performances on tape. Says CBS' Bob Milford: "The actor will be able to carry through his role as an integrated performance, as in live production. This should be a tremendous advantage which can only accrue to the benefit of show quality."
- *Live-tape combinations:* Use of recorded inserts in live dramatic shows may be expected to increase. Film inserts are common now. Speed and economy of tape shooting will give producers freer hand to enrich live productions with movie-type sequences.
- *Schedule flexibility:* With tape it is no longer necessary to keep talent on hand for entire production period. If necessary, you can record separate sections at different periods of time when performers are available. Simply splicing sections together will give you a complete show. Widely varied use of audio tape suggests parallel application in video.

Live standards up. Even shows which remain live are expected to improve. Herbert Bayard Swope, Jr., an executive producer at NBC who produced the RCA color tape demonstration show, feels that tape will bring about "an incredible improvement in standards for the public." Reason: it allows you to see and study the show before it goes on. In effect, says Swope, tape "gives the director another eye."

Auditions will be affected. ABC Prog. Prod. Mgr. Charles Mortimer enthuses over tape's ability to permit

DASHING?





If you're rushing hither and yon, seeking the biggest TV audience in Kentucky and Southern Indiana, use your head — prop a telephone against it and...

CALL YOUR REGIONAL DISTRIBUTORS!

Go ahead, talk with your jobber in Louisville . . .

. . . then in Evansville (101 air miles)
. . . then in Lexington (78 air miles)

Ask each, "What TV stations do you and your neighbors prefer?"

The calls will cost a few bucks, but you'll have the facts . . . and you can relax again!

WAVE-TV

CHANNEL 3 LOUISVILLE

FIRST IN KENTUCKY
Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES
Exclusive National Representatives

an increase in the number of "on camera" auditions, simply because of ease and time savings, as well as low cost.

Film versus tape: Some film producers have given little thought to tape, some are skeptical about its ability to compete with film, but others, like Hi Brown, maintain that tape's economy and convenience make it film's inevitable replacement.

Tape's pioneers leave no question of their final aim. "In its ultimately developed state VTR can replace any photographic motion picture method," declared BCE Chief Engineer John T. Mullen a year and a half ago. And "electronic photography" is how Sarnoff describes the new recording technique.

Here are the advantages cited by producers which give tape the edge over film in the long run:

1. *No labs or processing.* Biggest headache in filming, say producers, is waiting for labs to process and print. All this disappears with tape. Only post-production processing needed is dubbing of "prints." Instead of waiting week for the finished product, you walk out of the studio with it.

2. *Instant "rushes."* You don't have to wait for rushes to see what you have. Says the head of new programing developments for a top 10 agency: "You have the people there for retakes. You don't have to reschedule shooting, hoping that cast and crew will be available when you are and studio time is available."

3. *Editing ease.* Film requires special editing techniques, involves skilled speciailists. For the average production, say tape advocates, the director can do the job alone since everything will be on one piece of tape and synchronized. Herbert Bayard Swope, Jr. expects a trend toward greater use of live tv cutting techniques. In a live show, the director selects shots while the program is on the air, cutting is "instantaneous." By utilizing three tv cameras, says Swope, you have what amounts to a live setup. You can cut via the control board as you tape the show, obtaining editing effects, along with board wipes, dissolves and fades without getting involved at all in film editing problems.

Swope envisages the possibility of utilizing three tapes running simultaneously, one for each camera, plus a fourth recording the composite picture. In this even film-like editing techniques might then be employed to improve the show, since unsatisfactory shots could be removed and replaced with others already recorded.

Filmmakers, however, caution that synchronous tape limits editing to the simple operations. Film editing's great flexibility, they point out, stems from the use of separate sound track.

5. *Time savings.* Total production time can be cut down to a day if necessary, perhaps hours. This is of especial significance where commercials are concerned. "Sometimes a client does not formulate his thinking exactly until late in a project," reflects Lennen & Newell v.p. and general manager Frank Barton, "Or for some unavoidable reason he may change his mind after production has started. When you work within the inflexible limits set by dates, any changes produce headaches. With tape it should be theoretically possible to work practically up to the last minute if need be."

The real time savings results from the elimination of processing. No longer will you have to wait as long for prints, opines Robert Wall, commercial manager of the r-tv department of



WICHITA★ SURVEY

★ "The Wichita Television Audience" — An ARB Metropolitan Area Report, January 1955.

KTVH Leads with ARB!

7 OUT OF 10 Leading Film Shows ARE ON KTVH★

7 OUT OF 10 Leading Network Shows ARE ON KTVH★

Pulse Report, November 1954, also gives KTVH credit for being the leading television station in the area with 10 out of 10 leading film shows, and 10 out of 10 leading network shows.

The area Pulse and the ARB in Wichita prove what Windy has been saying — "KTVH does the job in Wichita and provides a bonus area of 14 other important communities."

WINDY SAYS, "BUY KTVH AND COVER CENTRAL KANSAS."

VHF 240,000 WATTS
KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, General Manager.

KTVH HUTCHINSON

CHANNEL 12
CBS BASIC - DUMONT
Represented Nationally by H-R Representatives, Inc.



The maze —*of details involved in expert film processing presents no problem at Precision. Skilled technicians, exclusive equipment, and expert research groups team up constantly to keep performance at the highest possible level. Precision-processed film is recognized by industry leaders—producers, directors, cameramen—as the finest in the field.*

Just one example of advanced film printing methods is the individual Printing Control Strip technique—available only at Precision. This Strip permits complete printing control without notching or altering the original film in any way—and may be filed for later precise duplication.

In everything there is one best... in film processing, it's **Precision.**

PRECISION

FILM LABORATORIES, INC

21 WEST 46TH STREET NEW YORK 36 N. Y

A division of J. A. Maurer, Inc.

Harry B. Cohen. On the program level, adds Transfilm's Lowendahl, this may involve savings of several weeks at a time.

6. *Over-all economy.* Hi Brown expects to cut production costs about 50%. Others are unwilling to estimate precisely, but there is universal expectation that costs will be lowered. These are the factors: no lab costs; small raw stock costs, since tape can be re-used and no work-prints are needed; reduced studio time as shooting gets simpler. One producer estimates that since tape recording will resemble live production a fair comparison would be between doing a show on film and doing it live; ordinarily, he says, this means approximately 25% less expense for live tv.

Questioning voices: Not all think tape will deliver as claimed. "I am not convinced that tape will change our operation markedly," says D-F-S film commercial producer Robert Johnson. For all its advantages, he maintains, tape is limited to what the tv system can deliver. Its convenience and economies disappear the moment you get into highly complex effects. These still require painstaking production techniques if top quality is to be achieved.

Movie men question tape's ability to handle certain opticals. Standard wipes, dissolves, fades can be handled electronically, but what about the involved super-imposition, the special effect requiring five strips of film, animation?

Motion Picture Stages head, Charles Vetter, Jr. doesn't think that live techniques can ever give you the precision and polish of film. Nor do the much-vaunted savings in lab costs impress him, since, so far as commercials are concerned, they seldom exceed $150-200 for the average job, he maintains.

A practical concern is voiced by Filmwright Productions president Max Glandbard. "Assuming that tape is the coming thing," he says, "what do we do in the transition period? Before all stations are equipped, do we shoot on film or tape? Or do we shoot on both? Can we dub from one to the other? And what do we do if some stations have RCA and others Crosby equipment? They use different principles of recording and run at different speeds, so they are probably not compatible."

This raises a question that will be much in the fore in the years ahead. Both RCA and BCE are going ahead with their incompatible systems. Stations will have to purchase one or the other. The competitive battle will be keen.

Problem of editing tape was raised by many of those surveyed. BCE claims that it has perfected editing equipment which allows you to look at equivalent of a single frame at a time and listen to the synchronized sound.

Control of a future giant industry may be at stake. Although BCE has no formal network affiliation as RCA has with NBC, it is reliably reported that a rival network is lending it a cooperative hand, making costly facilities available for experimentation.

Film or recording? Should taping be classified as movie making or as recording? Is it in the category of film or television? Some predict fierce struggles between NABET and IATSE for jurisdiction. At the present time tv cameramen belong to NABET, motion picture cameramen to IATSE. The same problem exists with property men and the like. Valuable jobs are at stake. How it will all turn out, no one knows today. ★ ★ ★

WHLI "THE VOICE OF LONG ISLAND"

"The Pulse" Proves:

ONE STATION—WHLI DOMINATES LISTENING

...in the Major Long Island Market

Latest "PULSE" Report

	Morning	Afternoon
WHLI	23	23
Network "A"	20	21
Network "B"	9	12
Network "C"	9	7
Ind. Station (N. Y. C.)	7	9
Network "D"	9	6
All Others	15	17

One Station — WHLI — has a larger daytime audience in the Major Long Island Market than any network or independent station!

WHLI AM 1100 FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
Paul Godofsky, Pres
the voice of long island
Represented by Rambeau



How BIG You've Grown!

You bet. Just six short years ago you couldn't have found a single television set in all of Northern California. Now, there are well over a million, with the number growing every day.

Put it another way—more than 75% of all homes in Northern California are now enjoying television entertainment. And you can reach them all with one medium if you place your sales message on TV.

Your first choice in Northern California is KRON-TV, which gives you the best and most complete coverage over the greatest area.

Ask Free & Peters about
double feature movies on the new
GOLDEN GATE PLAYHOUSE,
1:00 to 3:00 PM, Monday through Friday

San Francisco
KRON TV
AFFILIATED WITH THE S. F. CHRONICLE
AND THE NBC-TV NETWORK ON CHANNEL **4**

No. 3 in the series, "What Every Time Buyer Should Know About KRON-TV"

Represented Nationally by Free & Peters, Inc.

NOW A buy that makes sense!



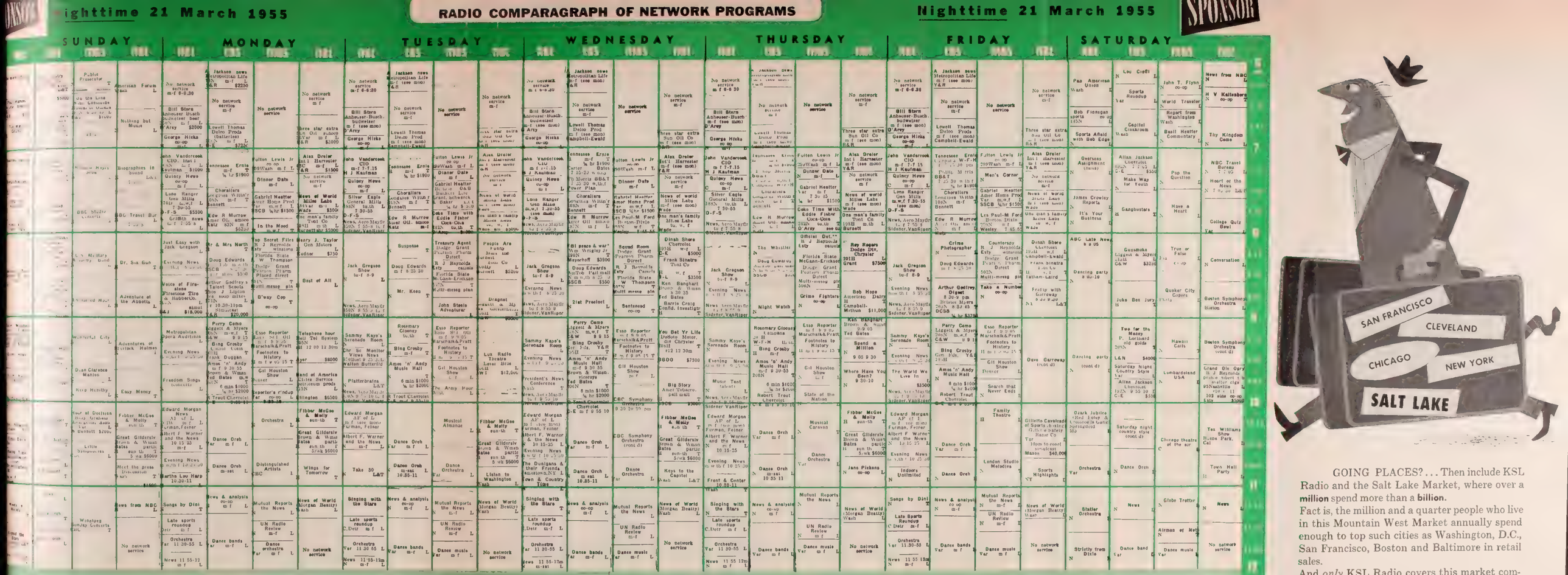
Nighttime 21 March 1955

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 21 March 1955

SPONSOR

SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY



Notes and explanations to help you use this chart

Sponsors listed alphabetically with agency and time on air

Adolph's, Erwin, Wasey CBS, alt F 10 45-11 am
Ace Mayflower Transit, Sidener & Van Riper ABC, Tu-F 7 55 8 pm; 8 55-9 pm, S 55 10 am
AFofI, Furnas, Feiner; ABC, M-F 10 10 15 pm
Allis-Chalmers, B B Gitting, NBC, Sat 12-12 30 pm
Amana Refrig., Maury, Lee & Marshall: CBS, Tu 8-8 30 pm
Amer Dairy, Campbell Mithun: NBC, Th 8 30-9 pm
Amer Home Prods, John P Murray CBS, M-F 12 30-1 pm; NBC, alt days 4-5 30 pm; 5 30 45 pm; MBS, M, W, F 7 30-45 pm
Amer. Oil Co., Ivey Katz: CBS, M-F 8 15 8 30 am
Amer Safety Razor, McCann-Erickson: ABC, alt Sun 9 9 15 pm
Amer. Tobacco, BBDO CBS, Sun 7-7 30 pm, CBS, W 9-9 30 pm; NBC, W 9 30-10 pm
Anheuser-Busch, D Arcy ABC, M-F 6 30-45 pm
Animal Fdn., Ayer & Cottle CBS, Sat 10 30-45 am
Armour, Benzi Ilarst & McDonald CBS, M-F 12 12 15; F 2 15 pm
Assemblies of God, W F Bennett: ABC, Sun 10 30 11 pm
Bankers Life & Casualty, Grant, Schwenck & Baker, ABC, Sun 10-10 15 pm, MBS, alt T 7 30 45 pm
Bayuk, D Arcy; ABC, Sun 1-1 30 pm
Bell Telephone, Ayer, NBC, M 9-9 30 pm
Ballone, Olian & Bronner, ABC, Sun 8 15-8 30 pm; MBS, alt T 7 30 45 pm
Billy Graham, W F Bennett, ABC, Sun 3 30-4 pm
Bridgeport Brass, Maxon WTIC F 9 30 pm
Bristol-Myers, DCSS CBS, F 8 30-45 pm; M, W, alt F 10 30-45 am
Brown & Wmsn, Hatco NBC, W Th 8 30 25 pm
Burton-Dixie, Weiss & Asser, MBS, W 7 45-55 pm
Campana Sales Co, Wallace Ferry-Hanly CBS, M-F 10 10 30 am (alt days), Sun 8 30-9 pm; Th 9 9 15 pm
Carnation, Erwin, Wasey ABC, M-F 10 15-11 pm
Carter Prods., Bates CBS, M, F 9 15 9 30 am alt wks CBS W 7 15 7 30 pm
CBS-Columbia, Bates CBS, Sun 9 30-10 am
Chevrolet Motors, Campbell-Ewald CBS Sat 1 10-2 pm, 1 30-2 pm, 4 30-5 pm; Sun 9 30 10 am, 1 1 05 pm; 2 30 35 pm, 5 55 6 pm, M-F 9 10-10 pm
Christian Sc Monitor, Walton-Butterfield: ABC, Th 9 25-30 pm
Church of Christ, Martin & Co: ABC, Sun 1-1 30 pm
CIO, Henry J. Kaufman: ABC, M-F 7-7 15 pm
Cities Service, Ellington NBC, M 9 30-10 pm
Coast Fisheries, Lynn Baker: NBC, M, W, F 5 30-45 pm
Coca-Cola, D Arcy MBS, T, Th / 45-8 pm
Colgate-Palm.-Peet, Esty; NBC, M-F 11-11 45 am; 5 15 30 pm
Consolidated Cosmetics, Frank D. Duggan: CBS, M, F 9 15 30 pm
Continental Bkg., Bates: CBS, M-F 11 30-45 am
Crawford, Camp: ABC, Sun 5-5 30 pm
Credit Unions, JWT: MBS, Th 9 55-10 pm; Sun 4 45-5 pm
Helene Curtis, G Best: CBS, 11 30-45 am
Dawn Bible Students, Wm Gleeson MBS, Sun 11-11 15 am
Deles Prods, C-E: CBS, M-F 6 45-7 pm
Debate Meter, BBDO, NBC, W 9-9 30 pm
Derby Foods, NBC M F 10 05 15 am
Esso Standard Oil, Marschalk & Pratt, MBS, M-F 6 30-45 pm
Dodge, Grant: NBC, Th 8-8 30 pm MBS, M-F 9-9 pm
Dressing, Brownley & James, ABC, M 8 30-9 pm
Florida Citrus Commission, JWT MBS, M-F 11-11 15 am, M, W 4 45 pm(Multi Message)
General Foods, Benton & Bowles, M-F 12-12 15 pm; S 9 25-30 pm, Sun 4 45-5 pm; 6 45-7 pm; 8 30-9 pm; YAR CBS Sat 4 45 5 pm, D&B NBC Th 9 9 30 pm, YAR NBC, M-F 10 25 30 am; CBS W 4 25-30 pm
General Mills, D F-S ABC, M, W, F 9 30-55 Cities Service, Ellington NBC, M 9 30-10 pm
Coast Fisheries, Lynn Baker: NBC, M, W, F 5 30-45 pm
Coca-Cola, D Arcy MBS, T, Th / 45-8 pm
Colgate-Palm.-Peet, Esty; NBC, M-F 11-11 45 am; 5 15 30 pm
Gen Tire & Rubber, D'Arcy MBS, M F 5 50-5 pm
Gillette, Maxon NBC, F 10 pm to end)
Glamorene, Hicks & Greist, CBS, alt F 10-10 15 am
Goodyear, Kudner ABC, Sun 5 30-6 pm
Gospel Broadc, B H Alber ABC Sun 4-5 pm
Hall Bros., FCAB CBS, Sun 6 30-7 pm
Hawaiian Pineapple, N W Ayer, CBS F 9 30-45 pm
Heating Waters, Inc., White Adv.: ABC, Sun 2 2 30 pm
Int'l Harvester, Y&R: NBC, M-F 7-7 15 pm
Jackson Brewing, Fitzgerald Adv MBS, M Sat 10 30-11 am
Kellogg Co., Leo Burnett CBS, Tu, Th 3 15-30 pm, CBS, M, W, F 10 30-11 am; MBS, M, W, F 4 30-45 pm
Kraft Foods Co, J Walter Thompson CBS Sun 9 30-10 30 am, 11 45 30 30 pm, 12 15-30 pm, 2 25-30 pm, 5 55 6 pm
Lettuce, Inc., John Cohar, MBS, T, Th 11 30-45 am
Thos Leeming, Esty ABC Sat Sun 24 5 pm (participating in sports)
Lever Bros., Mickelberry & Cowan, CBS M, W, alt F 11 15 11 30 am, M, W, Th 11 30 45 am
Lewis-Howe, R&R: CBS, T,W,F 10 10 15 am
Liggett & Myers (Chesterfield), Cunningham & Walsh NBC Tu, 8 30 9 pm, CBS, Sat 8-8 30 pm, Sat 12 30-1 pm
Lone Star Gas, Mon 8 30 9 pm
Longines-Wittauer, Y & Bennett: CBS, Sun 12 05 pm; alt 4 05 pm; 5 05 pm; Sat 10-10 05 am; 10 55-11 am; 12n 12 05 pm; M-F 7 30 45 pm; Bon 2-2 30 pm
P. Lorillard, L&N: MBS, M-F 11 45-12 n, CBS, Sat 9 9 30 pm
Lutheran Laymen's League, Gotham: MBS, Sun 1 30-2 pm
Manhattan Soap (Sweetheart), Scheldler, Beck & Dorskin Proks.: ABC, Sun 4 30-45 pm
Mars, Inc., Burnett, NBC, Tu 8-8 30 pm
Metropolitan Life, Y&R CBS, M-F 4 6 15 pm
Miles Laboratories, Geoffrey Wade NBC, Tu, Th 7 7 30 pm; M-F 7 30 45 pm; M-F 10 45-11 am
Miller Brewing, Mathiesen: MBS, M, W, F 9 25-30 pm
Minnesota Mining & Mfg., BBDO CBS, M, W, alt F 10 45-11 am
Mustarole, Kevin Wasey: ABC Sat & Sun, 24 5 min newscasts weekend only thru wk
Mutual of Omaha, Bozell & Jacobs: MBS, Sun 8 30-45 pm
Mystique & Casselberry, (Nutrilite), Dan B Miner: NBC Sun 3 30-4 pm
Nat'l Biscuit, K&E: MBS Sun 5 5 30 pm
Nestle- McCann-Erickson: ABC, alt Sat 10 30 11 am
O'Cedar, Turner ABC, M, W, F 9-10 am
Pearson Pharm., Direct: MBS, M-F 8-8 30 pm
Pet Milk Co., Gardner CBS, M-F 10 10 15 am (all days)
Pharmaco, DCSS: NBC, M-F 5 30-45 pm (alt days), CBS T, Th 3 3 15 pm
Philco Corp., Hutchins MBS, Sat 12 30 55 am
Philip Morris & Co., Biow Beirn & Toigo CBS, Sun 8 30 9 pm; NBC, W, Th 7 7 30 pm
Pillsbury Mills, Leo Burnett CBS, M-Th 3 30-45 pm M-Th 11 15-30 am
Procter & Gamble, D&B Compton, D-F-S, Y&R, CBS M F 11 45-12 n, 2 pm, 2 15-30 pm; 2 15 3 pm (alt days); NBC M-F 3 30-4 15 pm; Biow NBC M-F 3-3 30 pm
Q-Tips, Gumbinner NBC, M, T 10-10 05 am
Radio Bible Class, Stanley G Bonnton MBS, Sun 10-10 30 am
Radio Church of God, Huntington Parmelee: ABC, Sun 12 30-1 pm
Ram Cough Drops, Kyburg, NBC, T, Th 5 45-6 pm
R. J Reynolds Tob., Esty MBS, M F 8 8 30 pm (Multi-Message plan); NBC, Sat 8 30-10 pm; MBS, Sun F 15 min after Game of Day
Rhodes Pharm, Pringle-Gotthelf: NBC, M, W, F 3-3 05 pm
Seeman Bros., Weintraub: ABC T, Th 10 35-45 am
Shelly Oil, Henri, Hurst & McDonald NBC, M-Sat 9 9 15 am
Sleep-Eze Co., Stebbins CBS, Sat 10 50 55 am
A E Staley Mfg., Ruthrauff & Ryan, CBS, M F 10 15-30 am (alt days)
Star-Kist Fds., Rhoades & Davis: NBC, W 10-10 15 am
Sterling Drug, D-F-S ABC, M-F 10-10 35 am; NBC M W F 4 15-45 pm
Sun Oil Co., R&R NBC M F 6 45-7 pm
Swift & Co., JWT ABC, M F 9-10 am
Table Prods Hwfer, Dieterich & Brown ABC, Sat 10-10 20 am
Tintex, Inc., Austin ABC M W, F 2 25 30 pm
Toni Co., Weiss & Geller, Leo Burnett, ABC, Th 9-10 am, CBS M, W, F 2 30-45 pm Tu, Th 10 15 10 30 am, Sun 2 30 45 pm, W, F 8 15-30 pm; NBC, M, Th 7 45-8 pm
Voice of Prophecy, Western ABC, Sun 9 30-10 am MBS Sun 10 30-11 am
Whitehall Pharm (see also Amer. Home Prods.), CBS, T 9 15 30 pm
Wm. Wrigley Jr Co., R&R CBS, Sun 6-6 30 pm; A. Mayerhoff CBS, W 6-6 30 pm

GOING PLACES?... Then include KSL Radio and the Salt Lake Market, where over a **million** spend more than a **billion.**

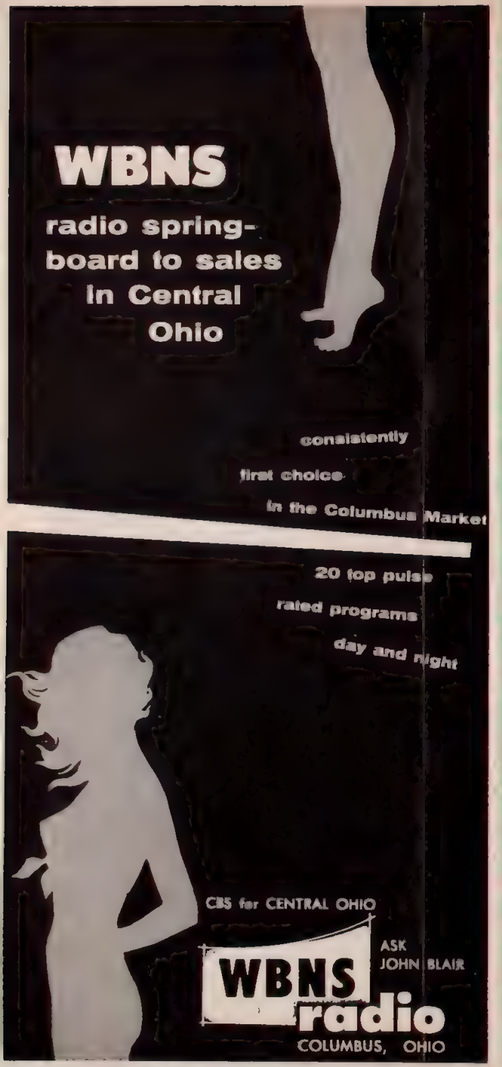
Fact is, the million and a quarter people who live in this Mountain West Market annually spend enough to top such cities as Washington, D.C., San Francisco, Boston and Baltimore in retail sales.

And *only* KSL Radio covers this market completely.

CBS Radio Spot Sales have the full KSL story: market, coverage, costs, audience and ratings.

KSL *Radio... Salt Lake City, Utah*

*Sources on request



RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 21 March 1955 SPONSOR

SUNDAY

2:00	2:15	2:30	2:45
Message of Israel Var L	Church of the air Var L&T	Radio Bible class Radio Bible Class 295 Dr Rap T Boynton $350 Voice of prophecy Voice of Prophecy 311 H (cost includes ABC cvs 8 30 10 am) Western $1500	National Radio Pulpit T N L Headlines in Perspective
Negro college choir T			
The Christian in action H L&T	Salt Lake City Tabernacle Salt L City	Frank & Ernest Dawn Bible Students 572 N T Gleason $750 How Chr Science Heals First Church of Christ Scientist Hoag & Provandie Northwestern U Reviewing Stand C	News 11-11.05 N T Stars from Paris Pauline Frederick at the UN UN Assignment
Marines in Review H T			
Pan American Union Wash L	Larry LaSueur Longines Witnr 542 N 12 12 05 Bennett $550 The Leading Question 12:00-30 Wash T Philadelphia Orchestra Phila L	UB Marine Band Wash L T Bill Cunningham co-op Moet L Merry Mailman N T	Music for Relaxation N T The eternal light N T
The World Tomorrow Radio Church of God T 285B $750 HP			
Church of Christ (Scien.) 450N T 12 3.30 cont net	Philharmonic Orchestra (cont) Phila L	Great Premiers Wings of Healing T Century Adv N How Chr Science Heals First Church of Christ Scientist Hoag & Provandie Lutheran hour Lutheran Laymen's League 473 NL C Gotham $700	Anthology C University of Chicago roundtable
Martin $1500	Robert Trout Chevrolet 282 N 1 30-45 L C-E $550 Washington Week Wash 4 45-5 45 L Foreign Affairs N		
Pilgrimage L N			
Dr. Oral Roberts Healing Waters 1491 T	Symphonette Longines Witnr 226N T 2 30 L Bennett	The Catholic Hour L&T	Paul Harvey news co-op C m-f L Ted Malone co-op 163N m-f L No network service m-f
White $1800	Game of the Day Var co-op L	Youth Wants to Know Wash L	
Wings of Healing Dr Thomas Wyatt 1379 T	New York Philharmonic 2 30-4 L		
Century $1000			
US Air Force Show Wash L	New York Philharmonic (cont'd) 2 30-4 L	Weekend Sunday newspaper of the air Var L&T Selling on shared open-sponsorship basis Each hour provides for 8 participations 1-min partic $2,250	Martin Block (cont'd) m-f L&T
Hour of decision Billy Graham 355 Var L&T	Game of the Day Var co-op L		
W Bennett $2000			
Old-fashioned revival hour Gaines Dental Biscuit 780 S	Larry LeSueur Longines Witnr 487 N 4-4 05 L Bennett $550 On a Sunday Afternoon Wash L&T 4-5-55	Camel Scorebd N Reynolds Var sun L Nick Carter T $1850	Weekend Var L&T 1 min partic $2250
A H Alber $1500			
The World Church O L Jaggers 20th Cent. Adv	Larry LeSueur Longines Witnr 487 N 4-5 05 L Bennett $550 On a Sunday Afternoon (cont'd) Robert Trout Chevrolet N 5 00-6 L C-E	Adventures of Rin Tin Tin NT L&T Nat'l Biscuit Co 472 N K&E $3000 True detective mysteries N $2000	Inheritance NT L&T Nutrilite Show (Vernds Dart) Wynlger & Chasselberry L Dan S. Bliss $8000
Greatest Story Ever Told Goodyear Tire Kudner $4500			

MONDAY

2:00	2:15	2:30	2:45
My true story Sterling Drug baker, mottle, engrgts, dr (cont) 200N m,w,f 10-10 15 O-F-S $4200 Whisper's street Gen Mls 10 25 45 Cheerios blue's 327N m,w,f K-R shr $4500 When girl marries Carnation Co 391 H m-f EW $2850	Godfrey (cont'd) Lever (episodes) m,w, alt f McCann-Erickson Pillsbury Mills 1 th 11 15 30 Lee Burnett Make up yr Mnd Continental Bkg 36N m-f Bates $2575 Rosemary PAG ivory snow 110N m-f B&B $2700	Florida Calling Fla Citrus Comm 500Fla m-f L JWT H Engle news Kraft Fds 326N m-f 11 45-12 N L&N share $5500	Strike it rich Colgate halo colgate dental cream palmolive fab 200N m-f 2 30-3 pm Esty $3500 Phrase that pays Colgate 191N 11.15-30 L Esty m-f $2500 Second Chance N m-f The Three Plant
Companion N m-f L Paging the New m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L			
Valentine N m-f L Luncheon with Frank Farrell m-f 12 15-30 No network service m-f			
Wendy Warren Armour, HH&Me PAG, Compton 200N L $3250 Aunt Jenny Lever, spry 182N L&T $3000 FC&B Helen Trent Am Home Prods Toni co, w,th f Burnett $2200 Our gal Sunday Whitehall: amerlot 182N m-f Murray $2300	TBA Capitol comment Kraft Fds L&B 870Wash m-f 12 15-30 Dash at Holmesy's m-f L Ch No network service m-f 11.30-1	No network service m-f	
Read of life P&G ivory soap 184N m-f L Compton $3250 Ma Perkins P&G oxydol 163N m-f L D-F-S $3250 Young Dr Malone P&G crisco, joy 155N m-f L Compton $250 Guiding light P&G duz, ivory 138N m-f L Compton $3000	Cedric Foster news co-op Bost m-f L Mutual Music Box m-f L Ted Steele m-f L co-op N	Paulina Frederick Reporting m-f L	
2nd Mrs Burton Armour 306N m-f L HH&Me $3000 Perry Mason P&G, tide 162N m-f L B&B $3500 Nora Drake; Bristol Myers, DCSS; Toni W&G $3000 Brighter day P&G cheer 164N m-f L Y&R $2350	Game of the Day Jackson Browning & game m-sat Var L Fitzgerald host co-op	No network service m-f	
Hilltop house Pharmaco 241N m-f L DCSS th $2800 House party Kellogg Co 201H th,th L LB share $6000 Pillsbury Mills th 3 30-45 seg hour $7200 No network service m-f	Game of Day Jackson Browning & game m-sat	Ben Grauer N 3 5 05 L Pringle-Gotthelf NT L Woman in Love NT L Pepper Young P&G ramaz 152N m-f L B&B $2700 Rt to happiness P&G draft title 168N m-f L D-F-S $3000	
Latin Quarter Matinee m-f 4-4 25 Dorese Bell 4 25-30 tu-th Treasury Bandstand H LAT	No network service	Game of Day (cont'd) Jackson Browning & game m-sat Var L Camel Scorebord N Reynolds Var sun L Esty Kraft News JWT m-f 1 30-55 Bruce & Dan m-f L Spt Preston The Yukon Quaker Oats Dove th Wherry, Baker & Tilden $4250 Bobby Benson Show m-f L Gen Sports Time Gen Mls 5 55-6 m-f L D'Arcy Cecil Brown news Kraft Fds 470N m 5 55-6 L N L&B	Backstage wife P&G sheer veil 486N m-f L Y&R $2500 Stella Dallas Sterling Drug 471N m-f L D-F-S $2800 Widder Brown Sterling Drug 471N m-f L D-F-S $2800 Woman in house Manhattan soap 191H m-f L B&W $2500 Just Plain Bill Whitehall: amerlot 488N m-f L Murray; Carson Lorenzo Jones CPP fab tthpst 186N m-f L Esty $2750 Hotel for Pets Coast Fisheries 5N m-f L Lynn Baker Pays be Married Bern t, th Nyburg Adv The Three Plant
Cecil Brown news co-op m-f L Carl Warren's Guest Time m-f L F Singiser news Kraft Fds m-f 10 30-35 L N L&B Johnny Olsen Show m-f L	Carl Warren's Guest Time m-f L F Singiser news Kraft Fds m-f 10 30-35 L N L&B Johnny Olsen Show m-f L	Mary Margaret McBride 10 10-05 m & L Gen Fds Y&R N V Peale Peale's Digest m-f L Joyce Jordan MD m-f L Doctor's Wife m-f L Break the Bank Miles Labs m-f (see mon) 165H m-f L Wade $4200	
Companion N m-f L Paging the New m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L			
Valentine N m-f L Luncheon with Frank Farrell m-f 12 15-30 No network service m-f			
Wendy Warren Armour, HH&Me PAG, Compton GF to th Y&R Aunt Jenny Lever, spry 182N m-f L FC&B $3000 Helen Trent Am Home Prods Toni co, w,th f Burnett $2200 Our gal Sunday Whitehall Phar m-f (see mon) Murray $2300	TBA Capitol comment Kraft Fds L&B 870Wash m-f 12 15-30 Dash at Holmesy's m-f L Ch No network service m-f	No network service m-f	
Read of life P&G ivory soap m-f (see mon) Compton Ma Perkins P&G oxydol m-f (see mon) D-F-S $3250 Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow $250 Guiding light P&G duz, ivory 138N m-f L Compton $3000	C Foster news co-op Bost m-f L Mutual Music Box m-f L Ted Steele m-f L co-op N	Paulina Frederick Reporting m-f L	
2nd Mrs Burton Armour 306N m-f L HH&Me $3000 Perry Mason P&G, tide 162N m-f L B&B $3500 Nora Drake; Bristol Myers, DCSS; Toni W&G $3000 Brighter day P&G cheer 164N m-f L Y&R $2350	Game of the Day Jackson Browning & game m-sat Var L Fitzgerald host co-op	No network service m-f	
Hilltop house Pharmaco 241N m-f L DCSS th $2800 House party Kellogg Co 201H th,th L LB share $6000 Pillsbury Mills th 3 30-45 seg hour $7200 No network service m-f	Game of Day (cont'd) Jackson Browning & game m-sat	Ben Grauer N 3 5 05 L Pringle-Gotthelf NT L Woman in Love NT L Pepper Young P&G ramaz 152N m-f L B&B $2700 Rt to happiness P&G draft title 168N m-f L D-F-S $3000	
Latin Quarter Matinee m-f 4-4 25 Dorese Bell 4 25-30 tu-th Treasury Bandstand H LAT	No network service	Game of Day (cont'd) Jackson Browning & game m-sat Var L Camel Scorebord N Reynolds Var sun L Esty Kraft News JWT m-f 1 30-55 Bruce & Dan m-f L Spt Preston The Yukon Quaker Oats Dove th Wherry, Baker & Tilden $4250 Bobby Benson Show m-f L Gen Sports Time Gen Mls 5 55-6 m-f L D'Arcy Cecil Brown news Kraft Fds 470N m 5 55-6 L N L&B	Backstage wife P&G sheer veil 486N m-f L Y&R $2500 Stella Dallas Sterling Drug 471N m-f L D-F-S $2800 Widder Brown Sterling Drug 471N m-f L D-F-S $2800 Woman in house Manhattan soap 191H m-f L B&W $2500 Just Plain Bill Whitehall: amerlot 488N m-f L Murray; Carson Lorenzo Jones CPP fab tthpst 186N m-f L Esty $2750 Hotel for Pets Coast Fisheries 5N m-f L Lynn Baker Pays be Married Bern t, th Nyburg Adv The Three Plant
Cecil Brown news co-op m-f L Carl Warren's Guest Time m-f L F Singiser news Kraft Fds m-f 10 30-35 L N L&B Johnny Olsen Show m-f L	Carl Warren's Guest Time m-f L F Singiser news Kraft Fds m-f 10 30-35 L N L&B Johnny Olsen Show m-f L	Mary Margaret McBride 10 10-05 m & L Gen Fds Y&R N V Peale Peale's Digest m-f L Joyce Jordan MD m-f L Doctor's Wife m-f L Break the Bank Miles Labs m-f (see mon) Wade	
Companion N m-f L Paging the New m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L			
Valentine N m-f L Luncheon with Frank Farrell m-f 12 15-30 No network service m-f			
Wendy Warren Armour, HH&Me PAG, Compton GF to th Y&R Aunt Jenny Lever, spry 182N m-f L FC&B $3000 Helen Trent Am Home Prods Toni co, w,th f Burnett $2200 Our gal Sunday Whitehall Phar m-f (see mon) Murray $2300	TBA Capitol comment Kraft Fds L&B 870Wash m-f 12 15-30 Dash at Holmesy's m-f L Ch No network service m-f	No network service m-f	
Read of life P&G ivory soap m-f (see mon) Compton Ma Perkins P&G oxydol m-f (see mon) D-F-S $3250 Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow $250 Guiding light P&G duz, ivory 138N m-f L Compton $3000	C Foster news co-op Bost m-f L Mutual Music Box m-f L Ted Steele m-f L co-op N	Paulina Frederick Reporting m-f L	
2nd Mrs Burton Armour 306N m-f L HH&Me $3000 Perry Mason P&G, tide 162N m-f L B&B $3500 Nora Drake; Bristol Myers, DCSS; Toni W&G $3000 Brighter day P&G cheer 164N m-f L Y&R $2350	Game of the Day Jackson Browning & game m-sat Var L Fitzgerald host co-op	No network service m-f	
Hilltop house Pharmaco 241N m-f L DCSS th $2800 House party Kellogg Co 201H th,th L LB share $6000 Pillsbury Mills th 3 30-45 seg hour $7200 No network service m-f	Game of Day (cont'd) Jackson Browning & game m-sat	Ben Grauer N 3 5 05 L Pringle-Gotthelf NT L Woman in Love NT L Pepper Young P&G ramaz 152N m-f L B&B $2700 Rt to happiness P&G draft title 168N m-f L D-F-S $3000	
Latin Quarter Matinee m-f 4-4 25 Dorese Bell 4 25-30 tu-th Treasury Bandstand H LAT	No network service	Game of Day (cont'd) Jackson Browning & game m-sat Var L Camel Scorebord N Reynolds Var sun L Esty Kraft News JWT m-f 1 30-55 Bruce & Dan m-f L Spt Preston The Yukon Quaker Oats Dove th Wherry, Baker & Tilden $4250 Bobby Benson Show m-f L Gen Sports Time Gen Mls 5 55-6 m-f L D'Arcy Cecil Brown news Kraft Fds 470N m 5 55-6 L N L&B	Backstage wife P&G sheer veil 486N m-f L Y&R $2500 Stella Dallas Sterling Drug 471N m-f L D-F-S $2800 Widder Brown Sterling Drug 471N m-f L D-F-S $2800 Woman in house Manhattan soap 191H m-f L B&W $2500 Just Plain Bill Whitehall: amerlot 488N m-f L Murray; Carson Lorenzo Jones CPP fab tthpst 186N m-f L Esty $2750 Hotel for Pets Coast Fisheries 5N m-f L Lynn Baker Pays be Married Bern t, th Nyburg Adv The Three Plant

TUESDAY

2:00	2:15	2:30	2:45
My true story Sterling Drug baker, mottle, engrgts, dr (cont) 200N m,w,f 10-10 15 O-F-S $4200 Whisper's street Gen Mls 10 25 45 Cheerios blue's 327N m,w,f K-R shr $4500 When girl marries Carnation Co 391 H m-f EW $2850	Godfrey (cont'd) Lever (episodes) m,w, alt f McCann-Erickson Pillsbury Mills 1 th 11 15 30 Lee Burnett Make up yr Mnd Continental Bkg 36N m-f L Bates $2575 Rosemary PAG ivory snow 110N m-f L B&B $2700	Florida Calling Fla Citrus Comm 500Fla m-f L JWT H Engle news Kraft Fds 326N m-f 11 45-12 L&N $5500	Strike it rich Colgate halo colgate dental cream palmolive fab 200N m-f 2 30-3 pm Esty $3500 Phrase that pays Colgate 191N 11.15-30 L Esty m-f $2500 Second Chance N m-f The Three Plant
Companion N m-f L Paging the New m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L			
Valentine N m-f L Luncheon with Frank Farrell m-f 12 15-30 No network service m-f			
Wendy Warren Armour, HH&Me PAG, Compton GF to th Y&R Aunt Jenny Lever, spry 182N m-f L FC&B $3000 Helen Trent Am Home Prods Toni co, w,th f Burnett $2200 Our gal Sunday Whitehall Phar m-f (see mon) Murray $2300	TBA Capitol comment Kraft Fds L&B 870Wash m-f 12 15-30 Dash at Holmesy's m-f L Ch No network service m-f	No network service m-f	
Read of life P&G ivory soap m-f (see mon) Compton Ma Perkins P&G oxydol m-f (see mon) D-F-S $3250 Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow $250 Guiding light P&G duz, ivory 138N m-f L Compton $3000	C Foster news co-op Bost m-f L Mutual Music Box m-f L Ted Steele m-f L co-op N	Paulina Frederick Reporting m-f L	
2nd Mrs Burton Armour 306N m-f L HH&Me $3000 Perry Mason P&G, tide 162N m-f L B&B $3500 Nora Drake; Bristol Myers, DCSS; Toni W&G $3000 Brighter day P&G cheer 164N m-f L Y&R $2350	Game of the Day Jackson Browning & game m-sat Var L Fitzgerald host co-op	No network service m-f	
Hilltop house Pharmaco 241N m-f L DCSS th $2800 House party Kellogg Co 201H th,th L LB share $6000 Pillsbury Mills th 3 30-45 seg hour $7200 No network service m-f	Game of Day (cont'd) Jackson Browning & game m-sat	Ben Grauer N 3 5 05 L Pringle-Gotthelf NT L Woman in Love NT L Pepper Young P&G ramaz 152N m-f L B&B $2700 Rt to happiness P&G draft title 168N m-f L D-F-S $3000	
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Companion N m-f L Paging the New m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L			
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2nd Mrs Burton Armour 306N m-f L HH&Me $3000 Perry Mason P&G, tide 162N m-f L B&B $3500 Nora Drake; Bristol Myers, DCSS; Toni W&G $3000 Brighter day P&G cheer 164N m-f L Y&R $2350	Game of the Day Jackson Browning & game m-sat Var L Fitzgerald host co-op	No network service m-f	
Hilltop house Pharmaco 241N m-f L DCSS th $2800 House party Kellogg Co 201H th,th L LB share $6000 Pillsbury Mills th 3 30-45 seg hour $7200 No network service m-f	Game of Day (cont'd) Jackson Browning & game m-sat	Ben Grauer N 3 5 05 L Pringle-Gotthelf NT L Woman in Love NT L Pepper Young P&G ramaz 152N m-f L B&B $2700 Rt to happiness P&G draft title 168N m-f L D-F-S $3000	
Latin Quarter Matinee m-f 4-4 25 Dorese Bell 4 25-30 tu-th Treasury Bandstand H LAT	No network service	Game of Day (cont'd) Jackson Browning & game m-sat Var L Camel Scorebord N Reynolds Var sun L Esty Kraft News JWT m-f 1 30-55 Bruce & Dan m-f L Spt Preston The Yukon Quaker Oats Dove th Wherry, Baker & Tilden $4250 Bobby Benson Show m-f L Gen Sports Time Gen Mls 5 55-6 m-f L D'Arcy Cecil Brown news Kraft Fds 470N m 5 55-6 L N L&B	Backstage wife P&G sheer veil 486N m-f L Y&R $2500 Stella Dallas Sterling Drug 471N m-f L D-F-S $2800 Widder Brown Sterling Drug 471N m-f L D-F-S $2800 Woman in house Manhattan soap 191H m-f L B&W $2500 Just Plain Bill Whitehall: amerlot 488N m-f L Murray; Carson Lorenzo Jones CPP fab tthpst 186N m-f L Esty $2750 Hotel for Pets Coast Fisheries 5N m-f L Lynn Baker Pays be Married Bern t, th Nyburg Adv The Three Plant

WEDNESDAY

2:00	2:15	2:30	2:45
My true story Sterling Drug baker, mottle, engrgts, dr (cont) 200N m,w,f 10-10 15 O-F-S $4200 Whisper's street Gen Mls 10 25 45 Cheerios blue's 327N m,w,f K-R shr $4500 When girl marries Carnation Co 391 H m-f EW $2850	Godfrey (cont'd) Lever (episodes) m,w, alt f McCann-Erickson Pillsbury Mills 1 th 11 15 30 Lee Burnett Make up yr Mnd Continental Bkg 36N m-f L Bates $2575 Rosemary PAG ivory snow 110N m-f L B&B $2700	Florida Calling Fla Citrus Comm 500Fla m-f L JWT H Engle news Kraft Fds 326N m-f 11 45-12 L&N $5500	Strike it rich Colgate halo colgate dental cream palmolive fab 200N m-f 2 30-3 pm Esty $3500 Phrase that pays Colgate 191N 11.15-30 L Esty m-f $2500 Second Chance N m-f The Three Plant
Companion N m-f L Paging the New m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L			
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Cecil Brown news co-op m-f L Carl Warren's Guest Time m-f L F Singiser news Kraft Fds m-f 10 30-35 L N L&B Johnny Olsen Show m-f L	Carl Warren's Guest Time m-f L F Singiser news Kraft Fds m-f 10 30-35 L N L&B Johnny Olsen Show m-f L	Mary Margaret McBride 10 10-05 m & L Gen Fds Y&R Rhoades & Davis N V Peale Peale's Digest m-f L Joyce Jordan MD m-f L Doctor's Wife m-f L Break the Bank Miles Labs m-f (see mon) Wade	
Companion N m-f L Paging the New m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L			
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THURSDAY

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Hilltop house Phar

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

Beeline RADIO

DELIVERS MORE FOR THE MONEY





These five *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . *and at the lowest cost per thousand!* (SAMS and SR&D)

In this independent inland area — separated from the Coast by mountains — the Beeline taps a net effective buying income of nearly $4 billion. *(Sales Management's 1954 Copyrighted Survey)*

McCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA

Paul H. Raymer Co., National Representative

SCHWEPPES

(*Continued from page 33*)

was how to convince old and new customers that the quality of Schweppes products was unchanged—despite a change in label and a reduction in price then possible from 45c to 50c a bottle for the Quinine Water down to 18c a bottle for the domestic product.

In conferences between Al Steele, president of Pepsi-Cola, which has the franchise for the American market, and David Ogilvy, president of Ogilvy, Benson & Mather, it was decided to present the *facts* in a straightforward and interesting manner.

The basic story was that the same secret "elixir," or concentrate, for the Quinine Water would now be shipped over from England and the Schweppervescence added here when it was bottled. How to explain the price reduction for the domestic product? The initial print and radio copy told it straight:

"And now that Schweppes have given up the extravagant practice of transporting heavy bottles across 3,000 miles of Atlantic Ocean, you can buy their Quinine Water for little more than *ordinary* mixes at your favorite retail store."

In seeking a dramatic illustration for the story told by the first ads and radio commercials, it was again decided to give the facts. This was the way Commander Whitehead came into the picture, reluctantly as far as the injection of his personality into the campaign as its chief character was concerned.

The Commander, head of the Schweppes international export operation, had in fact come to the United States to work with the Schweppes and Pepsi-Cola executives and chemists to see that, as the copy said, "every drop of Schweppes Quinine Water bottled here has the *original flavor* which has made it the essential mixed for an *authentic* Gin-and-Tonic all over the world."

Commander Whitehead was persuaded to pose getting off a BOAC plane. The headline in the print copy and the main theme of the first radio copy was "The man from Schweppes arrives!" Thus was the now-famous Schweppes campaign born.

The campaign was an immediate success. Consumer demand for Schweppes Quinine Water was communicated quickly by retailers whose customers asked for it. Distribution and sales increased rapidly.

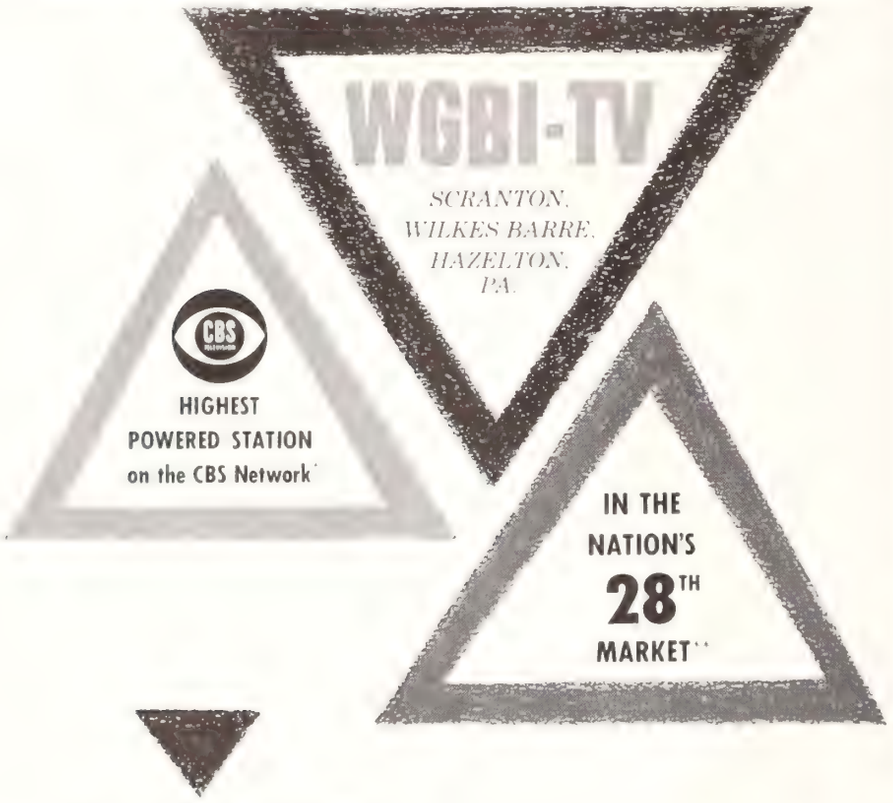
It also became apparent quickly that the distinguished figure of Commander Whitehead with his beard had caught the public fancy. He was persuaded to pose for a whole series of ads.

The reaction to the radio commercials was similar and equally marked.

Since then two other companion products, Schweppes Ginger Ale and Schweppes Club Soda, have been introduced. According to Pepsi reports, the quality and aristocracy connotations of the Quinine Water campaign are automatically being associated with the newer products.

While the Quinine Water at present enjoys peak sales in the summertime in the growing Gin-and-Tonic market, the entry of Ginger Ale and Club Soda gives bottlers a year-'round business.

The same basic format for print and radio is being extended to the advertising for Ginger Ale and Club Soda. This also means that Schweppes radio schedules will tend to spread out over



SOON 1,000,000 WATTS ... to better cover the all UHF Scranton, Wilkes-Barre, Hazleton area, the nation's 28th market.

BETTER PROGRAMMING ... all of the top CBS shows are on WGBI-TV.

LARGER AUDIENCES ... Pulse reports a steady gain in share of audience ... shows WGBI-TV with the largest number of viewers for any one time period of any station in the area.***

MORE POWER ... Ratings are up ... but costs are still low. Now is the time to buy WGBI-TV. Establish your TV franchise in the all UHF Northeastern Pennsylvania market.

Talk to your BLAIR-TV man today

* CP granted February 1955
** 54 Sales Management total of two metropolitan city areas
*** Nov. Telepulse report

sum station!



What do you look for when you buy Chicago radio? You begin, naturally, with blanket coverage and strong rating story. WMAQ's kind of coverage and ratings.

But then you look for the *added values* – the special individual ways in which a station can do a bigger job for advertisers. And WMAQ gives advertisers a greater sum of extra values than any other radio station in Chicago:

- More than 40 important awards during the past five years alone – vivid evidence of WMAQ's pre-eminent position in broadcasting and advertising.
- Program personalities of proven audience appeal in every category of popular programming.
- A first team of crack news reporters whose names are household words far beyond their own Middle West.
- A proud record of long-time sponsors who have been successfully selling their goods and services on WMAQ for as long as 19 years.
- A 30-year record of service to public and advertisers – the longest-established Chicago station.
- Finally, a management whose keynote is:

THE PAY-OFF IS AT THE POINT OF SALE

And the application:
the most complete and active merchandising service in all Chicago radio, featuring the spectacular "Chain Lightning" plan.*
By any accounting, WMAQ's sum of added values means money-in-the-bank for every WMAQ advertiser.

WMAQ
50,000 WATTS CLEAR CHANNEL

NBC RADIO IN CHICAGO
a service of RCA

REPRESENTED BY NBC SPOT SALES

*A service mark of NBC



the year rather than be concentrated only during the hot weather.

At the beginning of the campaign two years ago, everybody concerned thought it was an excellent campaign. Few had any idea of the extent to which it would penetrate and build Commander Whitehead quickly into a celebrity. Two years ago he was a distinguished looking man with a beard.

Today he cannot go for a walk in the street, into a restaurant, an airline or railroad station without being recognized. People come over to him, shake hands and greet him cordially as though he were an old friend: many of them say, "How do you do, Mr. Schweppes. I've seen you in the advertising and on radio and television. You certainly have the most distinguished beard. And I am one of your best Schweppes customers!"

Many, especially the younger set, beseige him for autographs. All of this takes extra time and energy from the busy Schweppes executive who also has the title of President of Schweppes (USA) Ltd.

Whitehead appears to have every attribute of the exploitable personality. Shortly after the advertising campaign got under way, he received numerous invitations to be a guest on television and radio shows, including Bob Hope's show among many others. *Life* has devoted a picture story to him. In the past 18 months he has appeared on at least 60 radio and television shows and has been written up by columnists and in feature newspaper stories.

Last fall when Commander Whitehead was in celebrity-filled Hollywood, stars of the stature of Gary Cooper asked for his autograph. One commented: "You are undoubtedly the most famous Englishman in America."

On radio: Commander Whitehead's elegant radio manner stands at variance with frequent practice in the medium. The Ogilvy, Benson and Mather agency rejects the cherished view that you've got to "rock 'em and sock 'em," prefers to treat its radio audience as adult human beings. Here are the highpoints of the radio approach using commercials performed by Commander Whitehead as outlined by v.p. Howard Connell, who heads up radio and tv:

1. Most manufacturers are too stuffy, treat the product out of all proportion to its actual importance in life of the consumer. Too many commercials tend to talk about the item as though it "represents the second coming of Christ." Schweppes commercials, on the other hand, start from the premise that it is only a drink that is involved, nothing really vital.

2. People are grateful for the "soft" approach. The "Get it today!" shout of too many commercials is ridiculous. Schweppes even suggests you don't hurry, that the product will be there when you are good and ready.

3. British diction is a great attention-getter. You are likely to stay with the commercial simply to find out what it's all about. "The listener has to make an effort to understand the message. There is a lively listener collaboration. As a result, he gets the message, and, we hope, remembers it."

4. Voice and manner happily combine to suggest the *aristocratic* character of the drink, which is precisely what the company is after.

5. The Commander's radio personality does not clash with the image on the printed page, seems rather to evoke a similar image in the listener.

True, the beard does not survive the shift to the kilocycles. At the beginning, air-copy did refer to it, but references declined in importance after it was noted that the radio personality was getting across even in those areas where visual representations were few.

What of the problem of understanding the Britisher? Are there not many listeners who might find his urbanity and vocabulary merely perplexing? Yes, says Connell—but it doesn't matter at all.

The reason: the average listener is intrigued. He may not understand every word said, but he does carry away a *feeling of class* about the product. This is what is important, Connell feels, even if the listener can't give you a "playback."

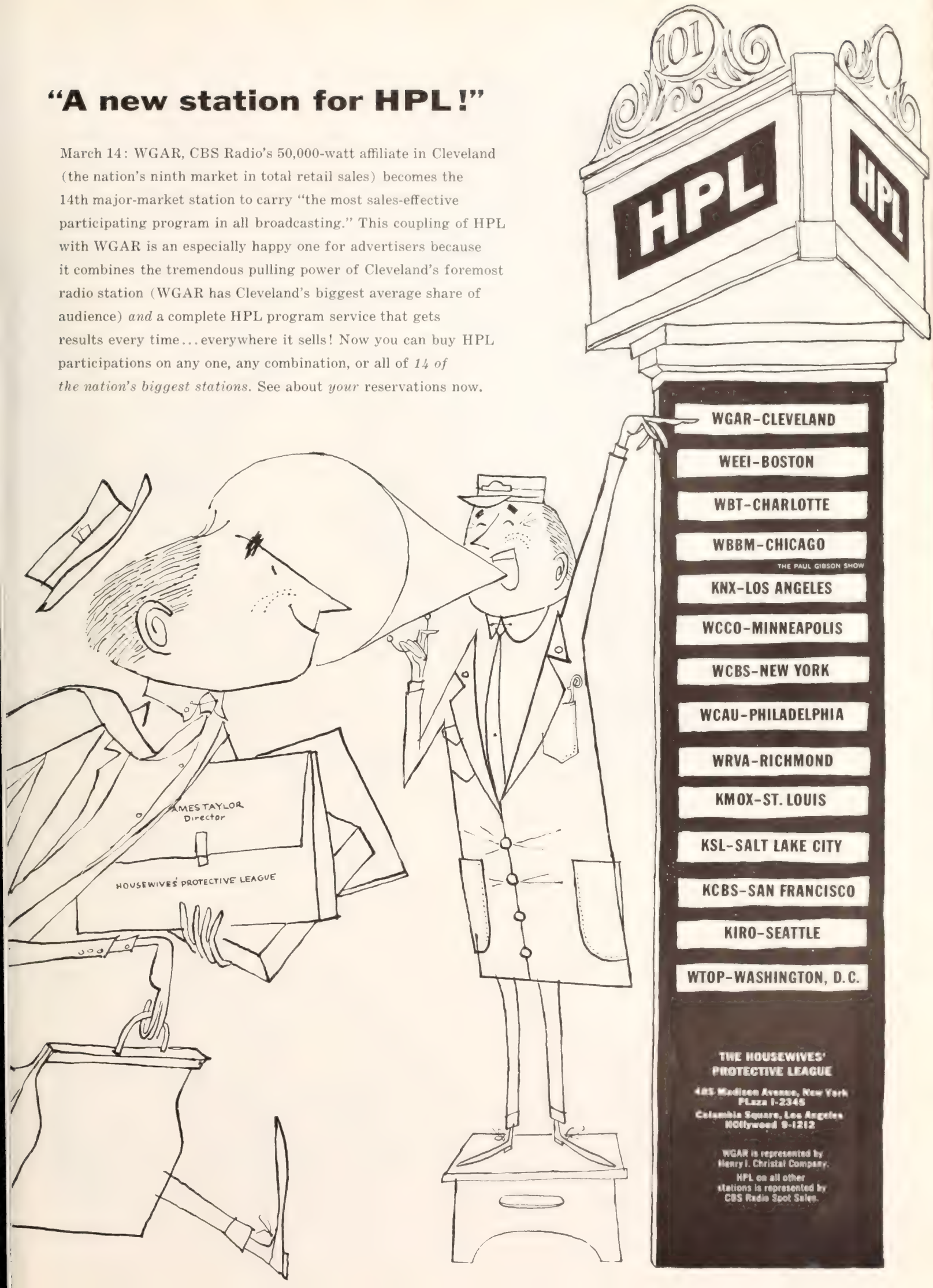
Whitehead's effectiveness arises basically from his ability to make an *impression* far stronger than that of the usual selling voice. "You are either a fan of his, or you hate him. In either case, he has made an impression on you."

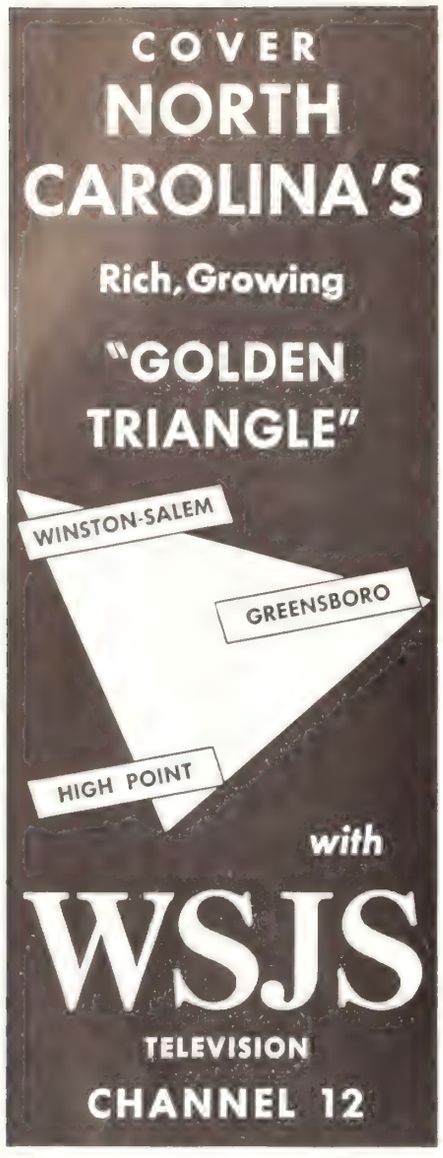
For this reason, goes the argument, you are almost forced to listen. Most listeners like him.

Essence of snob-appeal: The Schweppes ad approach stems from a popular conviction that a primary American ambition is to climb the social ladder. "Inherent in all of us,"

"A new station for HPL!"

March 14: WGAR, CBS Radio's 50,000-watt affiliate in Cleveland (the nation's ninth market in total retail sales) becomes the 14th major-market station to carry "the most sales-effective participating program in all broadcasting." This coupling of HPL with WGAR is an especially happy one for advertisers because it combines the tremendous pulling power of Cleveland's foremost radio station (WGAR has Cleveland's biggest average share of audience) *and* a complete HPL program service that gets results every time... everywhere it sells! Now you can buy HPL participations on any one, any combination, or all of *14 of the nation's biggest stations.* See about *your* reservations now.





a 24-county market with

Population of 1,303,700

(Sales Management 1954
Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS

NBC

Interconnected
Television Affiliate

National Representative:
The Headley-Reed Company

says a/e Frank Johnson, "is the desire for self-improvement."

"Who is without some degree of inferiority complex?" he asks. Most of us want the approval of others, want to feel we are doing the right thing."

In the Schweppes campaign these views find concentrated expression. Where other companies also try to sell the idea of quality through association with places and persons of wealth. Schweppes takes the technique a step further by trying to drive home the idea of *aristocracy*. It is done by suggesting that "quality persons" use it habitually, that it is therefore a good product, socially acceptable, and smart for you to imitate them. The effort, in a sense, is to increase usage by spreading it *from the top down.*

Whitehead's air personality fits the pattern perfectly, says Johnson, since it appears that the English voice carries with it an element of social status. We tend, he feels, to associate the British accent with the aristocratic.

Copywriter Reva Fine, who does both print and radio, under supervision of copy chief Judson Irish, deliberately aims to achieve the elegant tone. "I aim for an aristocratic feeling, of class, high fashion, try to capture the distinctive and distinguished."

The "class" approach lends itself in this case to wit and lightness, and is based, Miss Fine points out, on the personality of the Commander. It is his own charm, intelligence and sense of humor, which are reflected in the copy, she feels, since the copy only attempts to capture the Commander's most attractive features.

First radio announcements, however, played down the lightness and humor, were in fact fairly straight. The impression was similar to what might be expected from actor George Sanders delivering a wine commercial. Reason for the straight pitch was the newness of the personality. Listeners, it was felt, had to be exposed to the Commander long enough to get to know him as a personality. Once the simple problem of identification is licked, the agency feels, you begin to benefit from the trickier announcements.

Radio announcements are partially adaptations of print copy and original creations for the aural medium. Sooner or later most of the print situations are dramatized. One of the most popular involves a barber with a French accent:

Barber: Commander Whitehead . . . you sent for me?

Commander: Monsieur Charles! You are a prince among barbers to come to my suite.

Barber: But the famous beard must be trimmed . . . and the man from SCHWEPPES is a *busy* man.

Commander: Busy introducing an emperor to America.

Barber: An emperor?

Commander: I refer, to the emperor of all the ginger ales . . . I tell you, Charles, it is simply . . . how shall I say it?

Charles: Buoyant?

Commander: Oh, buoyant!

Charles: And dry?

Commander: Oh, very dry!

Charles: It *sparkles*, n'est-ce pas?

Commander: The Schwepperves-cence, yes, that lasts the whole drink through. The pure ginger essence is imported from England . . . gives it that true *ginger-y* flavor which children and grown ups adore.

Charles: I am persuaded, (etc.)

Other current ad situations find the Commander chatting with a cabbie, being interviewed by a reporter, talking to members of the audience on the telephone. Aristocrat and commoner.

How long the Commander can continue to expound on the airwaves is open to question. "There is a magic in his voice," worries Howard Connell, "but that magic may be perishable." The problem: How long can a novel device be used before it wears out its welcome?

Till now, there has been no serious concern, since Schweppes is still in the market development stage of its American experience. The problem has been more how to get a footing in specific markets than how to hold them.

A big unknown is tv. The addition of sight and movement, the agency believes, will mean a tremendous boost for the popularity of the bearded Whitehead, especially because he is a "natural" performer. But thinking has not clarified yet on the exact nature of the commercials. Whether it will be possible merely to duplicate existing radio or magazine concepts, or whether entirely new directions will have to be explored no one is ready to say as yet.

There seems to be agreement only that tv will offer new opportunities to build Schweppes into a major soft drink house. ★ ★ ★



YOU MIGHT BROAD JUMP 26′ 8¼″ —*

BUT . . . YOU NEED WKZO RADIO TO COVER GROUND IN WESTERN MICHIGAN!

PULSE REPORT — 100% YARDSTICK
KALAMAZOO TRADING AREA — FEBRUARY, 1953
MONDAY-FRIDAY

	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-midnight
WKZO	59% (a)	59%	46%
B	21	14	23
C	5 (a)	4	6
D	4	4	4
E	3	4	7
MISC.	9	14	12

(a) Does not broadcast for complete six-hour period and the share of audience is unadjusted for this situation.

If you "look before you leap" in your Western Michigan time-buying, you'll choose WKZO, Kalamazoo—5000 watts . . . CBS.

Nielsen credits WKZO with 181.2% more daytime homes than Station B. Pulse figures, left, show that WKZO gets more than twice as many listeners as Station B, *morning, afternoon and night!*

Let your Avery-Knodel man give you the whole WKZO story.

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Jesse Owens set this world's record at Ann Arbor, Michigan, in 1935.*



ROBERT F. CARNEY
(Chrmn of the Board)
Foote, Cone & Belding

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES MR. CARNEY'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17 — PL 3-1382

B&M TV TEST

(*Continued from page* 45)

the past two weeks. We never had any before for B&M. The demand was not great enough to justify any space. Now the grocers are more interested and believe me they don't give you the space for love."

Signs of success: These were some other indications of what's happening throughout the 100-mile radius of the B&M tv test area:

- Schultz Bros. in Sheboygan, Wis., 60 miles from Green Bay where the test tv station (WBAY-TV) is located, said: "We are now experiencing a rapid movement of B&M beans." The jobber's records showed about twice as many beans had been shipped in February '55 as in February '54. (Commented Marvin Bower: "When a wholesaler doubles his sales in a few weeks, that's terrific.")
- The wholesaler in Wisconsin Rapids, 100 miles west of Green Bay, bought 10 dozen cans of B&M brown bread during the last two weeks of February. He had never before purchased any of the brown bread which is now being pushed on tv with the beans.
- Throughout the test area there were indications that the brown bread was beginning to develop momentum. (Sales of brown bread for the last two weeks of February 1955 came to 210 dozen cans. None were sold the same period last year.)
- In a Menominee, Mich., super market (50 miles north of Green Bay) the stock boy stated: "B&M used to be an ordinary mover. Now I can't keep the shelves full enough."
- Grocers throughout the area, despite indications the campaign was beginning to take hold, warned: "Your high price can hold back sales. The woman coming in to the store is still going to be tempted to take Puritan beans unless your advertising has really sold her. The pots look the same from the outside so many will wonder why they should pay 6c more."

Commercials: To make sure the housewife is really sold on B&M as the *only* quality oven-baked bean, WBAY-TV, has turned to a testimonial commercial technique. The station has been given authority by B&M's W. G. Northgraves and the agency, BBDO, Boston, to build commercials especially designed for the market.

Capt. Hal O'Halloran, station personality who conducts a late-afternoon kid show, does most of the selling, armed with statements from housewives in the area. It's felt that the statements of women in the region on the quality and unique flavor of the product will help to establish a reason for paying the extra price.

This is the technique WBAY-TV is using to gather testimonials.

Ward Gage, one of the station's six account service men, has traveled Test Area A (see map) thus far, giving out samples of the beans and brown bread. He calls on grocers in the various cities and towns, asks for names of women who are community leaders (directors of the art club, PTA presidents). He then visits these women in their homes, leaving the samples and a questionnaire behind. Of two dozen women sampled, only one failed to mail back the questionnaire. Virtually all comments were highly favorable. (But said one woman: "Next time why not give out canned lobster.")

In the next few weeks Ward Gage will travel Test Area B to gather more testimonials. (Area B is 50-100 miles from Green Bay. Area A is the 50-mile circle around Green Bay. Both areas are shown in the map on page 45.) Though it's far too early to determine how the effect of tv varies on the basis of distance from the station, it's interesting to note that in the last half of February only Area B sales showed a gain. Area A sales were 465 dozen cans in '55 compared with 475 dozen last year. Sales in Area B were 265 dozen cans compared with 100 dozen in the previous year. The increase for Areas A and B combined, therefore, comes from B's steep jump.

In addition to testimonials, Capt. Hal's commercials stress the idea of a television supper. "Take those good B&M beans and some warm brown bread out on a plate and the whole family can sit in the living room and watch television." Capt. Hal tells his viewers.

One of the major efforts of the campaign is to link eating of the brown bread with the beans. As mentioned above, brown bread (B&M's molasses-flavored bread selling at 17c a can) has been a particularly poor seller in the region. It's hoped that related selling of the beans and bread will increase brown bread sales and distribution.

Future film commercials featuring Capt. Hal will show him with house-

WA *Almanac*

SERIES 1

W APPROACH, OLD PROBLEM . . .



, with its outstanding educational system, ranks first in the nation in acy rate. New teaching methods, such as television, are effectively utilized owa classes.

va TV Schooltime" on WOI-TV is a part of the regular curriculum in e than 225 Iowa schools, and it leads all other 10:00 a.m. television pro- is in home audience appeal.

viding a needed community service, WOI-TV productions like "Iowa TV oltime" build prestige . . . Prestige shared with all who appear on Chan- 5 in Central Iowa.

WOI-TV

5

IOWA STATE COLLEGE

AMES-DES MOINES

100,000 WATTS

CBS ABC DUMONT

REPRESENTED BY

WEED TELEVISION





wives in the area talking about B&M beans and bread. Capt. Hal will also visit a few stores and put on demonstrations of the product. This will be a test to see if volume for those stores picks up appreciably.

No other form of in-store merchandising is planned at present. Haydn Evans, WBAY-TV general manager, told SPONSOR: "We don't believe in merchandising here. That's the job of the manufacturer. We sell the product on television. He or his representatives cover the stores. And as far as mailings to the trade are concerned, we feel they are pretty much a waste. Jobbers tell us 90% of that stuff is thrown in the wastebasket unopened."

Background: In case you've missed the first three articles in this series, here's some background:

The expenditure is heavy for the volume in the market. Budget for six tv announcements weekly for six months comes to $12,500. This is nearly 25% of the total 1954 wholesales sales in the area of $54,000.

Burnham & Morrill wants to see whether a heavy push using tv only can lift its relatively small volume in the Green Bay region to anything near the rate of sales in its New England strongholds. The problem it faces is that oven-baked beans are simply not an established favorite in northern Wisconsin and Michigan. Beans cooked in the can are the big sellers there as they are in many other non-New England markets. Can-cooked beans, in fact outsell the oven-baked variety to the degree that B&M and its chief competitor Puritan share only 4% of the bean market between them.

Increasing the share of the market oven-baked beans get — and making sure B&M rather than Puritan benefits — is the company's objective.

Previous to the B&M tv test which started 24 January 1955, neither B&M nor Puritan had advertised in the market. Only advertising was in the form of small insertions within large newspaper co-op ads by grocers.

Because television is the only new factor of major consequence to be introduced during the first six months this year, it's apparent it will deserve credit if sales increase. The big question mark is whether even tv can make consumers switch from a low-cost bean eaten for generations in the area to a new higher-priced product from New England. ★ ★ ★

CBS APPROACH

(*Continued from page* 39)

advertiser gets KOIN free and another $18 to apply against WCCO.

Here's how that's figured out. The qualifying rate for WCBS is $1,620. The 15% minimum discount for buying three stations comes to $243. But the qualifying rate for KOIN is only $225, so the additional $18 can be applied against the $720 for WCCO.

In its pitch to clients, CBS is also stressing the value of nighttime radio to reach not only the whole family but the working woman in particular.

"The working woman," said Taylor, "cannot, of course, be reached by television during the day and not too many can be reached by radio. At night, the working woman is often busy cooking and washing clothes and dishes so that she can't always be reached by tv. Only radio can reach her while she's busy with her chores."

Introduced early this year (the plan went on tour before agencies and clients beginning 24 January), GBP has been bought by the Chevrolet Motor division of General Motors. The client, through Campbell-Ewald, Detroit, bought station breaks and minutes on 12 stations.

Among those visited by CBS Radio Spot Salesmen were Shell Oil, Lever Bros. and Block Drug, all in the metropolitan New York area; General Mills and Pillsbury in Minneapolis; Quaker Oats, Zenith and International Cellucotton in Chicago; Schlitz Brewing in Milwaukee; S. C. Johnson in Racine, Wis.; Miles Laboratories in Elkhart, Ind.; Ralston-Purina, Anheuser-Busch and Lewis Howe Co. (Tums) in St. Louis, and P&G and Andrew Jergens in Cincinnati. Among the agencies seen were Cunningham & Walsh and BBDO.

The tour of agencies and sponsors was undertaken by a four-man presentation team headed by Wendell B. Campbell, CBS Radio vice president in charge of station administration. He described the reaction of advertisers as "extremely favorable." Others with Campbell on the tour were Henry R. Flynn, general sales manager of CBS Radio Spot Sales; Newell Schwin, manager of sales development for the station representative firm, and Larry Haeg, general manager of WCCO and chairman of a committee of represented station managers consulted in the creation of GBP.

There's a BIG DIFFERENCE

between

NEWSCASTING

and

NEWS COVERAGE

You can hear newscasts on any radio station. A newscast can be any announcer's voice reading the latest summary torn from a news machine.

It's news coverage which distinguishes a *superior* radio station from just another station!

At WSYR a staff of five *newsmen* produces a complete, distinctive news service. They gather and write the home town and area news. They edit the reports of the national news wires with an experienced eye for news that's important to the 1.5 million population of WSYR's service area. The result: *complete* news digests, reported ten times daily by *men who know news*.

Central New Yorkers have come to rely on WSYR for all the news, all the time. This kind of news coverage — like WSYR's distinctly superior geographical coverage — is one of the important reasons for WSYR's head-and-shoulders leadership in the $2 billion Central New York market.

★

Represented
Nationally
by

**THE
HENRY I. CHRISTAL
COMPANY**

★

NBC

WSYR

5 KW • SYRACUSE • 570 KC

THE SPOTLIGHT'S ON
WEHT
IN THE
EVANSVILLE MARKET

FIRST—
Anyway you
figure it!

CBS-TV
Unduplicated
coverage really pays
off in the Evansville,
Indiana Tri State—per February
ARB. And with a realistic cost per
thousand, you can't go wrong!—In-
terconnected with network color.
REPRESENTED

Nationally by
MEEKER TV, Inc.

Regionally by
ADAM YOUNG
St. Louis, Mo.

WEHT Channel 50

BMI

PROGRAM CLINICS
1955 SERIES

Broadcasters Exchange
of Successful
Program Ideas

planned for

RADIO PERSONNEL
IN ALL DEPARTMENTS
OF ALL STATIONS

38 BMI Program Clinics
have been scheduled through-
out the United States . . .

COMING YOUR WAY
Write today for the complete
schedule

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

So far as Blair's NATSAT is concerned the plan has racked up sales of about $700,000 since it was introduced last fall. One or two weeks have been bought by Cadillac, American Safety Razor, Reader's Digest and M-G-M, while Rexall Drugs signed up for 52 weeks.

The weekly cost for NATSAT starts in the neighborhood of $15,500. This is for a buy of less than 13 weeks. Weekly cost for the maximum buy is less than $14,000. For this, the client gets around four commercials a day per station for six days — Monday through Saturday. Sunday is used to make good commercials that couldn't be fitted in the schedule for some reason or which were not run through some inadvertent reason.

While NATSAT clients can't pick every slot, neither is NATSAT exactly a run-of-schedule plan. The advertiser's requirements are kept in mind. If the advertiser is interested in reaching only men he will be given those availabilities where male listening is presumed to be highest.

What usually happens is that Blair presents a suggested schedule of morning and night slots for modification. So far, according to Blair account executive Tucker Scott, clients have usually accepted the suggested lineups without change. While the advertiser will not be permitted to buy NATSAT with daytime slots only, as mentioned previously he can buy nighttime only.

The NATSAT plan offers conveniences to clients which they can't get through buying a group of Blair stations individually. In the first place, there is a central billing arrangement, which means one order, one bill, one affidavit. Secondly, there is special Blair handling for commercial copy. Agencies may route and handle commercials if they wish, of course, but Blair will also take over the chores.

In toting up the value of NATSAT, Blair compared its cost to other media buys. For example, the NATSAT group rate, says Blair, would buy one quarter-page b&w ad per week in each Blair market (gross circulation: about 11 million) compared to 24 announcements. Or it would buy one b&w page in *Life*, *Look* or the *Saturday Evening Post*.

Since the Blair plan is aimed at advertisers who are heavy spenders in spot tv the NATSAT cost is also compared to video's cost. According to Blair research, for about $1,000 more than the cost of NATSAT an advertiser can buy about two Class "A" announcements weekly in Blair markets.

While group buying plans are the exception, other reps are pushing nighttime radio in various ways. Katz is offering special nighttime discount inducements on about half of its stations. A number of the discounts are in the 35 to 45% range and they are in addition to regular discounts. There is a minimum number of announcements that have to be bought to earn these nighttime discounts but all of them don't have to be at night. Some of these discounts bring the net nighttime cost down lower than the daytime cost.

On WKRC, Cincinnati, an advertiser who buys five to nine announcements per week gets a 35% nighttime discount on top of the regular frequency discount. For 10 or more announcements per week, the nighttime discount goes to 40%. If an advertiser buys, say, five announcements during the day and five at night, he qualifies for the 40% discount. However, the 40% is applied only against the nighttime announcements.

A similar discount schedule is in force on WKY, Oklahoma City, with 35% off at night for six to 11 announcements per week and 40% off for a dozen or more. On KGNC, Amarillo, the nighttime discount goes to 45% for 12 or more announcements per week at any time and this 45% is on top of the regular earned discount.

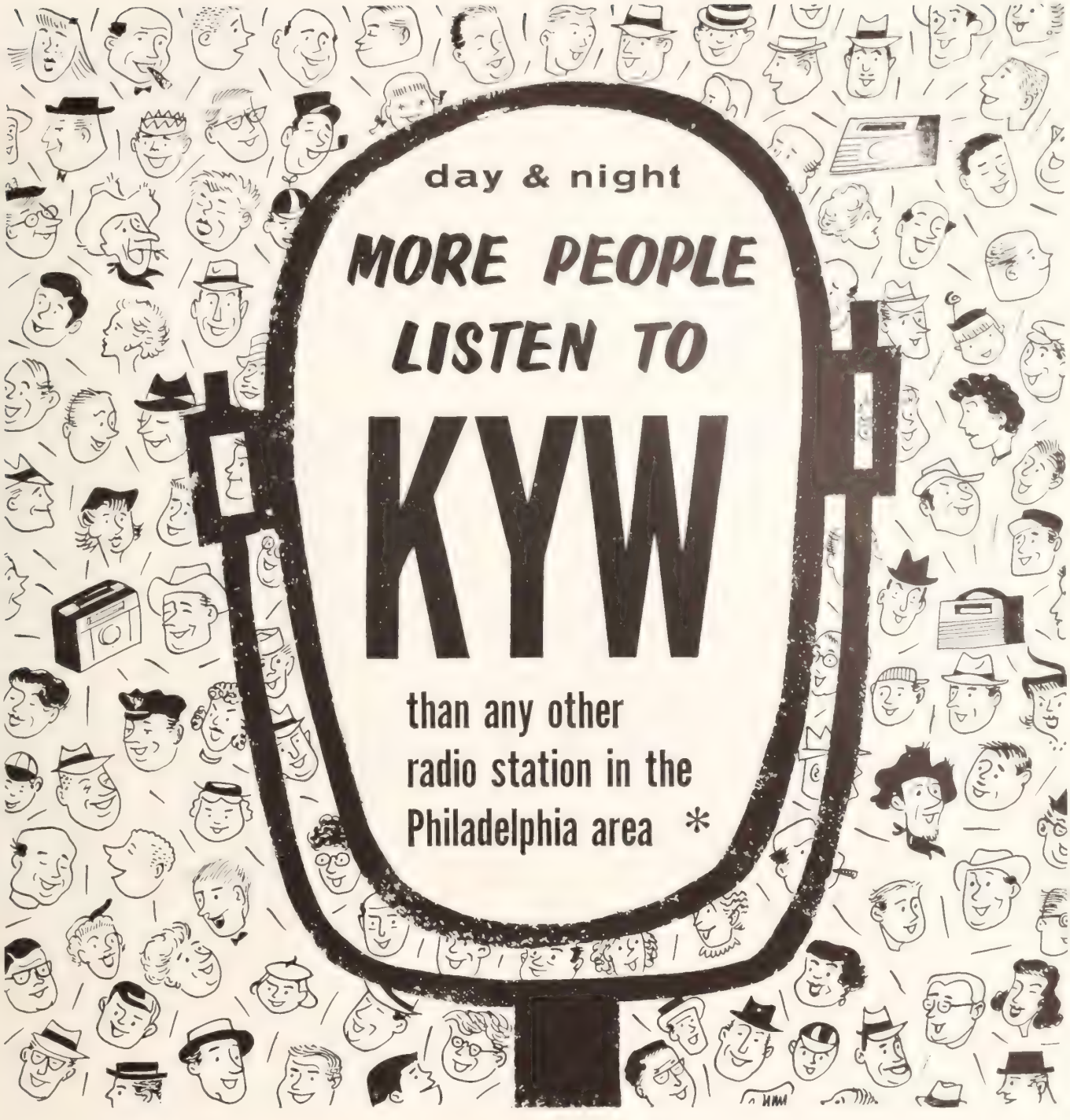
Morris Kellner, radio sales chief at Katz, explained that the nighttime discounts are set up so that an advertiser doesn't feel he is forced to buy nighttime but can take advantage of the discount if he does and if he buys enough announcements.

"We feel," he said, "that radio must be used frequently if it is to be used well. Furthermore, these discounts are set up with an eye on the weekly budget because weekly buying is the growing trend in radio."

Regarding group plans, Kellner said they tend to take away the prime advantage of spot: the fact that the advertiser can pick his markets and his stations.

Whether or not group plans catch on, the nighttime discounts are counted on to create more than a flurry of interest in after-dark listening. It is hoped that advertisers will look at nighttime from a factual viewpoint rather than writing it off because of tv.

★ ★ ★



* **Largest share of audience** in total day, 6:00 A.M. to midnight in NSI and total station area. December 1954, A. C. Nielsen Survey.

KYW is first in America's Third Market covering over 36 counties. Throughout this rich area, Nielsen proves that more people tune to KYW than to any other station. That's why advertisers interested in lowest cost-per-thousand love KYW.

Best buy nationally
Best buy locally
Best by any standard of measurement

KYW
1060 ON YOUR DIAL

WESTINGHOUSE BROADCASTING COMPANY, INC.
KYW•WPTZ, *Philadelphia;* **WBZ+WBZA•WBZ-TV,** *Boston;* **KDKA•KDKA-TV,** *Pittsburgh;* **WOWO,** *Fort Wayne;* **KEX,** *Portland;* **KPIX,** *San Francisco*
KPIX represented by THE KATZ AGENCY, INC.
All other WBC stations represented by FREE & PETERS, INC.

WHERE'S OMAR

The world over they've heard of Omar's skill.
As a tentmaker he had
no equal, still,
we doubt quite seriously,
this most famous of men,
could cover the West Coast of
Florida like W P I N !

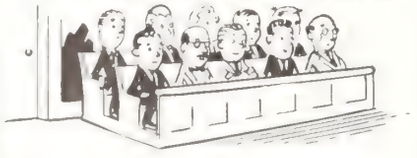
WPIN is the most listened to daytime station serving the eleven county area on Florida's West Coast. This dominant independent Tampa - St. Petersburg station reaches 790,300 people with a buying income of $989,640,000.00. Retail sales in the area are $835,180,000.00 and 251,270 homes have one or more radios. For the best buy in daytime radio in the rich West Coast of Florida market buy the station used by most local advertisers . . .

WPIN

CLEAR CHANNEL
680 on the dial

Represented Nationally by
Indie Sales, Inc.

TRIED by a "10 MAN" JURY



Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors *for 3 or more* years. Several for 4½ years on this 5-year-old show.

The verdict of this 10-man jury is justified! From morning to night WVET *gets results* in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.

5000 WATTS
1280 KC



WVET
ABC

BOB TREBOR

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

SPONSOR ASKS

(*Continued from page* 54)

pation deals that are now prevalent in the motion picture business. Except that then they will be making films for pay tv primarily, then the theatres. The major Hollywood film studios will have to go along with the times and convert for tv.

All this will have a vast beneficial effect on show business generally. With practically all of tv on film, there should be a resurgence in the theatres of live entertainment, especially in vaudeville.

TV MUST FACE NEW CHALLENGES

By Harry Wayne McMahan
V.P. Charge Tv Commercials
McCann-Erickson, N. Y.



From the commercial standpoint, television undoubtedly must face its first real test within the next 10 years. We've really had no competitive challenge these first eight lush boom years. This challenge may come from toll tv, outbidding it for choice nighttime hours. Or from changing economic conditions, forcing a more competitive battle for the consumer's dollar. Or from viewer disinterest, once the novelty of the medium has in some measure diluted the impact.

But the television commercial undoubtedly will be faced with a sufficient challenge to refine and improve itself. It seems reasonable to predict that commercials 10 years from now will be infinitely simpler and more informative. The viewer will be far smarter. He will not waste his interest on anything that underestimates his intelligence. He will look to television as his prime source of information and education on the faster-changing world about him.

This will require better motivational research on the viewer, better writing to "reach" him.

Television advertising must be designed more for a long-range educational job, starting with the youngsters of three (which other media cannot touch) and creating life-long product "images."

Production techniques probably will vary little. Live action photography—because of its believability—should increase in usage. Cartoon — for its novelty—may diminish in usage, but will be used more intelligently.

Special prediction: good writers, who really know advertising, television production techniques and can graphically interpret motivational research in terms of the viewer, will be the high-priced boys of advertising. There still won't be enough to go around.

ELECTRONIC WONDERS AHEAD

By Lawrence Valenstein
President
Grey Advertising, N. Y.



What about television 10 years from now?

When General Sarnoff recently outlined before the Institute of Electrical Engineers "New Developments in Electronics," he told of the banquet of the IEE back in 1902 to honor a young man named Guglielmo Marconi who had just succeeded in receiving the first transatlantic wireless signal. At this banquet, a message was read from Thomas A. Edison who said: "I would like to meet the young man who has had the monumental audacity to attempt and succeed in jumping an electric wave across the Atlantic."

Today we look to the future of electronics as it is shown to us by General Sarnoff and other engineering geniuses—and we do not think of it as audacious. We have come to expect great things of American engineers.

As an advertising agency man, I am, of course, most interested in how these engineering advances in tv will affect the advertiser and the consumer. We are now only witnessing the birth of tv. The creative talents of advertising agency men and women will make television a medium that will bring the wonders of American industry into every village and hamlet.

It will make the products and services of American business known to everyone everywhere. It will open up new markets for products of every description. Television by 1965 will be judged a most important factor in the continued prosperity of our country in that it will be one of the important "salesmen" that keep more goods moving to more people.

WSFA-TV

MONTGOMERY, ALA.

Announces the Appointment

of **THE KATZ AGENCY, INC.**

As National Sales Representative

Effective Monday

February 28, 1955

WSFA-TV, CHANNEL 12 • NBC TELEVISION

AFFILIATED WITH WKY & WKY-TV • OKLAHOMA CITY, OKLA.

Covering the entire Northwest from Spokane

SH-H-H!

Somebody's Listening

You bet somebody's listening . . . listening and acting!

7,295

Letters in One Week and still growing!

KGA's

fabulous KASH BOX is bringing big results to these national products.

- Brownie Cookies
- Darigold Evaporated Milk
- Folger's Instant Coffee
- Dr. Ross Cat Food
- Dr. Ross Variety Diet

As the KASH BOX grows . . . our listening audience grows too. Every letter means a sale. Your product is displayed in 68 Inland Empire IGA stores with additional newspaper space free, shelf talkers, promotion spots. All a part of KGA's fabulous KASH BOX promotion.

Get the facts from:

Reps.: Everett-McKinney, Inc
New York, Chicago,
Los Angeles, San Francisco

KGA

Box 141 - Spokane, Wash.

FOR HOTEL ACCOMMODATIONS IN NEW YORK CITY

CALL YOUR LOCAL TRAVEL REPRESENTATIVE OR TELETYPE—N Y 1-3601

GRAND CENTRAL AREA

Hotel Shelton

LEXINGTON AVENUE AT 49TH STREET

1200 Modern Rooms Television equipped. Reasonable Rates, Swimming Pool (complimentary to guests). Coffee Shop, Restaurant, Cocktail Lounge.

RADIO CITY AREA

Abbey Hotel

51st STREET, JUST EAST OF 7th AVENUE

A 23 Story Modern Hotel. Accommodates 1,000 Guests. Sensibly Priced. Breakfast Room, Stockholm Restaurant. AAA Recommended.

TIMES SQUARE AREA

King Edward Hotel

44th STREET, EAST OF BROADWAY

Comfortable Accommodations for 800 Guests at Moderate Rates. Coffee Shop and Cocktail Lounge.

TWO TOIGOS

(Continued from page 35)

clients' dealers, sometimes goes out and interviews consumers in stores or in the home or as a spot test, on the street, to keep in touch with public reaction.

"Whether you're using tv or magazines or newspapers," says he, "you're still doing that one basic thing: relating the product to the consumer. The basic problem of creating a campaign idea is research to find the proper communication between the product and the consumer."

A tv viewer in his spare time ("I like my clients' shows best"), Adolph Toigo has been involved in tv since the days when $500 a week was considered a hefty budget. "But you could see the potential of the medium even then," he recalls.

One of the areas of tv research that he's been probing is the relationship of the tv program to the product and to the message. In other words, whether and to what extent a program can predispose viewers favorably toward the product.

Nick Keesely, Lennen & Newell senior v.p. and radio-tv director, explained Toigo's and the agency's view that circulation is only part of the story in tv.

"Take a cigarette, for example. Audience-participation shows keep the product in front of the public at all times. (Old Golds sponsor *Truth or Consequences*, NBC TV, and *Two for the Money*, CBS TV.) If you give away a carton of Old Golds every three or four minutes, you're getting immeasurable sales plus."

Keesely, a balding man with a deep all-winter tan, spoke radio-tv philosophy rapidly, without hesitation, occasionally turning to Francis (Frank) Barton, a radio-tv v.p., for confirmation. Toigo had said, "Agency control of tv shows doesn't matter. Shows have to stand on their merit, and whoever produces best, should produce the show."

Now Keesely elaborated on the matter of program control. "Barton and I went through a period in radio when all agencies were on the producing band-wagon. You sort of got the feeling that they were producing in order to justify the 15% to their clients. But we don't originate any shows here within the agency. . ."

"A couple of packages were initiated in the shop," Barton put in.

"Good point," said Keesely. "But the actual putting together of the package was done outside the agency. An agency can be much more objective about a show if it's produced outside. Setting up production within the agency means a tremendous overhead of people, and an upheaval of people . . . a constant hiring and firing. Some agencies in the radio days held out for a long time, but most of them eventually came around to buying outside.

"Of course, an agency needs as much supervisory talent (excepting technical crews) in order to buy knowledgebaly as it does if it's producing. We feel we've got the know-how in the agency to do a good job of package buying. And after all, the buying, though vital, is still only the beginning in putting the show on the air."

Toigo feels that putting a client on tv today is a venture fraught with costly gambles. "Costs are so damned high, that a man's got to have $3.5 million to go on network tv for a year nowadays. This has meant that a show has to pay out faster than in the $500-a-week days, and the hazards of launching a new show have increased proportionately. In the last year and a half, 50 shows went on and had to quit. The greatest casualties seem to be among participating shows. They're either very good, or no good at all."

But when they are good, Keesely interjects, they're "great advertising vehicles for a highly competitive product like cigarettes, because they give more sales value per dollar than other forms of programing." He expressed surprise that Philip Morris cancelled the *I Love Lucy show*. "You can't write off that tremendous circulation. "Now some people say that show's so strong you remember Lucy but not the product. I don't agree with that theory. If you reach enough people and have a good sales message, your advertising should pay off for the product."

In order to keep tabs on consumer reactions to products, Lennen & Newell has a panel of 3,000 housewives throughout the country, a sampling chosen to act as a gauge of the entire U.S. market. For example, if the agency wanted to know how a new toilet soap might be received, Adolph Toigo told SPONSOR, each of these 3,000 women would receive an unidentifiable cake of this soap to use for a week. Afterwards they'd fill out

Another way of looking at the... **Land of** *Milk and Honey*



CHANNEL 2 CBS 100,000 GREEN BAY

HAYDN R EVANS Gen Mgr

Rep WEED TELEVISION

MAIL RESPONSE FROM
5 ANNOUNCEMENTS

a questionnaire giving their reactions to it.

Adds Toigo, "We've spent as much as $100,000 researching a product before it was more than a theory. But that's a very real part of helping a client sell his product. From the very beginning, before there's any question of advertising or media, you've got to make sure that the product is the one that people want."

John Toigo, too, has always preached the importance of maintaining contact with the consumer. Back in 1933, he wrote the following letter to J. Stirling Getchell advertising agency:

"What assurance is there that a 'survey' will produce results on a simple product say a toilet soap? I feel reasonably sure that at least one large advertiser who features the value of olive oil for the complexion is barking up the wrong tree. I had a little experience in trying to sell olive oil for American skins in the case of Dona Castile and the job is not easy. Besides, as the Polish woman said to the delicatessen clerk when he showed her a tubeful, 'What for I'm put oil on my face? I'm got too greasy now.'"

At Lennen & Newell, Adolph Toigo's right-hand man is Thomas C. Butcher, appointed executive v.p. on 27 December 1954—the same day Adolph was elected president. The appointment surprised no one. Butcher and Tiogo have known each other for more than 20 years, worked in the same agencies, generally complimented each other through the years.

Butcher came to Lennen & Newell from William Esty in September 1952 to handle first Schlitz, then all accounts. He had brought Toigo into Esty some five or six years earlier as head of research, and so it seemed natural that he'd be teaming up with Toigo again.

Butcher understands Toigo. He understands Toigo's use of research. "Before a lot of high-priced creative talent goes off the handle working on ideas," explained he, "Toigo uses research to set up channel markers, but without inhibiting them. It's not restrictive, you know. You might say that research is the cornerstone of an advertising campaign, sort of like an anchor."

"I met Toigo at Benton & Bowles, when I followed Ted Bates and Continental Baking there in 1937," Butcher recalls. Toigo was then head of research at B&B. Behind him he had a colorful nine years of football and research back in Chicago.

Toigo likes to recall his football days most of all, though he's reluctant to talk about them. "When I was in high school, I didn't have time to practice football. (He worked in the coal mines on the night shift, finished high school in three years.) So they made me a guard, because you didn't have to practice for that, and I'd just go out on the field on Saturday and play."

When he got to the University of Chicago, he made the freshman team although he weighed in at only 144 pounds. Amos Alonzo Stagg, grand old tyrant of college football, once called Toigo one of the three finest players he'd coached. Toigo sees it somewhat differently.

"I was one of the main reasons that a Minnesota tackle made All-American," he told SPONSOR. "One day our team was playing Minnesota, and I made their tackle look so good that he made All-American that very afternoon."

Nonetheless, it was Toigo whom Stagg picked to coach the team for a couple of years after he graduated from the University. And to this day, Toigo has stayed in touch with Stagg, now well over 90 years old and in retirement in Stockton.

There's one letter from his coach that Toigo has kept. Written in 1952 when Stagg was 90 years old, it shows how the old man kept track of the careers his star followed, mentioned a visit of Toigo's older brother Jerry and expressed a great deal of pleasure over that fact that Toigo's older son, Twigs, was going to the University of Chicago.

Toigo isn't sure that the letter would have been quite as jovial had Stagg realized that Toigo's agency handled a cigarette account. The old man was such a tyrant about training rules that on a visit, years after he's stopped playing or coaching, Toigo crushed out a cigarette automatically, when Stagg came into the room.

"I guess it's so simple that it's trite. But most of football, like advertising, is a question of teamwork and timing," says Toigo.

Even as a boy in Benld, Toigo had lessons in teamwork that he's never forgotten. "When I lived there, Benld had population of some 3,000. Everyone was from Europe, and in almost the same proportion as in Europe. In school, the kids were all first generation, and it's a funny thing, but I've never had an experience that compares with the feeling of affinity with the kids there that we used to have. . ."

It was late afternoon, and outside the windows the sky was charged with rain. Toigo had come back from Milwaukee late the night before, and his first day back in the office had been an endless series of meetings.

"There's a strength about peasant people," he reflected. "They use all their intellectual and emotional power as fully as possible. As you go up in a sense of culture, you begin to use your intellectual powers almost at the expense of the emotional."

It was the only time in Toigo's reminiscing, that he seemed a little nostalgic. When he spoke about his youth, there was a sense of remoteness.

"It's a strange little town," he remarked, about Benld. "When my father came there, he immediately went to the mines for a job. He didn't speak a word of English, but managed to communicate the essentials. The foreman asked his nationality, and when he told him, the foreman said they didn't hire Italians. My father came home, went back to the mines the next day, and on good advice, told them that he was French, so the same man hired him."

Toigo's mother and two sisters still

is the "routing system" keeping you from moving ahead faster?

Many an advertising opportunity is missed because a new idea, a changing trend, a vital forecast is not seen in time. That's why an increasing number of Advertising and Station Executives, who formerly received copies via the "routing system"—now have individual subscriptions to SPONSOR. This way they're sure SPONSOR reaches them first thing every other Monday morning—sure of getting all the latest radio/tv facts in time to act . . . in time to profit.

Try an individual subscription to SPONSOR yourself. At Special Introductory Rates, the investment is small, the potential rewards great.

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SPONSOR 40 E. 49th St. N.Y. 17, N.Y.

Enter my subscription to SPONSOR for the next 26 weeks (16 issues) at $4. (You save $3 under single copy rate.)

Name

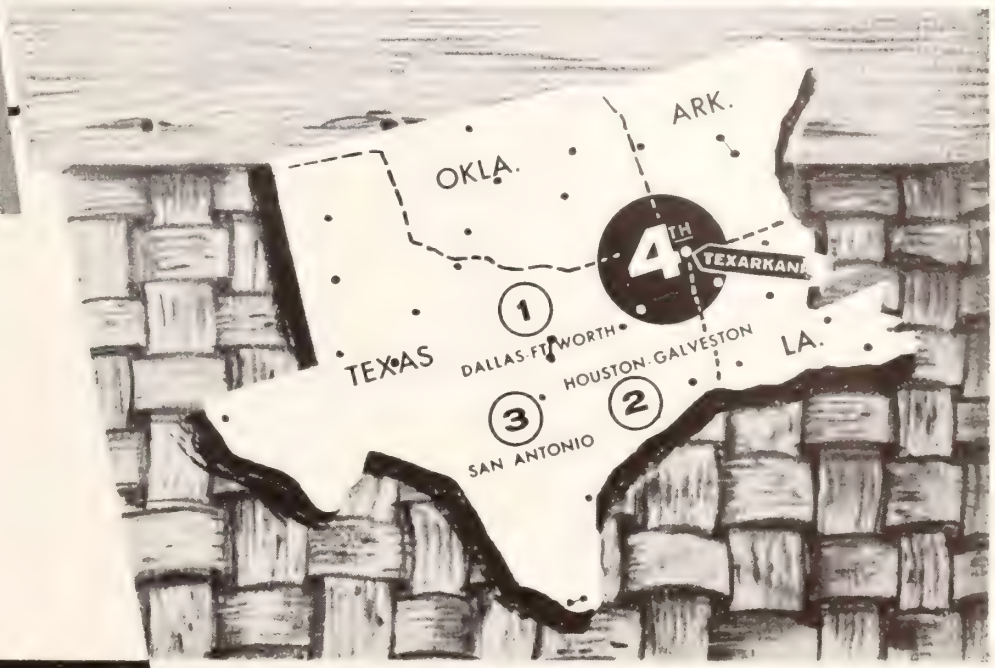
Address

City Zone State

Company

Position

Fourth* TV market in Texas!



*SOURCE:
TELEVISION Magazine
January 1955



KCMC-TV covers a great
BILLION DOLLAR AREA
KCMC-TV ranks **7th** among all
31 television markets in the
4 Southwestern States.

Among 18 TV Markets in Texas,
KCMC-TV serves the **4th** in total
set circulation – **103,760 TV HOMES**

KCMC-TV

CBS ABC DTN
CHANNEL **6**
TEXARKANA
MAXIMUM POWER

180 Hours Monthly Network Commercial Shows

Represented by VENARD, RINTOUL & McCONNELL
WALTER M. WINDSOR, *General Manager*

live in Benld, where he visits once or twice a year. He hasn't lived there since 1925, when he entered the University of Chicago. He worked his way through to a Ph.B. in English, became a football coach after graduation. At the outset of the depression, he got a job selling Armour & Co. coap to the Chicago retail trade. It was at this time (1929) that John, then copywriter at John H. Dunahm, got Toigo a job with the agency.

Just before Dunham folded (as John Toigo puts it, "I decided the agency had gone off the track—become more interested in craftsmanship than in selling, and I could see reefs ahead"), the two Toigos quit John H. Dunham, and bought a gasoline station in Dalton. Says Adolph, "An agency can go only as far as the head of it lets it, and we could see that Dunham's future was limited. I was about 22 or 23 at the time, but your instincts for what should be done aren't much different at 22 than at 49."

John and Adolph operated the gas station (profitably) for a little over a year. By 1932, Adolph Toigo was ready for his second agency job. He joined Benton & Bowles as a researcher. He obtained the job on the strength of his work for Armour and Dunham.

Toigo left B&B in 1937, went to Geyer, Newell & Ganger in a planning capacity. In the meantime, around 1942, Tom Butcher went over to Colgate, stayed there as ad manager, then in 1947 joined William Esty Co. as account man and v.p. on Super Suds. He suggested Adolph as research director for Esty, and together they launched Fab. Subsequent tests showed that Fab got as high as 75% recall on its sales message.

Like Toigo, Butcher believes in coordinating media on one theme. "If you've got one guy shouting one story in print, and another guy on tv shouting another story, you're not gonna get across," says he. "Also, advertising needs continuity. It doesn't work like a hypo, but more like a water faucet, with its constant drip."

Adolph Toigo says "the business of advertising has always been under accusation of hucksterism. But that's far from a true interpretation of the way the average manufacturer presents his story to the public. Most of them realize that you can't fool the average consumer, no matter how often you repeat your message." ★ ★ ★

10 MEDIA DIRECTORS

(Continued from page 31)

ly as a print or broadcast buyer."

• "A year ago, we reorganized our media buying into the group system," said Lennen & Newell v.p. Anthony De Pierro. "We don't feel that there's a great advantage in all-media buying, since buying any one medium is a full-time job and develops specialists unmatched by all-media buying. However, there is a close liaison between buyers, and each knows a lot about the other man's medium and the general problems of the accounts."

Added FC&B's Paul Gerhold:

• "Radio-tv buying at FC&B is traditionally handled in close relationship to print buying, but there's no real trend toward 'account' buying. There is, however, closer relationship with the radio-tv production people in our shop. That's so media buyers can make sounder appraisals on the basis of shared knowledge. Also, there's a lot of media news exchanged this way.

"We have a strong feeling at the moment that there are so many aspects of buying broadcast media where the success is dependent on day-to-day working knowledge that the trend to all-media buying is less efficient—except where it exists at top executive levels. It's still a job for specialists."

Will more agencies change to the buying practices of Young & Rubicam, leader in total dollar volume of agency air billings?

None of the other media executives indicated that they contemplated changing in the near future. However, most felt that a close relationship in buying was needed between air and print buyers at the supervisory level.

Question 4. *As you see it, what is the future role of network radio—particularly nighttime network radio?*

Although most media executives are generally hesitant about gazing into crystal balls, a number of thoughtful responses were drawn to this question.

Generally, the media men felt that network radio's future was assured, although there was still work to be done in developing the maximum media value for network radio.

• "I happen to be very keen on the future of nighttime network radio," said Cunningham & Walsh v.p. Newman McEvoy. "Today, many of our top advertisers are looking for 'combination approaches' of radio and tv usage. Radio, being far more flexible, can be made to complement tv very well. However, network radio could do much more in developing fresh formats. For instance, radio might find it advantageous to find fresh ways to utilize big tv names—thus reversing the trend in which radio properties have been adapted to tv."

What must network radio do to stimulate client interest and assure itself of continuing (or increased) sales?

One answer came from Biow-Beirn-Toigo v.p. John Kucera, who stated:

• "To be successful in the future, network radio must maintain efficiency of cost relationship to audience size. Also, radio needs more accurate measurement of extra-set and out-of-home listening. It's not enough just to say 'there were so-and-so million radios sold last year'; we need to know how and where they're used. Also, I don't think over-specialization is the final answer in radio. If network radio can successfully deliver specialized audiences at a good price, this may be part of the answer. But clients look basically for broad appeal, and seldom try to build whole campaigns out of specialties."

Another agency view, in which the emphasis was on flexibility, came from BBDO's Fred Barrett, who told SPONSOR:

• "I would say that the direction network radio must go in is that of extreme flexibility and economy of operation. I also believe that personality selling is going to be a major factor. Network radio must develop itself into a 'companion' to listeners, due to the growth of multi-set homes, rather than try to be a star 'entertainer' in the living room, like tv."



"Have-to-play-KRIZ-Phoenix-tonight."

ANNOUNCING
1955 EDITION OF
TELEVISION DICTIONARY/HANDBOOK
FOR SPONSORS

***1000 more definitions than ever before—2200 in all!**

***All the new color tv terms.**

***Special sections covering painting technique, art work, tv moving displays.**

"A Complete Education in Television for Only $2."

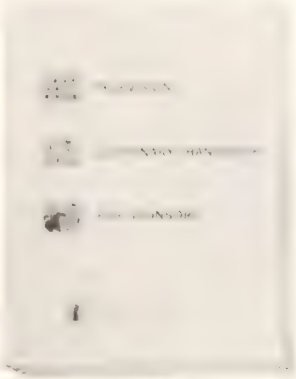
The 2200 television terms defined in the brand-new edition of Television Dictionary/Handbook graphically measures tv's phenomenal growth. The first TV Dictionary published in 1950 contained only 300 terms.

Compiled by Herbert True of Notre Dame University—in consultation with 37 tv experts — the 1955 Dictionary is a "must" for any professional associated with any part of the television industry!

No more wondering what the other fellow's talking about. No more grasping for the right word in your letters! Your conversation and correspondence take on new sparkle, new authoritativeness.

First Editions Sold Out Completely

The 1951 and 1953 editions sold out almost immediately. The same will no doubt hold true of the 1955 edition only quicker. Don't be disappointed. Send for your copy today!



CONTRIBUTORS AND CONSULTANTS

DR. CHARLES ALLEN, Research Dir., Medical Science, Psychiatrist, Northwestern U., Evanston, Ill.
JOHN W. ANDERSON, Pres., Grant Corp., New York
BILL BALLINGER, TV Prod., Compton Agency, New York
BOB BANNER, Dir., Ford Wonderful TV Show, CBS TV, New York
GEORGE M. BENSON, Dir., Special Projects & Research, TV Workshop, Ford Foundation, New York
RALPH S. BING, Ralph Bing Co., Cleveland
JAMES M. BOERST, Production Executive, Radio-TV Services, Larchmont, N.Y.
WM. J. BREWER, Radio & TV Dir., R. J. Potts, Calkins & Holden, Kansas City
FRANK BURKE, Editor, Radio & TV Daily, New York
EDDIE DAVID, Prod. Dir., Ziv TV Productions, Los Angeles
HARRY DIETER, TV Mgr., Potts, Calkins & Holden, Chicago
ORRIN E. DUNLAP JR., V.P., Radio, Columbia Univ., New York
HUDSON FAUSSETT, Dir., Advertising Department, NBC TV, N.Y.
WM. D. FISHER, V.P., Gardner Advertising, St. Louis
DON FORBES, Mgr., Studio Productions, KCOP, Los Angeles
MAURY FRINK, Pres., Frink Film Studios, Elkart
NORM GRANT, Scenic Dir., NBC TV, New York
KEITH GUNTHER, Prod.-Dir., KSD-TV, Kansas City
R. B. HANNA, Mgr., WRGB TV, Schenectady
SHERMAN K. HEADLEY, Asst. Mgr., WCCO, Minneapolis
GEORGE HEINEMANN, Dir., TV Prog., NBC TV, Chicago
BERNARD HOWARD, Academy Film Prod., Chicago
DOUG JOHNSON, Author, TV Writer, CBS TV, NBC TV, N.Y.
BILL LADISH, Prod. Dir., WDAF TV, Kansas City
ROBERT L. S. LEEDY, Asst. Adv. Mgr., Communications Prods. Div., Du Mont Labs., Clifton, N.J.
CHESTER MacCRACKEN, V.P., Radio-TV, Doherty, Clifford, Steers & Shenfield, New York
DON McCLURE, Sales Mgr., Bondel TV Film Service, New York
HARRY McMAHAN, V.P. Charge Radio TV Commercials, McCann-Erickson, New York
RAY MERCER, Ray Mercer Prodns., Hollywood
HOWARD NEUMANN, TV Dir., Lowe Runkle, Oklahoma City
BERNARD F. OSBAHR, Editor, Tele-Tech & Electronic Industries, New York
LEE RUWITCH, V.P. & Gen. Mgr., WTVJ, Miami
DR. DIK TWEDT, Research Supvr., Needham, Louis & Brorby, Chicago
WALTER WARE, Scheidler, Beck & Werner, New York
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☐ Payment enclosed ☐ Bill me later ☐ Bill company

Question 5. *What are the principle changes you've seen lately in the use of spot radio by your agency, or in the reasons why you buy it?*

Virtually the entire panel of media executives reported the same trend in spot radio usage: more short-term campaigns of a saturation nature.

Several agencymen, however, pointed out that these "hit-and-run" campaigns were not a replacement for their regular year-round radio campaigns; they were an additional punch, used where needed.

Here's a roundup of comments:

• "The most obvious change has been in the greater use of short-term 'flights' of spot radio announcements, where clients are seeking frequency of impact in a short period of time." (Cunningham & Walsh v.p. Newman McEvoy).

• "Our basic use of spot radio hasn't changed radically. We try to keep spot radio schedules completely flexible so that we can review them periodically and keep up to date with the changing media values of spot radio." (Lennen & Newell v.p. Anthony De Pierro).

• "No basic changes in our recent uses of spot radio, execept that spot radio merchandising is growing in weight as a factor in spot radio purchasing." (K&E's Phil Kenney).

• "The major trend in our use of spot radio is to heavy, flexible, day-and-night use of paritcipations in strong local radio shows. We are out to buy local personality selling, in other words, and to keep on the move after new audience." (Y&R v.p. Peter Levathes).

• "We're very active now in spot radio, and urge its use to clients. Most of our campaigns are basically 'regular' campaigns, but we see an added trend to the use of 'waves' of spot announcements." (Kudner v.p. Hugh Johnson).

Question 6. *What is likely to be the chief effects of media buying of a continued upward spiral of tv production and time costs?*

In general, the media executives saw two results of a continuation of tv cost rise:

1. Clients would spend more money to stay in tv if they felt that their present tv activity was of great importance to them.

2. Clients who couldn't afford the pace, but who wanted to remain in tv, would find other money-stretching solutions, principally that of shifting to less frequent exposure (alternate weeks and suchlike) or the use of "magazine" format shows sold on a participation basis.

Here are samples of individual comment:

• "Advertisers will work hard to stay in tv, despite rising costs, so long as present cost-per-1,000 ratios are maintained" said B-B-T's John Kucera.

• "Higher costs of tv might cause retrenchments of frequency, as well as more use of other media—particularly radio—to reach the public," stated C&W's Newman McEvoy.

• "If costs of tv continue upward, sponsors will be forced to alter plans in many cases. You may see more of them dropping back to alternate-week sponsorship, more sponsorship of hour shows in 20-minute segments, more major-minor deals, and more use of the occasional big tv splash supported by non-tv media," said BBDO v.p. Fred Barrett.

• "The U. S. economy has enough blue-chip advertisers, I'm sure, to keep the prime half-hours at night sold out on the top three networks—even if the advertisers have to reduce frequency to do it," added L&N v.p. Anthony De Pierro.

Question 7. *Of all the advertising media pitched to you, which one does the best all-around job of selling itself to you?*

Air media salesmen who confidently expect the answer to be either radio or tv are in for a surprise. Nearly 75% of the media men gave the selling laurels to magazines.

• "Magazines furnish more definite research tools, often those they've made for themselves without outside urging," said Kudner v.p. Hugh Johnson in a typical reply. "Magazines have a much longer range to their selling and go much deeper in research."

"Radio and tv do a good job of selling, but they do so in an expedient fashion," said Y&R's Peter Levathes. "Tv is sold often for the sake of entertainment, rather than as a tool to sell products. Also, air selling usually doesn't look ahead more than just one season. I'd pick magazines as tops."

• "I think magazines do the best job of presenting their advertising values and of relating themselves to the client problems of sales and distribution. They're not just filling up periods in a program or spot lineup," said L&N's Anthony De Pierro.

• "Magazines, with newspapers and supplements as the runners-up. Print media has more 'sell' in its pitches, more documentation of the sales story, better tools for us to work with in planning the creative use of media," stated BBDO's Fred Barrettt.

Most of the media executives, radio-tv sales executives will at least be happy to learn, felt that there had been striking improvements lately in the quality of pitches made to agencies. And, of the two air media, the admen felt generally that radio was doing a better job of digging for hard facts. "Many tv salesmen haven't had to learn how to sell," said one Madison Avenue media director.

Question 8. *What are your thoughts concerning the "big splash" concept of tv air advertising vs. the week-to-week type of tv show?*

As might be expected, this was a topic which the media executives said had been the subject of many a recent agency plans or media-buying session.

The consensus:

A. Frequency is the basic choice, which usually means a "regular" show schedule.

B. The "big splash" show can be extremely effective under certain special conditions, but generally sacrifices ordinary advertising efficiency.

C. There is plenty of room for both types of program concepts in tv, and plenty of sponsors who can use each or both with good results.

Here are samples of individual executive opinion:

• "One of the great values of broadcasting has always been its frequency of impression. If you stray too far from it, you will negate one of its principal values. By and large, we would choose week-to-week frequency as the 'basic' buy," said FC&B v.p. Paul Gerhold.

• "Current studies document the theory of concentrating advertising weight, rather than splitting it. We should be primarily interested in the 'hard core' of regular readers or viewers or listeners, rather than the mass of

$60.00 INVESTMENT
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WSOK
NASHVILLE, TENNESSEE

people who are reached infrequently. Our goal involves the greatest possible frequency against the largest group of actual potential customers we can buy with our advertising dollars," stated v.p. Arthur Porter of J. Walter Thompson.

• "There is certainly room for both the 'splash' and the regular forms of tv selling. However, I feel that if you are selling a daily-use product, the primary tool is that of regular, steady programing. The splash program can work excellently, however, on a seasonal or special type of sales problem, but such a show depends for its success on how well you promote and merchandise it." said K&E's Phil Kenney. ★ ★ ★

Briefly . . .

(Continued from page 57)

Clete Roberts, the globe-trotting tv reporter who was the subject of the "personality" feature in a recent issue of Fortnight magazine, has formed his own organization, Clete Roberts Production, Inc. The new organization is handling the production of his filmed World Reports which are seen in many cities across the country.

* * *

WCUE, Akron has started a three-week promotional campaign to end just before Easter with its theme—"Give a radio for Easter." The campaign will stress the lasting pleasure derived from such a thoughtful gift and will also remind the listener that he can buy a radio for as little as $10. Though 98% of the homes in Summit County are radio-equipped, the campaign is planned to promote the radio-in-every-room trend.

* * *

An all-day, sign-on to sign-off, 13-hour radiothon conducted recently by Houston Negro radio station KCOH netted over $10,000 for the new Negro YMCA building there. In the picture, KCOH owner-manager Robert C. Meeker is shown signing a letter thanking all participants as A. E. Warner, chairman of the drive, looks on.



A father-son team airs *The Sunday Real Estate Show* over KXYZ, Houston. Loy Duddleston started the show 25 years ago as a one-hour program, but now it is a six-and-a-half hour show with music and news. Loy, Real Estate Editor for the Houston *Post* for 13 years, thinks that Sunday is the ideal time to reach both husband and wife while they are in a receptive mood for real estate and household improvements. Loy's son Wayne, the show's director, concurs adding that . . . "when people (in Houston) think of real estate, they think of Dad."

* * *

The Puerto Rican advertising agency Publicidad Badillo celebrated its 10th anniversary at an open house cocktail party for its clients and friends. The agency was started late in 1944 by local newspaper and public relations man Samuel E. Badillo with two principal accounts. Today they have over 50 accounts serviced by more than 30 employees, and they occupy two floors of the Villamil Building in Santurce. Billings: $1,000,000.



Publicidad Badillo's modern conference room

* * *

A third micro-wave television circuit placed in operation in New England early in March gives viewers a choice of three live programs from Boston, New York and beyond, it was announced by officials of the New England Bell Telephone Company and Mt. Washington TV Inc. The new circuit is expected to add greatly to the area's reception of sports and special events.

* * *

Philadelphia's WHAT AM-FM announced a major change in programing with the addition of seven more hours of Negro broadcasting per week and the elimination of all foreign language programing. The management stated that the demands for increased Negro service came from both advertisers and listeners. The station now has more Negro programs on the air (85 hours per week) than any other station in the area, with a higher Pulse Rating than ever before.

* * *

Detroit's WWJ-TV has a new picture-laden brochure on its way to many admen. The 28-page booklet gives the station's background and all the essential market data in a variety of colored charts. The tv station was the first in Michigan, and its radio counterpart, WWJ, dates back to August 1920.

* * *

Television climbed into third place last year as an extensively used advertising medium among the nation's ice cream manufacturers. In 1955, 13.7 percent of the ice cream makers are expected to make this their major method of reaching consumers with their sales messages.

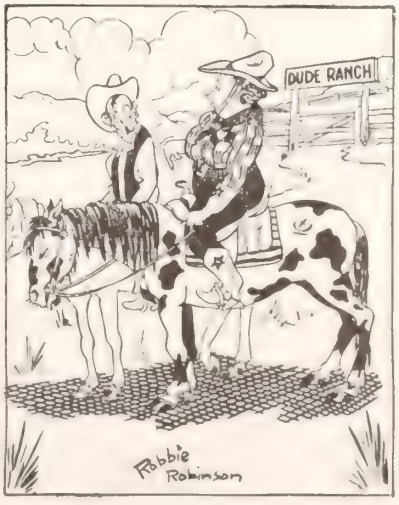
* * *

WBAL, Baltimore, pulled off a very successful teaser campaign. For 10 days, 85 billboards each spelled out the single word "AWAKE" on the top half with no other word on the poster. Reactions ranged from suggestions that it was the start of a highway safety campaign to rumors that Billy Graham was coming to town.

Finally the lower half of the billboards exclaimed "to the *Al Ross Show* —daily 6 to 9:30 a.m." Ross is a popular d.j. who does the WBAL morning stint Monday through Friday.

* * *

CBS Radio is currently plugging an eight-week promotional campaign based on the theme "Listen While You Work," announced Murry Salberg, manager of program promotion for the network. The campaign, complete with promotional kits for local stations, is aimed at the housewife particularly, but seeks to boost daytime listening all around. ★ ★ ★



"KRIZ Phoenix said to ride safely. When do I blow my saddle horn?"



"Oh yes, you're fro

1000 WATTS CLEAR CHANNEL 730
TELEPHONE 3-6428 CHARLESTON, SOUTH CAROLINA

March 4, 1955

Mr. Norman R. Glenn, publisher,
Sponsor Publications Inc.
40 East 49th Street,
New York 17, N.Y.

Dear Norm:

I know you like "off-beat" letters. So bear with me and you'll find this one fits that classification.

About three years ago we entered into a national promotion campaign, using only SPONSOR, with a series of ads pointing up our "Pal" trademark and outlining the specialized negro programming and high ratings at WPAL. We continued this ad schedule for two years.

During the period in which the ads were running I was constantly amazed at the strong identification of our little dog. After our ads had been running about six months time buyers would say, when I called, "Oh yes, you're from the 'little doggy' station."

All this leads up to the fact that since we've been out our identification has slipped, and we need the push that SPONSOR can provide.

So we'd like to reinstate our schedule of third page ads effective with the first April issue once a month for one year. Lots of new time buyers in the business who ought to get acquainted with "Pal."

Would you be good enough to send me a contract--same rate, I trust.

Cordially,

Tommy

Laurens Moore
Executive Vice President

WPAL

he little doggy station"

Here's what an ad schedule in SPONSOR does for your station. You're in the limelight. And that's important. For there are more than 3,000 sets of tv and radio call letters vying for the timebuyer's, account executive's, and ad manager's attention. Your message gets the full attention of these decision-makers in a top-rated prestige magazine where 7 out of 10 readers are in buying jobs (guaranteed circulation 10,000) and every word of editorial copy is beamed right at them. You can still earn *old* 1950 rates until April 1956 by entering your new contract today.

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Contact us or call your John Blair man TODAY!
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Represented Nationally by H-R TELEVISION, INC.

Newsmakers in advertising



John H. Ballard, *president of Bulova Watch Co., made news when he announced early this month that the firm would launch on 15 March the largest, most concentrated ad campaign directed by Bulova at the American public. Bulova is promoting its "precision-adjusted 23-jewel self-winding watches" on 270 radio and tv stations via McCann-Erickson. Ballard said the campaign was designed to bring watch sales back to the jeweler. He estimated 1955 ad expenditures at $7 million, 90% going to air.*



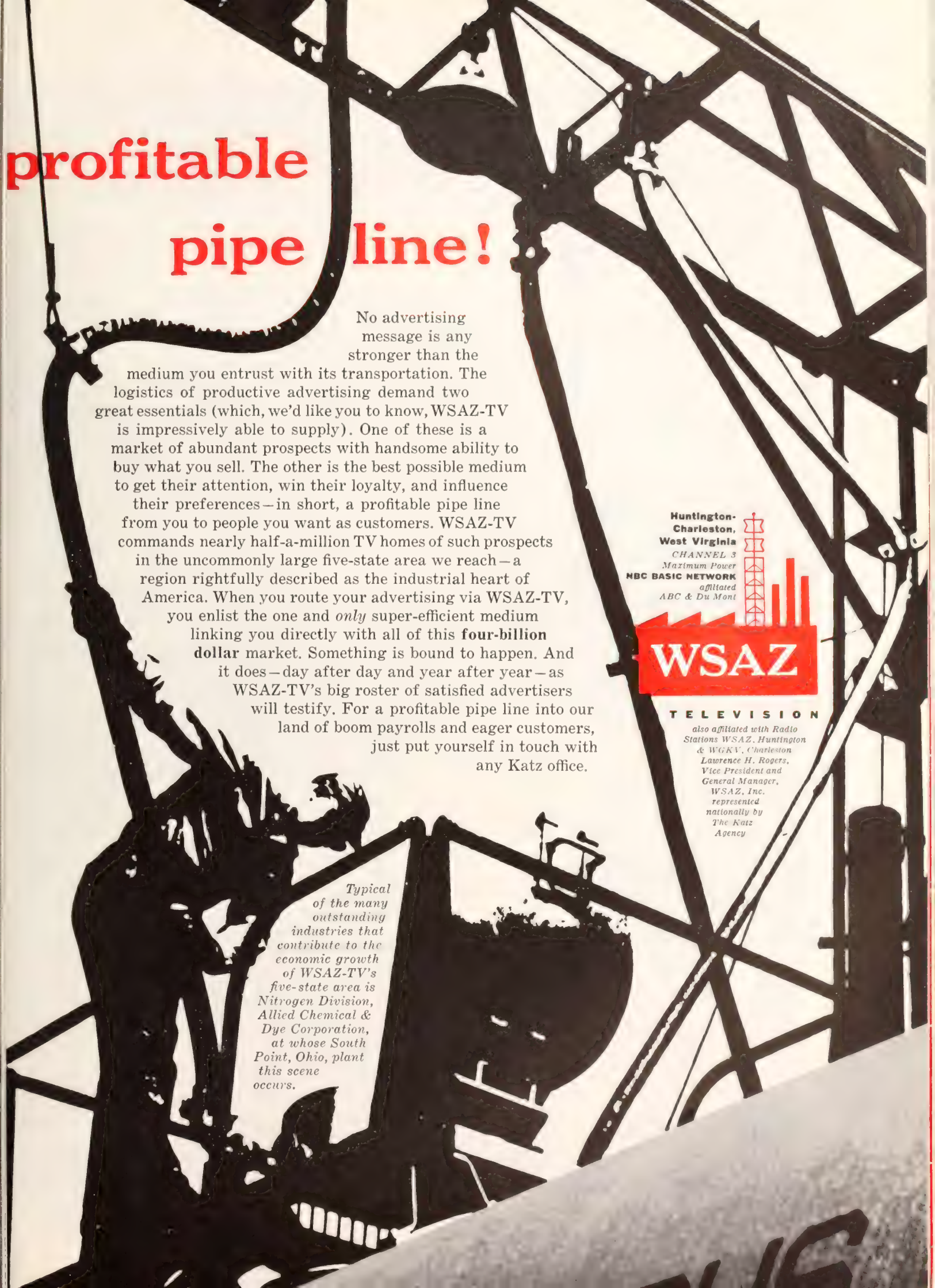
Paul West, *ANA president, has just finished presiding at organizations's 46th annual spring meeting. Unlike previous meetings, radio-tv talks were given in closed, workshop sessions. Speakers included Rodney Erickson, Y&R v.p., who told "How to keep tv costs down and audience appeal up," and George H. Frey, NBC TV v.p., who explained latest color tv developments. Rex Budd, Campbell Soup general ad manager, and chairman of ANA radio-tv steering committee, was chairman of the workshop sessions.*



Alfred E. Lyon, *board chairman of Philip Morris, whose firm made headlines when it was announced that its four-year association with* I Love Lucy *would be ended at close of current contract on 27 June. Impression that Lucy money would all be thrown into print (caused by the announcement of an "intensive" print drive) was denied by agency, Biow-Beirn-Toigo, which pointed to plans for "intensive" spot tv campaign. Tobacco firm will continue with* Public Defender *on CBS TV and two CBS Radio network programs.*



Hugh R. Jackson, *president of New York City Better Business Bureau, was instrumental in pushing adoption of ad standards on radio and tv for companies seeking home demonstration, selling leads. Jackson announced adoption of seven-point standards by 24 radio and tv stations serving New York metropolitan area following industry discussions. Standards are aimed at "bait and switch" practices under which sponsors offer low-priced merchandise, then sell only dearer products when salesmen call at homes.*



profitable pipe line!

No advertising message is any stronger than the medium you entrust with its transportation. The logistics of productive advertising demand two great essentials (which, we'd like you to know, WSAZ-TV is impressively able to supply). One of these is a market of abundant prospects with handsome ability to buy what you sell. The other is the best possible medium to get their attention, win their loyalty, and influence their preferences—in short, a profitable pipe line from you to people you want as customers. WSAZ-TV commands nearly half-a-million TV homes of such prospects in the uncommonly large five-state area we reach—a region rightfully described as the industrial heart of America. When you route your advertising via WSAZ-TV, you enlist the one and *only* super-efficient medium linking you directly with all of this **four-billion dollar** market. Something is bound to happen. And it does—day after day and year after year—as WSAZ-TV's big roster of satisfied advertisers will testify. For a profitable pipe line into our land of boom payrolls and eager customers, just put yourself in touch with any Katz office.

Typical of the many outstanding industries that contribute to the economic growth of WSAZ-TV's five-state area is Nitrogen Division, Allied Chemical & Dye Corporation, at whose South Point, Ohio, plant this scene occurs.

Huntington-Charleston, West Virginia
CHANNEL 3
Maximum Power
NBC BASIC NETWORK
affiliated
ABC & Du Mont

WSAZ

TELEVISION

also affiliated with Radio Stations WSAZ, Huntington & WGKV, Charleston
Lawrence H. Rogers, Vice President and General Manager, WSAZ, Inc.
represented nationally by The Katz Agency

Quad-City
Employment
is on upswing!

Employment at the large farm implement plants and at some 300 other factories is keeping pace with increased production schedules. Forecasts of a busy prosperous 1955 in the Quad-Cities are materializing early and rapidly.

•

The Quad-Cities offer you a good marketing opportunity. WHBF is "The Quad-Cities' Favorite".

•

CBS FOR THE



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

★ ★ ★ ★ ★ ★ ★ ★ ★

Set your sails for
NET SALES
with
THE SOUTH'S
SUPER SALESMAN

WEAS
"The Family Stations"
1010 kc

with its
COMPLETE!
50,000 WATTS
of Pulling Power
An ideal combination of coverage & price
ASSURES RESULTS.
Call STARS NATIONAL

New York Chicago Detroit
San Francisco Los Angeles Boston

★ ★ ★ ★ ★ ★ ★ ★ ★

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WXLW, Indianapolis 10

CAPTIVE*
To
KGVO-TV
MISSOULA, MONTANA

Because of its unique geographical location, only KGVO-TV . . . and we mean ONLY . . . airs an acceptable signal into this stable area having more than $133,900,000.00 retail sales. Diversified economy including agriculture, lumbering, manufacturing, University and government workers makes these 9 counties.

IDEAL AREA TO TEST YOUR SPOTS' "SELL"-ABILITY



WANT TO SELL CANADA?
One radio station covers 40% of Canada's retail sales

CFRB
TORONTO
50,000 WATTS, 1010 K.C.

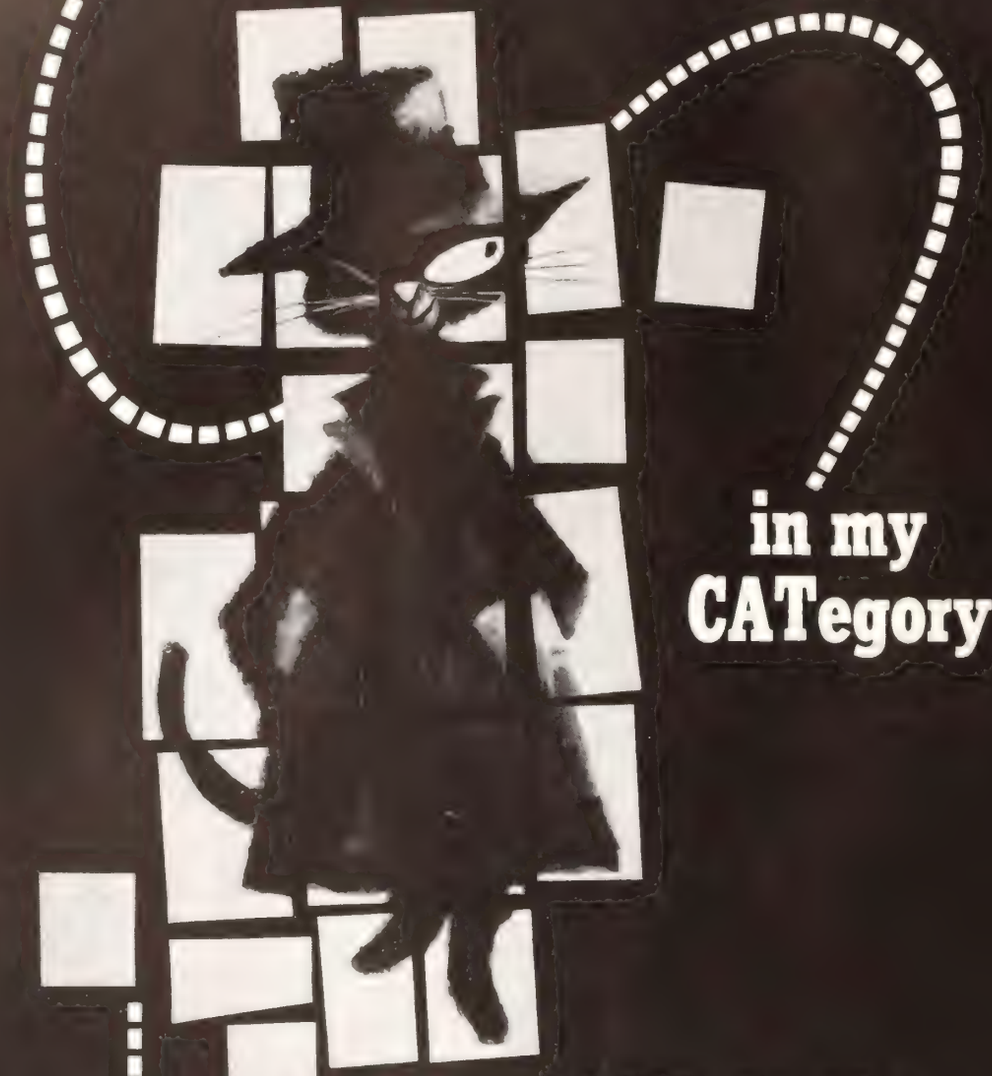
CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES
United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited

portrait of a market...



I'm the cat



in my CATegory

My category is the double-billioned—two-station Houston market and the best buy is !!

Pick your category—top adjaconcies from ABC and other net shows—top local artists—top syndicated film shows—top power (316,000 watts)—you'll find them all where you find this cat—at KTRK-TV—Channel 13—lucky for Houston—lucky for you.

And color too—local programs daily.

HOUSTON CONSOLIDATED TELEVISION COMPANY
P. O. Box 12
HOUSTON 1, TEXAS
General Mgr., Willard E. Walbridge
Commercial Mgr., Bill Bennett
National Representatives: BLAIR-TV, 150 E. 43rd St. New York 17, N.Y.
BASIC ABC

KTRK-TV
The Chronicle Station
Channel 13

BLAIR - TV

REPORT TO SPONSOR for 21 March 1955

(Continued from page 2)

Boosted night am audiences

Proof that nighttime radio listening can be hypoed is offered by WNEW, New York indie. Preparing for boost to 50 kw. at night (now in effect) outlet, which already had 50 kw. daytime power, slotted top daylight personalities in after-dark hours. Station reports Pulse share-of-audience for 6:00 p.m.-midnight period last month was 29% above previous February. Jump during 8:00 p.m.-midnight period was 50%. (For new trends in nighttime radio, see "Two plans to sell nighttime radio," page 37.)

-SR-

Hadacol tests radio, tv

Hadacol, dormant for past few years, is conducting media tests in 3 Southern cities. Once heavy spot radio client, tonic is testing radio in one market, tv in second, newspapers in third.

-SR-

Gleason sees tv mostly fee

Jackie Gleason thinks 90% of tv programing 10 years hence will be fee tv on film. Gleason, who has 15-year pact with CBS, sees most movie studios producing tv films. He prophesies that most such film will appear in movie houses only after tv exposure. Gleason also envisions sponsored fee tv with regional networks replacing national webs as means of solving selective marketing problems. Other views on what tv will look like in 1965 appear starting page 52.

-SR-

Small video markets used

Growing interest in small-market tv is indicated in several quarters. CBS TV has added 5 stations to Extended Market Plan—EMP stations now total 20—has signed up 28 clients. NBC is also pushing small markets, has 6 shows running on "unordered" optional stations. Reflection of interest in small markets is ARB's plan to offer ratings in 140 pint-sized video areas. Ratings are tentatively scheduled for once-a-year measurement. ARB director James Seiler said service was designed with realization that timebuyers spend millions in small markets without knowing facts.

-SR-

Tv hearings to start

Open hearings by Senate Commerce Committee on tv webs and uhf are expected to get underway this week with FCC as first witness. While it is not clear whether Justice Department will testify, latter agency had already stated that reports by former committee counsel, Harry M. Plotkin and Robert F. Jones had raised questions of "great importance" regarding possible development of monopolistic practices by video webs. Department statement, made by William P. Rogers, U.S. Deputy Attorney General, upset rumors that agency would adopt a "hands off" policy.

-SR-

Mood can sell says Schwerin

Remembrance of sales points is not always basic to commercial effectiveness, says Schwerin Research. Commercials which create mood rather than concentrating on hard sell, product demonstration can be potent. Example: in Tonette Home Permanent pitch straight-haired girl sees self as curly-haired in mirror, passes through mirror and up "stairway of stars" leading to product. This was one of most effective commercials ever tested, Schwerin said; it accomplished purpose by associating product with impressions of happiness, trust, rather than proving anything.



TvB answers a tv blast

Every medium tries hard to sell its wares and pot-shots at the competition can be expected from time to time, especially when the competition is tv, which has risen so far so fast. In a way it's a compliment when the powerful Chicago *Tribune* feels it necessary to single out television for an all-out attack. But any media presentation must be based on solid facts. This was not the case with the Chicago *Tribune's* recent blast, and advertising decision-makers aren't likely to be swayed by it.

Perhaps the most constructive thing to come out of the *Tribune's* blast was further evidence that television now has a soundly operating champion in the Television Bureau of Advertising. TvB's reply to the *Tribune's* thrusts was a model of restrained, fact-based rebuttal. We think the *Tribune* can learn a lesson from reading TvB's remarks. It might be a good idea, too, if the *Tribune* (which owns WGN-TV) took TvB's advice and did some tv advertising of its own, as suggested in the following passage from TvB's statement:

"Why not concentrate on developing its own vitality to levels of its previous advertising worth? Instead of damning television, perhaps the Chicago *Tribune* might like to give some thought to television promotion to regain the 9% of its circulation which it has lost since 1949, a period during which its rates have increased by 23%, and its cost-per-1,000 by one-third."

* * *

Nielsen in local arena

The advertising executive who was somewhat confused by ratings up till now, has a new source of information —and confusion—to contend with. Into the field of local ratings, already covered by at least half a dozen services, has come the Nielsen Station Index. The new Nielsen rating measuring local listening and viewing has issued reports thus far for Los Angeles, Philadelphia, Boston, and San Francisco.

There's bound to be a period during which the new rating and its research complexities undergo close scrutiny. Questions have been raised in many quarters of the industry particularly about the ability of the new service to provide an accurate count of today's radio audience in motion.

SPONSOR has never felt any rating service has shown the ability to truly measure the radio audience because it is an audience of individuals scattered in-doors and out listening via personal sets—a moving target and hence difficult to cover. We urge the same caution in accepting the findings of the new Nielsen local ratings.

SPONSOR intends to check carefully into the workings of NSI and its readers can expect a report which will throw needed light on this newest of the air media's many measurements.

* * *

Negro radio's growth

There's been a great deal of satisfaction for SPONSOR over the years in watching Negro radio grow along with other specialized uses of the medium which we've sought to throw light on. From the time when SPONSOR published its first report on Negro radio ("The forgotten 15 million," 10 October 1949) to today there's been much progress in programing, selling, community service.

The number of stations with Negro programing has been growing rapidly, too. *The Buyer's Guide to Station Programing*, soon to be published by SPONSOR Services Inc., lists a total of over 500 stations with Negro programing.

One of the most gratifying things that's happened since we started covering Negro radio is an award to SPONSOR recently announced by Lincoln University of Jefferson City, Mo. It's the school's annual citation for "significant contributions to better human relations" which this year will go to the Minneapolis *Tribune*, *Look*, the Pottstown (Pa.) *Mercury*, the Brooklyn *Eagle* and SPONSOR. Our objective, of course, was better business, but if Lincoln University feels we've contributed to better human relations we're doubly pleased.

Applause

Bob Foreman of BBDO

On our desk, as we write this, is a letter from a subscriber asking permission to reprint Columnist Bob Foreman's comments on I.D.'s (tv station identifications) appearing in the 7 March issue. The request ends with these words, "This states the case for I.D.'s clearly and effectively."

This is by no means an unusual instance. Requests for reprints of Bob Foreman columns are so frequent that one of these days we plan to ask Bob to select the best of the past four years to be published by SPONSOR in book form.

SPONSOR readers recognize in Bob's front-of-the-book columns a unique combination of ideas, experience, enthusiasm and writing skill. These four attributes, among others, have brought Bob due recognition at BBDO, where he has been employed since he was 23 years old.

Today, age 39, Bob is vice president in charge of radio and television. For the past four years he has been a member of the top-echelon executive plans board, and for the past two chairman of the radio-tv plans board. Early in March Bob became the youngest director on the BBDO Board.

Before writing this applause we talked to one of Bob's associates at the agency. We talked about his talents, his remarkable faculty for expressing himself on paper, his constant flow of ideas, his energy. "That's all true," we were told, "but don't forget that Bob is also a great salesman."

We're not forgetting. We're reminded every two weeks.

Now for the first time

THE RED FOLEY SHOW



A DAILY TRANSCRIBED OPEN END SERIES

STARRING "The FABULOUS FOLEY"

"SINGIN'EST, SELLIN'EST MAN IN ALL THE LAND"

Available for the first time to a daily radio audience . . . every fifteen minute segment of "The RED FOLEY Show" is packed with the songs, the showmanship and the personality that has kept this great artist at the very top of his field year after year.

Seen and heard by millions on his "Ozark Jubilee" over ABC radio and television networks . . . only Decca recording artist in his field ever to receive their coveted "Gold Record" . . . Selling over a million copies of "Chattanooga Shoe Shine Boy" . . . voted one of the six all time great in the Country and Folk music field . . . all of this universal appeal and popularity . . . all of the best of the "Fabulous Foley" is found in this sensational new radio series.

You can present "The RED FOLEY Show" with pride . . . and with a sincere belief that you are offering the best transcribed radio program of its kind in America!

The RED FOLEY Show is now available 3 to 5 shows a week. For free audition disc, down-to-earth prices for your market and complete promotional materials . . . contact

RADIO ZARK ENTERPRISES, INC.

606 ST. LOUIS ST. • SPRINGFIELD, MO.

PHONE 2-4422

1st in the Heart of America!

...with exclusive major-league baseball coverage of Kansas City Athletics American League games



the KMBC KFRM radio TEAM

BIG-LEAGUE COVERAGE—The KMBC-KFRM Team blankets the great Heart of America with a radio signal that's heard and heeded by a tremendous audience of faithful listeners. KMBC *of* Kansas City serves 83 counties in western Missouri and eastern Kansas. Four counties (Jackson and Clay in Missouri, Johnson and Wyandotte in Kansas) comprise the greater Kansas City metropolitan trading area, *ranked 15th nationally in retail sales!* KFRM *for* the State of Kansas, a bonus to KMBC, puts your selling message into the high-income homes of Kansas, 6th richest agricultural state.

OF A BIG-LEAGUE MARKET—The Heart of America market is big-league in every respect. It's big in size—it's big in population—it's big in spendable income. Agriculture, manufacturing, mining, retail and wholesale selling, transportation, oil, insurance and a multitude of other sound enterprises produce a rich vein of wealth that advertisers successfully tap for sales with the KMBC-KFRM radio Team. For time that *sells*, contact your Free & Peters Colonel for choice availabilities.



FREE & PETERS, INC.
Exclusive National Representatives

DON DAVIS, *Vice President*
JOHN SCHILLING, *Vice President and General Manager*
GEORGE HIGGINS, *Vice President and Sales Manager*

Primary Basic CBS Radio

the KMBC-KFRM radio TEAM

6th Oldest CBS Affiliate

...and for Television, the Swing is to KMBC-TV—Kansas City's Most Powerful TV Station!

Another *first* for the KMBC-KFRM ra
As the leading station in the Heart of A
KMBC-KFRM has been selected as the o
originating station of all games play
Kansas City Athletics—to be fed pla
to a network of stations in Iowa, N
Missouri, Kansas, Arkansas and Oklah
the-spot broadcasts will be handled b
Ray and Merle Harmon. The following s
has been set for the 1955 season—see yo
& Peters Colonel for sure-hit spot ad

SPRING EXHIBITION GA

DATE	TEAM	LOCALE
Mar. 10	Pittsburgh	Fort Myers
Mar. 12	Washington	West Palm B
Mar. 13	Washington	West Palm B
Mar. 14	White Sox	West Palm B
Mar. 16	Detroit	Lakeland
Mar. 17	White Sox	Tampa
Mar. 18	Yankees	West Palm B
Mar. 19	Washington	Orlando
Mar. 20	Baltimore	Daytona Be
Mar. 22	Brooklyn	West Palm B
Mar. 23	Brooklyn	Vero Beach
Mar. 24	Baltimore	West Palm B
Mar. 25	Baltimore	West Palm B
Mar. 26	Pittsburgh	Fort Myers
Mar. 27	Red Sox	Sarasota
Mar. 28	Detroit	West Palm B
Mar. 29	Pittsburgh	West Palm B
Apr. 2	Jacksonville	Jacksonville
Apr. 3	Savannah	Savannah, G
Apr. 4	Columbia	Columbia, S
Apr. 5	Winston-Salem	Winston-Sal
Apr. 6	Fayetteville	Fayetteville,
Apr. 7	Norfolk	Norfolk, Va.
Apr. 8	Richmond	Richmond, V
Apr. 9	Phillies	undetermine
Apr. 10	Phillies	undetermine

HOME GAMES

Apr. 12, 13	Detroit
Apr. 18; 19	Cleveland
Apr. 22; 23, 24	Chicago
Apr. 26; 27	Boston
Apr. 28; 29*	New York
May 1, 2*	Washington
May 3; 4	Baltimore
May 24; 25; 26	Detroit
May 27; 28; 29	Cleveland
June 1,* 2*	New York
June 3; 4, 5*	Boston
June 6; 7; 8; 9	Washington
June 10; 11, 12*	Baltimore
July 1; 2; 3	Detroit
July 4*	Chicago
July 5; 6; 7	Cleveland
July 14; 15	Baltimore
July 16; 17, 18	Washington
July 19; 20; 21	Boston
July 22; 23, 24*	New York
Aug. 9; 10; 11	Chicago
Aug. 12; 13; 14	Cleveland
Aug. 23; 24	Washington
Aug. 25; 26; 27	Baltimore
Aug. 28, 29	Boston
Aug. 30; 31*	New York
Sept. 2; 3; 4	Detroit
Sept. 16; 17; 18	Chicago

ROAD GAMES

Apr. 14	Chicago
Apr. 16, 17	Detroit
May 6; 7, 8*	Cleveland
May 10; 11	Baltimore
May 12, 13; 14	Boston
May 15*	New York
May 17; 18	Washington
May 20; 21, 22*	Chicago
May 30*	Detroit
June 14, 15, 16	Boston
June 17; 18, 19*	Washington
June 21; 22, 23	New York
June 24; 25, 26*	Baltimore
June 28, 29*	Cleveland
July 8; 9, 10*	Detroit
July 26; 27; 28	Washington
July 29; 30, 31*	New York
Aug. 2; 3; 4	Baltimore
Aug. 5; 6, 7	Boston
Aug. 16; 18*	Chicago
Aug. 19; 20; 21	Cleveland
Sept. 5*	Cleveland
Sept. 7, 8	New York
Sept. 9; 10	Washington
Sept. 11*	Baltimore
Sept. 13, 14	Boston
Sept. 19; 20, 21	Detroit
Sept. 23; 24, 25	Chicago

* Doubleheader
* Night games

MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

he magazine radio and tv advertisers use

4 APRIL 1955

50¢ per copy • $8 per year

RECEIVED

NBC GENERAL LIBRARY

HOW TO CHOOSE A TV AGENCY
page 27

Viriginia Dare Wine shelves tv problems, re-enters radio
page 30

TV COPYTOWN: a new way to test commercials
page 32

How tv can help department stores lick aging-customer problem
page 34

How radio and department stores can learn to work together
page 36

U.S. Steel makes friends while it sells on the air
page 38

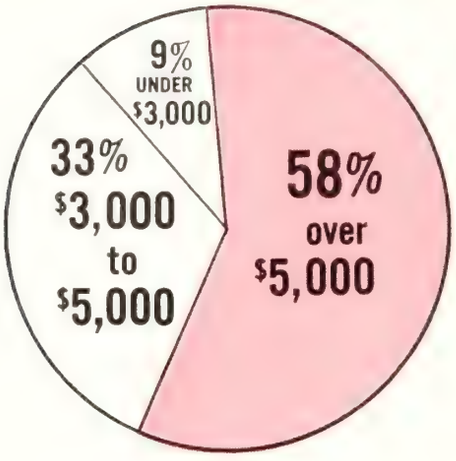
TV TEST: WEEK NO. 7
page 40



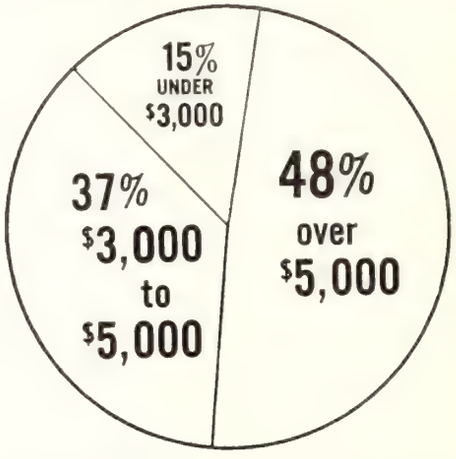
0 %
Memphis trade area
NEGRO
ND THE ONLY WAY
REACH THEM IS WITH
WDIA
Memphis' only
50,000 watt station
ed Nationally by John E. Pearson Co.
TOP HOOPER AND PULSE RATED 1070 KC
COVERS THE "GOLDEN MARKET" OF 1,230,724 NEGROES —
RLY 1/10TH OF AMERICA'S TOTAL NEGRO POPULATION!

PRESTIGE?

58% of W-I-T-H's audience have incomes of $5,000 or more!



W-I-T-H's audience
by income groups



Audience of Network Station A
by income groups

Just about everybody in the business knows that WITH has the biggest listening audience in Baltimore City and Baltimore County. They know, too, that WITH provides the lowest cost-per-thousand listeners of any station in town.

But there's a lot of talk about the quality of this audience. The A. C. Nielsen Company has recently made a survey which shows the composition of the listening audience for WITH and one other Baltimore station. The other station is a powerful network outlet.

The upper group—families with incomes of $5,000 a year or more—make up 58% of the total WITH audience. Only 48% of the network's audience is in this group. In the middle group—incomes from 3 to 5 thousand dollars a year—WITH has 33%, the network 37%. In the lower group—under $3,000 a year—WITH has 9%, the network 15%.

So don't worry about "prestige" when you're buying radio time in Baltimore. WITH gives you all the "prestige" you need. Ask your Forjoe man!

—in Baltimore

WITH

TOM TINSLEY, *President*

REPRESENTED BY FORJOE & CO.

REPORT TO SPONSORS

4 APRIL 1955

Steel switch blow to ABC TV

Switch of "U.S. Steel Hour" from ABC TV to CBS TV is blow to former's Tuesday night lineup plans. Hour tv show begins on CBS 6 July in 10:00 to 11:00 p.m. Wednesday slot, will alternate with GE dramatic hour. In switching webs sponsor is seeking greater circulation, likes new slot since it can reach midwest at top viewing hours. (For story on how client uses its dramatic show, see "U.S. Steel makes friends while it sells," page 38.)

-SR-

See cautious use of NSI

Effect of new Nielsen Station Index on spot radio-tv buying by agencies in ranks of top 20 will be gradual, not abrupt, SPONSOR checkup shows. Virtually all admen contacted say they'll use new, controversial ratings tool with caution, will relate it to existing research in NSI-covered markets. Explained research chief of a P&G agency: "It'll take at least 6 months of living with NSI to see what trends—and bugs—may show up."

-SR-

TvB-Nielsen pact unusual

TvB pact with Nielsen, first such contract in media promotion field, will enable TvB to draw on NTI, Nielsen marketing research, for special TvB-Nielsen research projects. Under terms of contract, says TvB head Oliver Treyz, "TvB will get behind the rating figures to find out not how well tv covers people but how well it covers markets." It is believed TvB will be informed of distribution, seasonality of consumer sales of product lines measured by Nielsen.

-SR-

Chrysler ups profit with tv

Fact that Chrysler Corp. net earnings in first 2 months of 1955 was greater than all of 1954 highlights auto firm's heavy tv web investment this season. Company had 2 shows last year, uses 7 now for its 4 cars. Full sponsorship shows include "Climax" on CBS (with "Shower of Stars" in "Climax" slot one in 4); "You Bet Your Life," "It's a Great Life" on NBC; "Break the Bank" on ABC. Firm also alternates with American Tobacco on "Make Room for Daddy" on ABC, buys every Wednesday and 3 out of 4 Mondays on NBC's 7:45-8:00 p.m. weekday news strip. Agencies involved are BBDO, McCann-Erickson, Grant.

-SR-

Woolworth's am show is big

Woolworth Co.'s first use of network radio in its history is on big scale. Firm's show, "Woolworth Hour," is said to cost about $17,000 weekly; it will feature conductor-arranger Percy Faith, guest stars from movies, tv, opera, night clubs. Host will be actor MacDonald Carey. Show starts 5 June, will run 1:00-2:00 p.m. Sundays on full (206 stations) CBS Radio web. Contract is for 52 weeks. Agency, Lynn Baker, says commercials will be both institutional and specific in nature.

SPONSOR, Volume 9, No. 7, 4 April 1955. Published biweekly by SPONSOR Publications Inc. Executive, Editorial, Advertising, Circulation, Offices: 40 E. 49th St., New York 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S., $9 elsewhere. Entered as second class matter 29 Jan. 1950 at Baltimore postoffice under Act of 3 Mar. 1879.

REPORT TO SPONSORS for 4 April 1955

Talent pacts on rise

Snowballing of long-term tv talent deals in wake of Jackie Gleason-CBS pact, predicted in SPONSOR stories on talent agents (see 24 January, 7 February issues), has apparently begun. Strong factor in situation is if-he-gets-it-I-want-it-too attitude among stars and agents. Martha Raye-NBC deal, now being closed, calls for reported $100,000 annual "annuity" to comedienne for 15 years in return for her exclusive services. These are same terms CBS gave Gleason. In addition, NBC has just signed Jack Webb for 10 years.

-SR-

DTN to unveil tv-film camera

At presstime long-deferred announcement by Du Mont of details about its highly-touted combination video-film camera appeared imminent. Speculation in trade is that Du Mont has been pushed into taking off wraps because of word that similar camera combo has been developed at Burns & Allen's McCadden Productions in cooperation with RCA. McCadden-RCA camera is said to be brain-child of Al Simon, McCadden production supervisor. Simon said his camera will pick up image for both film and live telecasting through one lens.

-SR-

FCC cautious on probe

Hopes by Du Mont that government action would provide shot in the arm to web were dimmed by cautious FCC statements to Senate Commerce Committee. FCC statements were in answer to recommendations by former committee counsel Harry Plotkin and Robert Jones. Among recommendations was one by Plotkin that "time be made available for all of the networks so that none of them is frozen out of a substantial number of markets." FCC said it was against "artificial" measures to get network shows to uhf stations.

-SR-

Tv study still in work

Final results of methodology study for NARTB's proposed tv coverage service won't be known until about June. Study, which began at end of 1954, is being conducted on one-market-at-a-time basis. This gives researchers chance to spot bugs, correct them. Method being tested is so-called "Cawl formula."

-SR-

Texas Co. buys web radio

Another saturation radio campaign starts this coming weekend. Client is Texas Co., which bought 33 weeks of ABC Radio's weekend news package of 22 5-minute shows. Package has been sold out, with exception of one weekend, since it began 29 May 1954. Nielsen figures show that average number of home "visits" by 22 programs during 1954 was over 9 million per weekend, representing gross rating of 19.5.

-SR-

Wine firm heavy in radio

Growing trend to radio saturation ads is illustrated by current Virginia Dare wine campaign. David J. Mahoney agency figures that minimum announcement frequency per week per market should be over 35; but as many as 100 are bought. About 85 stations are used. Firm dropped spot tv, went back to radio because (1) minutes on tv were hard to find, (2) frequency needed for the wine plugs were too expensive on tv. (For details, see "Virginia Dare comes back to 'full-strength' spot radio," page 30.)

(Sponsor Reports continues page 107)

KSD KSD·TV

top spots FOR SPOT ADVERTISERS

KSD has the LARGEST Daytime
half millvolt coverage area
of any Radio Station
in the Greater St. Louis Area

KSD-TV has MAXIMUM power
on VHF Channel 5 . . . and is equipped
for slide and
film programs and spots
in FULL COLOR



NBC AND NBC-TV
NETWORKS

National Advertising Representative:
NBC SPOT SALES

THE ST. LOUIS POST-DISPATCH
BROADCASTING STATIONS



advertisers use

SPONSOR

Volume 9 Number 7
4 April 1955

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Advice to sponsors on choosing a tv agency
What qualifications and facilities should an ad agency have in order to most effectively handle a tv account? For the guidance of current or prospective tv sponsors, SPONSOR survey of leading advertisers sets forth criteria **27**

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After two seasons of tv support for Virginia Dare Wine, Garrett & Co. has re-entered spot radio. It feels radio can deliver as well as ever when used with sufficient saturation **30**

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A former department store advertising woman, Jean Elliot, explains the gulf between stores and radio stations. She's now active in radio at WCUE, Akron **36**

U.S. Steel makes friends while it sells
Tenth anniversary of U.S. Steel's "Theatre Guild on the Air" program finds the company enjoying the highest "public acceptance" in its history. In addition, current use of tv has proved video can sell steel as well as make friends **38**

Blow-by-blow story of a tv test: Week 7
After seven weeks of tv-only advertising, sales of B&M beans in the Green Bay test area continue rising. Through mid-March, cumulative sales were up 48% **40**

Radio turns high-priced Trewax into fast mover
California dealers were happy to stock this "quality" floor wax because of its attractive mark-up. But when customers didn't ask for it and dealer stocks piled up, Trewax turned to radio. Air budget went from 0 to 70% in eight months **42**

COMING

Johnson & Johnson: big time tv on a low budget
Here's the strategy of one of network tv's crop of advertisers who buy insertions at low-frequency (two a month) ***18 Apr.***

B&M beans tv test: Week 9
SPONSOR's continuing series on the Burnham & Morrill test of tv will report next issue on a period covering nine weeks of tv-only advertising. Objective is to see what tv alone can do for sales in a low-volume market ***18 Apr.***

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS
40 E. 49TH
NEW & RENEW
MR. SPONSOR, Lester Krugman
SPONSOR BACKSTAGE
FILM NOTES
P.S.
ROUNDUP
RADIO RESULTS
AGENCY PROFILE,
Ed (Shepherd) Mead
SPONSOR ASKS
NEW TV STATIONS
NEWSMAKERS
SPONSOR SPEAKS

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All this and 20 TIMES MORE POWER TOO!

Plus The Greatest Audience-Building Promotion In The Milwaukee Market

More power to you! *20 times more!* That's what you now get with WEMP's tremendous new power boost in the vital Milwaukee market. Bonus coverage! Tremendous impact!

But that's not all you get with WEMP.

You get one of the greatest audience-building promotions ever staged by a radio station in one market. WEMP's top stars are featured on billboards, newspapers, radio, posters, direct mail, personal appearances. The whole town's talking . . . and *tuning in.*

Here's POWER that PAYS OFF! Schedule WEMP and see.

WEMP

now at 1250 on the dial

Only WEMP

-No Other Milwaukee Station- Has All These Top Features

. . .

ALL MILWAUKEE BRAVES BASEBALL GAMES WITH WEMP'S OWN

Earl Gillespie

"The Voice of The Braves"





"coffeehead" larsen



robb thomas



chuck phillips



tom shanahan



don o'connor



bill bramhall



joe dorsey

MILWAUKEE'S BEST ADVERTISING BUY—Represented Nationally by Headley-Reed

Here's the

KBIG BALL OF WAX (Trewax, that is) STORY by Horatio Alger

And you can't hardly get those true rags-to-riches stories no more!

• **1949** sales volume when Ma and Pa Harry Fox cook Trewax on kitchen stove and sell it door-to-door.

Quality-wise housewives begin asking hardware stores for "that Cadillac of floor waxes." Family sets up small factory.

• **1950** sales double, then re-double yearly thereafter. Only trade advertising was used.

● 1951 ● 1952 ● 1953

Then Trewax budgets a consumer campaign: most of it for 75 announcements a month on KBIG because it covers **all** Southern California at lowest cost per impression, the balance in Sunset Magazine.

● **1954** sales double 1953 and reach six figures. 95% distribution achieved in hardware, paint, department and floor covering stores.

1955: Trewax renews KBIG, moves into large new factory, expands into Northern California music-and-news radio, plans for national distribution in 1956.

The magic ingredient in Trewax: carnauba. The magic ingredient in Southern California advertising: Radio and KBIG.



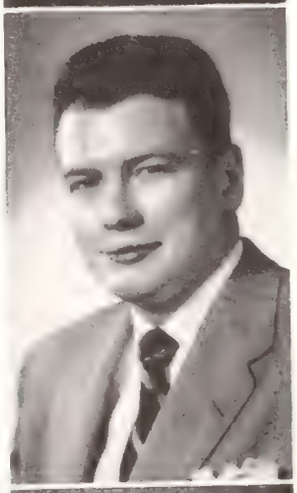
JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Peggy Van Camp, *Gleason Advertising Agency, Detroit, likes participation shows. "Participations in local personality programs have been very successful for several of our clients," says she. "To sell a particular product in each market we find that selecting the right personality is much more important than ratings or cost-per-1,000. In order to make a sound, intelligent buy, it is necessary to audit various local shows. Therefore, we feel kinescopes and/or transcriptions are essential to the timebuyer in placing a national spot campaign. They are available on some shows, of course, but we think they should be supplied to timebuyers as a standard practice to aid indecision."*



Jack Giebel, *Cunningham & Walsh, feels that uhf stations must be given a chance. "Each uhf station must be evaluated on its own merits," says he. "You have to consider such factors as effective radiated power, antenna height above average terrain, network affiliation and programing. Unfortunately in the past uhf's have often been arbitrarily discounted in favor of vhf's. Taking into account coverage areas, the uhf's must be priced realistically to be competitive. You might consider this yardstick: a uhf in a mixed market credited with half the coverage of the vhf, must offer double the rating, or be priced 50% lower to be comparable."*



Graham Hay, *Compton Advertising, feels that competition between the media is likely to keep each medium on its toes. "There's a pretty healthy competitive situation between radio and tv at present," says he, "And rightly so. Radio still reaches a large audience, composed of radio-only homes, plus radio listeners in tv homes and in cars. And the cost of reaching these people is reasonable today. Tv, growing in set counts and costs daily, has yet has not reached maturity in some parts of the country. I'm looking forward to some research comparing the impact of a television commercial to a radio commercial on the same audience." Graham buys for P&G's Crisco and Ivory Flakes.*

KERO-TV

KERO

BAKERSFIELD, CALIFORNIA

Announces the Appointment

of **THE GEORGE P. HOLLINGBERY CO.**

As National Sales Representative

April 1, 1955

KERO-TV, CHANNEL 10 · NBC · CBS

Gene DeYoung
President-Gen'l Mgr.

KERO, 1230 K.C. · NBC

Edward Urner
Vice Pres.-Mgr.


David Stone Martin

THE WHISTLER hits the right note every time!

Overnight, the eerie note of The Whistler's signal has struck a responsive chord with viewers and sponsors alike.

WITH VIEWERS: In Spokane, The Whistler hit a 30.5 rating the first month...27.8 in Salt Lake City. In Cincinnati it soared to 30.4 (up 39%) in two months. Audiences are big everywhere, and 4 out of 5 viewers are adults.* So the show's a natural...

WITH SPONSORS: Signal Oil and Thomas J. Lipton, Inc. picked it up right from the start, regionally. Among others: Block Drug, Hamm's Beer, Household Finance, Necchi Sewing Machines, Safeway Stores.

Call us today for a private screening and details on this 39-week series: its big-name stars, and its heads-up merchandising and promotion which translates audiences into customers. Contact...

CBS TELEVISION FILM SALES

New York, Chicago, Los Angeles, Boston, San Francisco, Dallas, Atlanta, Detroit and St. Louis; in Canada: S. W. Caldwell Ltd.



*Source: ARB Dec.-Jan.

A Captive Market

THE HEART OF WASHINGTON STATE

SALES

Serving America's fastest growing area, KPQ covers a 286-million dollar market.

s well as the great Columbia Basin, more than 500,000 new acres of irrigated farm lands!

ooming mountain peaks isolate KPQ's area from other station penetration.

stablishing a captive audience and a captive market for the advertiser.

tar KPQ as a "must buy" on your budget, and get certain results from your investment.

ASSURED!

KPQ

5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

AGENCY AD LIBS



by Bob Foreman

Three special bellyaches

Rather than devote an entire column to a single subject, I should like this time to spread my ill-natured remarks over three different topics, each of which come under the heading of Special Bellyaches. The first is such that it concerns those who write and read and produce advertising copy for television. It is the form generally used by agency copywriters in which they prepare tv commercials for presentation to account men and advertisers and therefore in which that copy is eventually turned over to a film or live producer.

Most commercials are written in the side-by-side fashion, the column on the left being devoted to the video instructions while the more or less parallel matter to the right contains the auditory instructions.

I defy anyone to find it easy to follow this format.

I don't care if you've been reading or writing for tv for a decade. The human mind and the accesses to it are not constructed so that a person can keep jumping from left to right as if he were watching a tennis match and still understand clearly what is meant. The motion picture people have always resorted to the only sensible way of showing cinema action—the video instructions are described in caps in detail and directly under them comes the dialogue. So on through the entire shooting script. Most of the experienced film people who receive agency copy in the side-by-side fashion re-do it in the other form.

This, they have found, enables a person reading to set the visual scene in his mind and then get the dialogue *for each scene*. Even the most inexperienced of account men or advertisers will be able to retain the picture in his head while reading the audio. Nobody but nobody, including Univac, can avoid getting confused by the side-by-side technique.

Another important plus in the motion picture method: It *forces* a copywriter to detail his video instructions; it prevents him from making such commonplace errors as calling for a zoom from long shot to close-up with three words of copy to cover the action. In other words, the writer himself must walk his mind through the visual action and thus he is far less likely to call for the impossible. This, as anyone who films commercials will tell you, would be a novel trend.

Point Number Two: It is my feeling that television and

(*Please turn to page 62*)


Use KOA
to take advantage of
the Western Market's
Summer Sales Boom!
650 Million Tourist Dollars
will be spent in the
Western Market this summer.*
Is your product in this
rich vacation market?
1 Total retail...department store...food and drug sales are higher during summer than any time except December. For many food, drug and package items, summer is the peak selling season. Summer gasoline station sales far exceed those for any other period.
2 Here in America's most heavily traveled vacation area, KOA will play host to 12½ million tourists this summer!
3 Denver's DOMINANT STATION, 50,000-watt KOA (NBC for the West), covers 302 counties of 12 states with 3½ million people in addition to its tourist coverage!
4 When away from hometown newspapers, radio and television, vacationers depend on the strong signal of clear-channel KOA. Wherever vacationers go in the West—KOA goes with them. They can drive all day with KOA!
NBC 850 KC
Call Petry
50,000 watts
*Estimated
KOA
DENVER
Covers The West... Best!

KCEN-TV



Out in Front IN THE

WACO-TEMPLE

CENTRAL TEXAS

MARKET

★ **80% AVERAGE SHARE OF AUDIENCE IN ALL TIME PERIODS.**
(Waco-Temple Composite Pulse Nov. 29-Dec. 5, 1954)

★ ONLY LOW BAND VHF STATION IN THE WACO-TEMPLE MARKET.

★ ONLY STATION IN THE WACO-TEMPLE MARKET OPERATING WITH MAXIMUM ALLOWABLE POWER . . . 100 KW, CHANNEL 6.

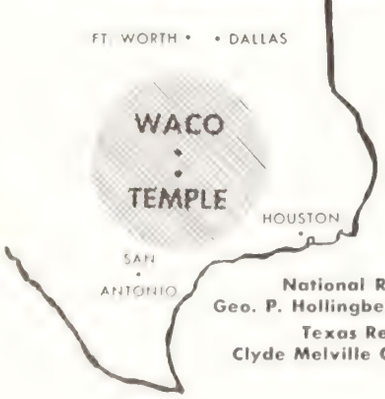
★ HIGHEST ANTENNA HEIGHT IN CENTRAL TEXAS . . . 833 FT. ABOVE GROUND; 1,549 FT. ABOVE SEA LEVEL.

★ ONLY STATION IN THE WACO-TEMPLE MARKET OPERATING FULL TIME . . . 7 A. M. - 11 P. M., MONDAY THROUGH FRIDAY.

★ NBC-TV INTERCONNECTED AFFILIATE.

★ IN OPERATION SINCE NOV. 1, 1953. (Established Audience).

YOUR BEST BUY IN THE RICH . . . . .



WACO-TEMPLE
CENTRAL TEXAS MARKET

KCEN-TV
TEMPLE, TEXAS
General Offices: P. O. Box 188
Studios and Transmitter at Eddy, Texas, Between Temple and Waco
WACO OFFICE:
506-7 Professional Bldg.
TWX: Eddy No. 8486

National Rep.:
Geo. P. Hollingbery Company
Texas Rep.:
Clyde Melville Co., Dallas

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

SPOT RADIO IN '55

This week in Chicago, I found your article "Spot Radio: off to fast '55 start" (24 Jan. p. 38), on the desk of many timebuyers.

Two of these timebuyers discussed this article with me, and were quite pleased with it. As a matter of fact, one agency was so impressed with the facts in the story, that they plan to definitely recommend a swing to spot radio for their top account.

I thought this would be of interest to you as it certainly was good news to me. May I suggest that you mail this story to every agency, every hour, on the hour.

LaVELL WALTMAN
Commercial Manager
WAVE, Inc., Louisville, Ky.

ELEMENTARY

May I simultaneously express a warm "thank you, SPONSOR" for a valuable service while calling attention to a tabulating error that eagle-eyed Sherlock Homes might have called "elementary."

Your summaries of monthly Pulse multi-market ratings for the leading syndicated film programs is a valuable service to advertisers as well as a welcome focal point for showing the powerful progress films are making for the local and national spot sponsors.

Naturally we're proud that Sheldon Reynolds' production of Sherlock Holmes so quickly fulfilled its predicted destiny by cracking the prized "Top Ten" circle literally overnight as its earliest ratings were tabulated.

But Sheldon Reynolds' brand new Sherlock Holmes programs . . . are faring even better than the Pulse figures report! . . . some stations are running revivals of various old feature movies which are loosely called *Sherlock Holmes* . . . and in markets like Los Angeles and Seattle, Pulse has been inaccurately listing ratings for old movies under the tabulations of syndicated programs.

(*Please turn to page* 16)

THE BIGGEST

BUY IN LOUISIANA

TELEVISION

WBRZ *Channel* 2

MORE TOWER-1001′ 6″-MAXIMUM

POWER-100,000 WATTS

The WBRZ tower is the highest structure in Louisiana above mean sea level and average terrain. Channel 2, with a maximum power of 100,000 watts and a tower height in excess of 1,000 feet above mean sea level, provides greater coverage than any other television station in the state.



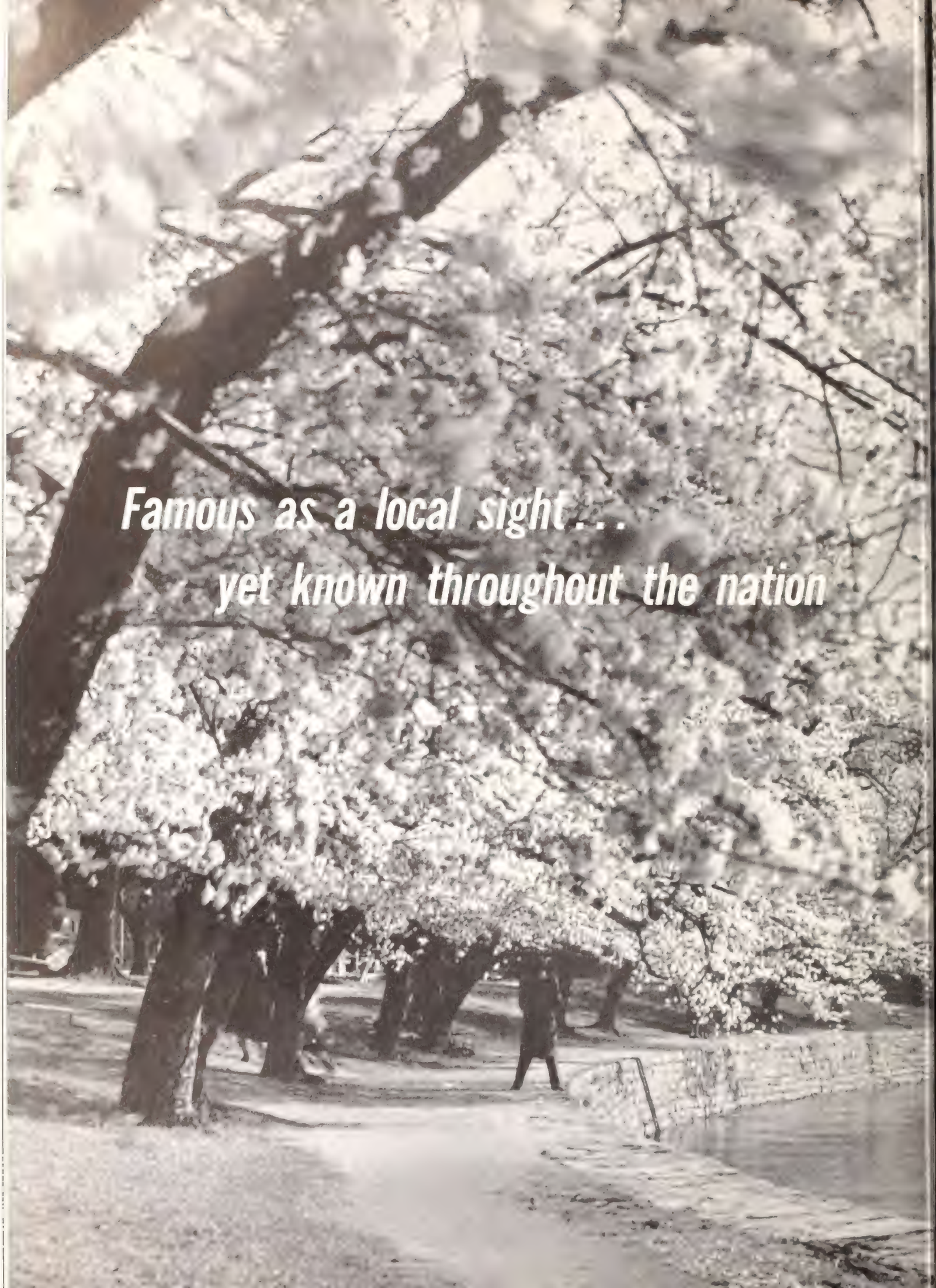
The ONLY VHF in Baton Rouge!

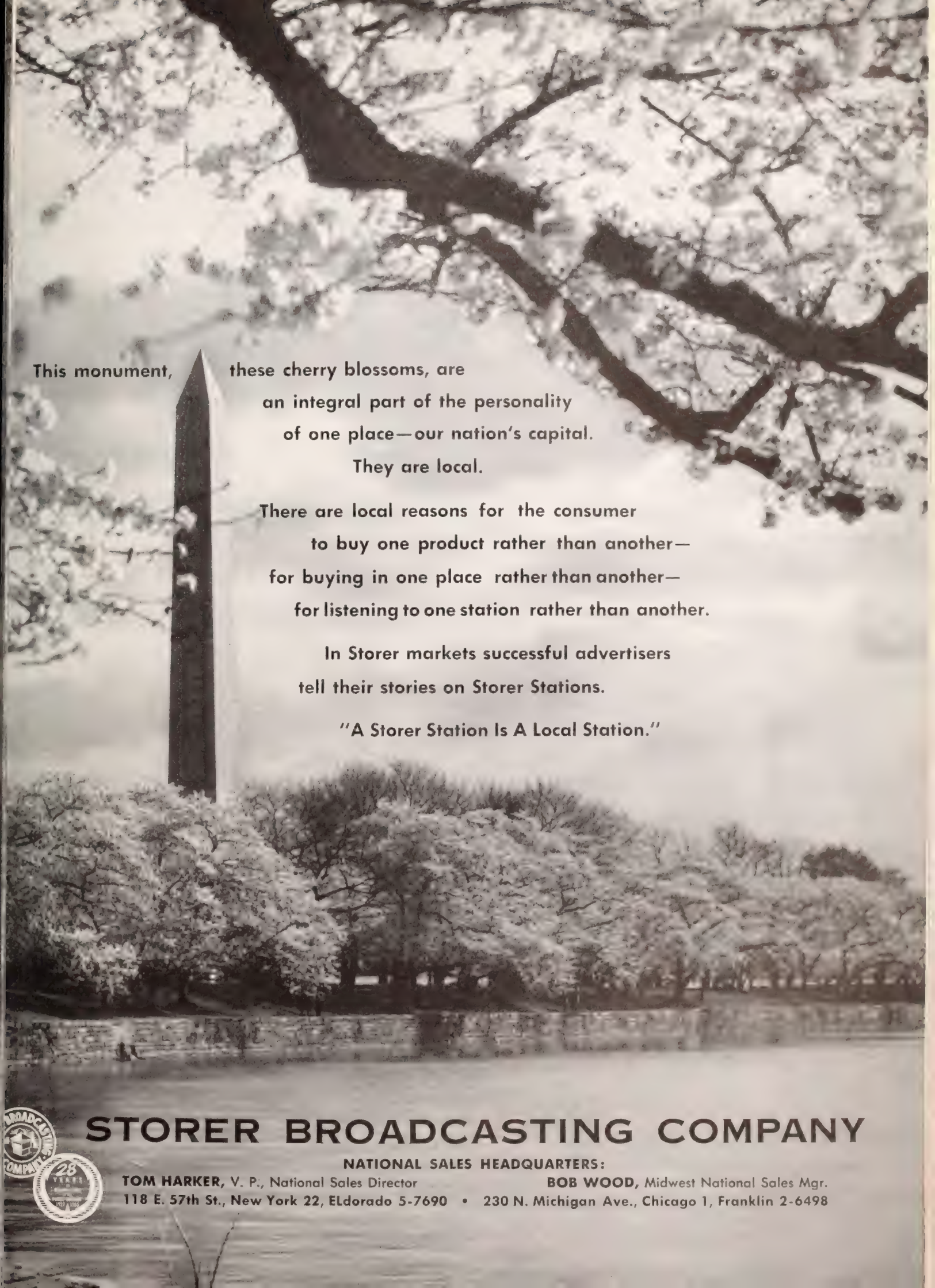
LOUISIANA TELEVISION BROADCASTING CORPORATION

Baton Rouge, Louisiana

NBC-ABC Affiliate

Nat'l Rep.: Hollingbery


Famous as a local sight...
yet known throughout the nation



STORER BROADCASTING COMPANY

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
118 E. 57th St., New York 22, ELdorado 5-7690 • **BOB WOOD,** Midwest National Sales Mgr.
230 N. Michigan Ave., Chicago 1, Franklin 2-6498

FLASH!

13 of the top 16

Memphis

TV

shows are

on

WMCT →

(according to the Hooper Survey, February, 1955).

PROGRAM	STATION	RATING
1. George Gobel	WMCT	52
2. Robert Montgomery	WMCT	51
3. Big Story*	WMCT	47
5. Life of Riley	WMCT	46
6. You Bet Your Life	WMCT	46
7. Producer's Showcase	WMCT	44
8. Cisco Kid	WMCT	42
9. Philco Playhouse	WMCT	42
10. Roy Rogers	WMCT	42
11. Your Hit Parade	WMCT	42
12. Armstrong Circle Theatre**	WMCT	40
15. Fireside Theatre**	WMCT	40
16. My Little Margie**	WMCT	40

**Ties with program of Station B*
***Ties with programs of Station B*

better than

2 to 1

6:30 to 10:30 P.M. →

Of 39 shows on both stations with ratings of 30 or better, between 6:30 and 10:30 PM, WMCT carries 27 shows—Station B, 12.

Film Shows

....out of top 18, WMCT carries 12! →

Top 6 Film Shows in Memphis
(Between 6:30 and 10:30 P.M.)

PROGRAM	STATION	RATING
1. Cisco Kid	WMCT	42
2. Favorite Story	WMCT	37
3. Racket Squad	WMCT	37
4. Badge 714	WMCT	33
5. I Led 3 Lives	WMCT	29
6. Mr. District Attorney	WMCT	28

WMCT

MEMPHIS' FIRST TV STATION

MEMPHIS CHANNEL 5
WMC-WMCF-WMCT

NOW 100,000 WATTS

NATIONAL REPRESENTATIVES
THE BRANHAM CO.

Owned and operated by
THE COMMERCIAL APPEAL

AFFILIATED WITH NBC • ALSO AFFILIATED WITH ABC AND DUMONT

Consequently, when Pulse reports a 4.5 rating for *Sherlock Holmes* in a key market like Los Angeles (where the syndicated half-hour wasn't on the air) the syndicated program's average mulit-market rating is misleadingly depreciated.

We have called the attention of Pulse to the error, which, in the future, can be spotted by making sure that only the half-hour ratings for the Sheldon Reynolds' version of Sherlock Holmes are tabulated instead of the hour or longer program listings for the old theatrical films which still find air time.

Although Sherlock Holmes, as a matter of record, never used the expression, "It's elementary"—the Pulse tabulating error was both elementary and understandable.

EDWARD A. MADDEN
Vice-President
Motion Pictures For Television
New York

COMING OF AGE IN RADIO & TV

A great big hibiscus to Joe Csida for his brief comment on "Networks come of age in program maturity" (7 March 1955, p. 29). It's about time we gave some credit where credit is due. Both radio and tv have come of age; they are no longer babies and toys. They have grown up into adult behemoths and doing a wonderful job of educating us as well as providing excellent entertainment. Just think back a few years ago when the radio newscasters used to frighten us to death by screaming over the air waves one headline after the other! Today they sit down and quietly, authoritatively discuss the news with us in an intelligent manner, so we can digest it and understand it. Make that an orchid if Joe doesn't like hibiscus.

GRANT MERRILL
Radio & Tv Director
Pacific National Adv Agency
Seattle

TOLL TV WITH COMMERCIALS?

I should like to add a few comments, if I may, to your recent panel feature on subscription tv (SPONSOR, 7 February 1955, page 88).

Of course, commercial video can peacefully co-exist with subscription tv. Just as it peacefully co-exists with

(*Please turn to page 68*)


yours... all yours!
WOOD

WHAT'S IN WOODland CENTER FOR YOU?

most modern TV and AM facilities

RADIO

- Large AM studio for local live programs
- Air personalities—the best
- Fully equipped recording studio
- NBC programs
- Daytime news, every hour on the hour
- 5000 watts day and night

TELEVISION

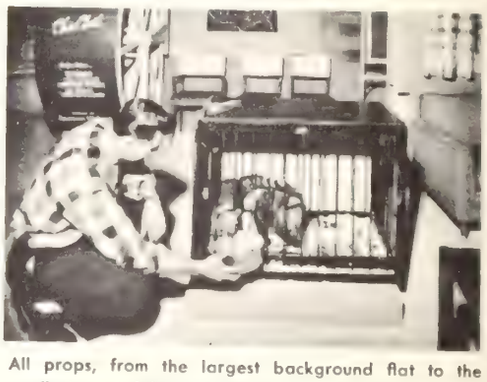
- Two large, fully equipped TV studios
- Three 16 mm film projectors
- Full slide and telop facilities
- Panel controlled, complete lighting equipment
- Excellent prop storage facilities
- Expanded arrangements for audience-participation
- Spacious, completely equipped client room
- Top-rated network and locally produced programs



Expanded audience-participation facilities permit full enjoyment of local programs . . . here, Buckaroo Rodeo, favorite of the younger set.



Projection room has three film projectors; two Telojectors with a capacity of 12 slides each; and Telop projector which holds 10 telop cards.



All props, from the largest background flat to the smallest, most delicate properties, are carefully handled —and fed, if the situation requires.



Everything from Bach to boogie is quickly available in the extensive WOODland CENTER music library.

serving all of Western Michigan!

WOOD

GRAND RAPIDS, MICHIGAN

ASSOCIATED WITH WFBM AM AND TV, INDIANAPOLIS, INDIANA
WFDF, FLINT, MICHIGAN, WEOA, EVANSVILLE, INDIANA

REPRESENTED BY KATZ AGENCY

TV:
316,000 WATTS, NBC, BASIC: ABC AND DuMONT

RADIO:
5000 WATTS, NBC AFFILIATE

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bu-Tay Products (Rain Drops water softener), LA	Dan B. Miner, LA	KNX-CPRN 23	Aunt Mary; W, F 2:45-3 pm PST; 5-min seg; 1 Apr; 52 wks
Cook Chemical, Kansas City	Henri-Hurst & MacDonald, Chi	MBS 500	Cecil Brown & the Real-News of the Morning; M-F; 9:30-9:35 am; 2 May; 13 wks
Doeskin Products (facial tissues), NY	Grey Adv, NY	NBC full net	Dr. Norman Vincent Peale; M-F 10:05-10:15 am 4 Apr; '55-56 season
"42" Products (hair oil), LA	Adcoa Agency, LA	KNX-CPRN 23	Amos 'n' Andy Music Hall; 6 min seg; Th 6:30 6:55 pm PST; 24 Mar; 13 wks
General Tire & Rubber, Akron	D'Arcy, Cleve	MBS full net	General Sports Time with Harry Wismer; M-F 5:50-5:55 pm; 28 Mar; 52 wks
Gillette Safety Razor, Boston	Maxon, Det	MBS 375	Game of the Day; Sun afternoons ½ a game; 9 Mar; 27 wks
Jackson Brewing (Jax Beer), New Orleans	Fitzgerald Adv, New Orleans	MBS 375	Game of the Day; M-Sat afternoons; ½ a game; 19 Mar; 27 wks
Pacific Oldsmobile Club, LA	Dallas Williams & Sons, LA	KNX-CPRN 28	Edward R. Murrow & the News; M, W, F 5 pm PST; 14 Mar; 52 wks
Park & Tilford (Tintex), NY	Storm & Klein, NY	ABC full net	Bess Myerson's Almanac; W & F 2:25-2:30 pm; 7 Mar; 52 wks
R. J. Reynolds Tobacco (Camels), Winston-Salem, NC	William Esty, NY	MBS 375	Camel Scoreboard; M-Sun following the Game of the Day; 19 Mar; 27 wks
Sleep-Eze, SF	M. B. Scott, LA	MBS full net	Queen for a Day; F 11:30-12 noon; first 15 min seg, 1 Apr; 13 wks
Sleep-Eze, SF	M. B. Scott, LA	MBS full net	Countersoy; F 8-8:30 pm; partic; 1 Apr; 6 wks


Hank Shepard (3)


John H. Reber (3)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bell Telephone System, NY	N. W. Ayer & Son, NY	NBC full net	The Telephone Hour; M 9-9:30 pm; Mar; 55-56 season
General Foods, NY	Y&R, NY	CBS 206	Bing Crosby; M, W 9:15-9:30 pm (co-sponsor); 4 Apr; 39 wks
General Foods, NY	Y&R, NY	CBS 206	Wendy Warren; T, Th, F 12:05-12:10 pm; 1 Apr 39 wks
General Foods, NY	Y&R, NY	CBS 206	Galen Drake; Sat 10:05-10:10 am; 2 Apr; 39 wks
Miles Laboratories, Elkhart, Ind	Geoffrey Wade Adv, Chi	NBC full net	News of the World; M-F 7:30-7:45 pm; Mar; 55-56 season
Miles Laboratories, Elkhart, Ind	Geoffrey Wade Adv, Chi	NBC full net	Break the Bank; M-F 10:45-11 am; Mar; 55-56 season
Miles Laboratories, Elkhart, Ind	Geoffrey Wade Adv, Chi	NBC full net	Just Plain Bill; M-F 5-5:15 pm; Mar; 55-56 season


William Fox (3)

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Hoyt Andres	WKY (r-tv), Okla City, asst stn mgr	WKY Radiophone, vp, stn mgr of WSFA, Montgomery Ala
S. L. Adler	Wm Morris Agency, Chi office hd	Screen Gems, NY, sr acct exec
David Baylor	WEWS, Cleve, gen exec	KCSJ, Pueblo, Col, gen exec
Amos Baron	KABC, LA, gen mgr	KCOP, Hollywood, sls mgr in chg of local sls
Paul Beville	WNOE, New Orleans, sls mgr	WJMR-TV, New Orleans, sls dir
Edward Bleier	WABC-TV, NY, acct exec	ABC TV, Net Sls, acct exec
Robert Brahm	Screen Gems, NY, eastern sls mgr	Same, sr acct exec
Carl Brewster	KFVD, LA, prog dir	Polaris Pictures, LA, sls dev dir
James H. Burgess	WLW-C(TV), Columbus, dir of sls	Crosley Bcasting, natl sls rep for all Crosley properties
Cal Cass	Adam J. Young, NY	Hoag-Blair, NY, acct exec
Richard S. Calender	KJBS, SF, sls exec	KNBC, SF, acct exec
Stan Chambers	KTLA, LA, asst sls mgr	Same, natl sls mgr
J. M. Clifford	NBC, NY, admin vp	Same, also Kagran Corp, pres
Robert L. Coe	Dumont, NY, stn rels dept mgr	Same, dir of stn rels
John J. Cole	MPTV, LA, western div mgr	Guild Films, NY, western sls mgr
Ben Colman	Ziv-TV, acct exec	Screen Gems, NY, eastern sls mgr
Edward B. Coughlin	WOR-TV, NY, tv acct exec	Free & Peters, NY, tv acct exec
Robert J. Crosswell	NBC, NY, sls prom dept	WJBK-TV, Det, sls stf
Thomas Dawson	KHJ-TV, LA	WBBM-TV, Chi, sls prom mgr
Johnny Devine	Tulsa Bcasting	KVOO-TV, Tulsa, Okla, prom dir
Arthur Deters	WIDE, Biddleford, Maine, pres & gen mgr	Same, also Vic Diehm Assoc, Boston, exec asst
Dick Dickerson	KENS-TV, San Antonio, sls stf	WJBK-TV, Det, sls rep
John H. Dodge	NBC TV Net, NY, acct exec	Same, eastern admin sls mgr
Earl Donegan Jr	MPTV, NY, sls	Minot TV, NY, vp in chg of sls
Jack Donahue	CBS R Spot Sls, SF, mgr of SF office	Same, Chi, acct exec
Thomas Van Arden Dukehart	WAAM, Balt, acct exec	Same, dir of sports & publ rel
James J. Dunham	KSOO, Sioux Falls, S. Dak.	WXIX, Milwaukee, acct exec
Grady Edney	KYW, Phila, dir	WBZ, WBZA, Boston, prog dir
Tom Edwards	NBC, NY	WGSM, Huntington, sls stf
Harold Ehrlich	MCA-TV, Beverly Hills, audience prom dept hd	Same, dir of stn rels
Ray Eichmann	NBC TV, NY, sls dev for part progs	John Blair, sls dev mgr
Dave Engles	KNBC, SF, mdsg supvr	Same, dir of adv, mdsg, prom
Irwin Ezzes		Motion Picture TV Film, vp in chg sls
William Fox	KEMB-TV, San Diego, prog dir	Same, nat sls mgr
Vincent A. Francis	KGO (r-tv), SF, gen sls mgr	ABC TV, NY, western div sls mgr
Pete Franklin	Newport News Times Herald, sports writer	WVEC-TV, Hampton, Va
Mort Gaffin	NBC Spot Sls, mgr of adv & prom	Same, mgr of new bus & prom
Chuck Gay	WHIO, Dayton, sls prom mgr	Same, prog dir


David Baylor (3)


John Jaeger (3)


Ray Eichmann (3)

● *In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases); New Agency Appointments*

New and renew

3. Broadcast Industry Executives (continued)



Hoyt Andres (3)



Maurice E. McMurray (3)



Lewis P. Johnson (3)



Len Hornsby (3)



Arthur Deters (3)



Holly Moyer (3)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Allan W. Gilman	ABC, SF, sls dept	Same, KGO (r-tv), asst sls mgr
William C. Goodnaw	WCAN, Milwaukee, sls mgr	WXIX, Milwaukee, acct exec
Howard Grafman	NBC, NY, r dir	Howard Grafman & Assoc, Chi, tv film distrs
Alfred N. Greenberg	Topics Publ, NY, prom mgr	WBBM, Chi, sls prom mgr
Henry V. Greene	Weed TV, NY acct exec	MBS, NY, acct exec
Jack Grogan	N. W. Ayer, NY	WNEW, NY, prog mgr
Helen Guy	Masterson, Reddy & Nelson, NY, bus mgr	ABC TV Net Sls, acct exec
John Hansen		KABC, Hollywood, gen mgr
Arthur J. Harris	WCAN-TV, Milwaukee, sls exec	WXIX, Milwaukee, acct exec
David Harris	Ruthrauff & Ryan, NY	H-R Reps, NY, sls stf
Bill Heaton	KTTV, LA, field mdsg rep	KULA-TV, Honolulu, acct exec
Len Hornsby	WVDA, Boston, sls mgr	Same, also stn mgr
Winter Horton	KFSD-TV, San Diego	Same, exec dir
John Jaeger	WNEW, NY, gen mgr	Same, also vp
Edwin T. Jameson	NBC Spot Sls, eastern r sls mgr	Same, eastern tv sls mgr
Mike James	Ted Bates, NY, tv & r buyer	Edward Petry, NY, tv dept
Lewis P. Johnson	Katz Agency, Chi, tv acct exec	Storer Bcasting, Chi, sls exec
Robert F. Jones	Du Mont, NY	Adam J. Young TV, NY
Roland Kay	CBS R Spot Sls, NY, acct exec	Same, SF, mgr of SF office
Fred H. Kenkel	A. C. Nielsen, NY, vp	C. E. Hooper, NY, vp
Margery Kerr	"Amer Inventory," NY, publ infor consultant	Guild Films, NY, sls rep in NY area
Charles R. Kinney	WIKK, Erie, Pa., mgr	Free & Peters, NY, tv acct exec
Chet Kreidler	KDYL, SLC, r sls stf	Great Western R Net, SLC, acct exec
Robert E. Laffoon	McCaffery & Co, S Bend, Ind, adv & prom mgr	WHOT, S. Bend, Ind, sls prom mgr
Charles A. Larsen	KWJJ, Portland, Ore, comptroller	Same, gen mgr
L. A. Larson	WTVW, Milwaukee, acct exec	Same, sls mgr
Stan Lange	Transit Radio, Kansas City, sls rep	Same, & KCMO-FM, comml mgr
Chuck Lanphier	WFOX, Milw, gen mgr	WTVW, Milw, dir of prom
Terry Hamilton Lee	KOVR, Stockton, Calif, exec vp & gen mgr	Television Diablo, Stockton, Calif, bd of dir
Warner M. Leeds	ABC, NY, adv-prom dept	KFEL, Denver, Col, sls prom dept hd
Ed Leftwich	free lance dir	John F. Ward Assoc Prod, NY, vp
Ed Lindner	Ram Productions, NY, prod-dir	Industrial & Medical Film Guild, NY, writer-dir
Norman S. Livingston	Own film prod firm	Telenews Film, NY, exec vp
Harley Lucas	WLOK, Lima, Ohio, lcoal sls mgr	WCUE, Akron, Ohio, acct exec
Stephen A. Machcinski, Jr	Adam J. Young Jr, NY, r sls mgr	Same, gen sls mgr, coordinator of r & tv sls
Jim McCormick	Jack Douglas TV Productions, sls mgr	H-R TV, LA
Maurice McMurray	WJBK-TV, Det, sls mgr	Same, natl sls mgr
Keith McKenney	WJBK-TV, Det, sls stf	Same, local sls mgr
Donald J. Mercer	NBC, NY, stn rels dept, contact rep	Same, dir of stn rels
George Mamas	WHKK, Akron, Ohio, acct exec	WCUE, Akron, Ohio, acct exec
Ernest Montgomery	Screen Gems, central div sls mgr	MCA-TV, Det, office hd
Richard H. DeMont-mollin	WCRS, Greenwood, S.C., sls stf	WIS-TV, Columbia, S. C., tv sls stf
Holly Moyer	Great Western Net, SLC, gen sls mgr	InterMt Net, SLC, natl adv mgr, Denver branch
Barney Ochs	WLW-A(TV), Atlanta	Crosley Bcasting, natl sls rep for Atlanta area
Cy Ostrup	KABC, LA, sls stf	MCA-TV, LA, sls stf
Sherwood R. Parks	KVGB, Great Bend, Kansas, chg of sls	KFH, Wichita, Kansas, sls mgr
Margot Phillips	Advertising Consultants, r-tv dir	WGMS, Wash, DC, prom dir
David T. Pritchard	United Bcasting, Wash, DC, sls mgr	WDXB, Chattanooga, vp & gen mgr
Avner Rakov	WBZ, WBZA, Boston, prog mgr	Master Motion Picture Co, Boston, exec & prod dir
John H. Reber	NBC Spot Sls, natl tv sls mgr	NBC TV Spot Sls, NY, dir
Len Ringquist	Reingold Adv, Boston, tv dir	NBC Film, NY, sls rep
Theresa Rogers	WGMS, Wash, DC, exec asst	Same, stn mgr
David Sacks	ABC, SF, asst sls mgr	Same, KGO (r-tv) sls mgr
Frank F. Samuels, Jr	CBS TV, LA, mgr of Pacific Coast Net Sls	Pittsfield Area, CBS proposed stn, gen mgr
David Savage	Guild Films, NY, Vitapix liaison official	Same, asst to pres
Alden Schwimmer	WIliam Morris Agency, NY	Ashley-Steiner Agency, hd of writers, producers, dirs
George S. Shaffer	WITH, Balt, sls stf	Same, gen sls mgr
Frank J. Shea	John Sutherland, dir of sls	Chad, NY & Wilton, Conn, dir of sls
Hank Shepard	NBC Spot Sls, NY, mgr of new bus	NBC R Spot Sls, NY, dir
Melvin J. Stack	WNEW, NY, asst treas	Same, treasurer
Gerald Staten	KBCS, San Bernardino	KMOD, Modesto, Calif, acct exec
Frank Stisser	C. E. Hooper, NY	Same, vp
Louis B. Switzer		KFSO, SF, prom dir
Pat Sweet	Music Corp of Amer, Beverly Hills	WSYR-TV, Syracuse, prom mgr
John Thayer	KHOL-TV, Holdrege, Neb, regl sls mgr	KBTV, Denver, sls stf
Bernard L. Thomas	WHFB, Benton Harbor, Mich, acct exec	WHOT, S. Bend, Ind, acct exec
Bill Walker	Yam Chip Co, Denver, sls mgr	KBTV, Denver, prom mgr
M. Franklyn Warren	Howard M. Irwin, Adv, LA, acct exec	KULA, Honolulu, sls mgr
Joseph Weisenberg	WABC, NY, acct exec	Same, acting sls mgr
Merle S. Wick	CBS-Col, NY, financial admin	Same, admin vp
Frank B. Willis	WJTV, Jacksonville, sls mgr	MCA-TV, midwestern slsman at large
Robert S. Windt	CBS-Col, LIC, prom & publ mgr	Same, r sls mgr
David Yanow	WCAU, Phila, acct exec	CBS R Spot Sls, NY, acct exec

4. New Firms, New Offices, Changes of Address

George Bagnall & Assoc, tv sales, film distributors, Beverly Hills, new address 8827 Olympic Blvd, CRestview 1-5133

Motivation Analysis, 1140 Elberon Ave, Elberon, NJ, est. 1 Mar by Dr. Philip Eisenberg, formerly res. psychologist, CBS

Fred Gardner Adv, NY, moved to 50 East 42nd Street, MUrray Hill 7-4784, 28 Feb

Glenn Adv opens Houston office, 1015 Sterling Building, CHarter 2729

Guild Films, new offices at 460 Park Avenue, NY, 7 Mar

H-R Tv, Hollywood, new phone number Hollywood 2-6453

C. E. Hooper, NY, new office 579 Fifth Avenue, 8 Mar

Institute for Research in Mass Motivations changed name to Institute for Motivational Research, effective 4 Mar

Kaplan & Bruck Adv, NY, changes name to Kaplan Agency (same address: 250 W 57th Street, NY)

Kaufman-Strouse, Balt, moved from 419 N Charles Street to 130 W Hamilton Street, 25 Mar

Knox-Ackerman Assoc Adv, Okla City, new address, 1411 Classen Blvd, Okla City 6, Okla

Northwest Radio & Television School opens school in Washington, D. C., 1627 K Street N.W.; classes beginning 1 May

Pyramid Productions, television producing company, opened offices at 1 East 57th Street, NY, 21 Mar; Everett Rosenthal, Leonard Loewenthan, both formerly vps of Prockter Tv Enterprises, hds

Hugh Riker Adv, Albuquerque, NM, new office in the Simms Bldg, Suite 316, phone 3-6821

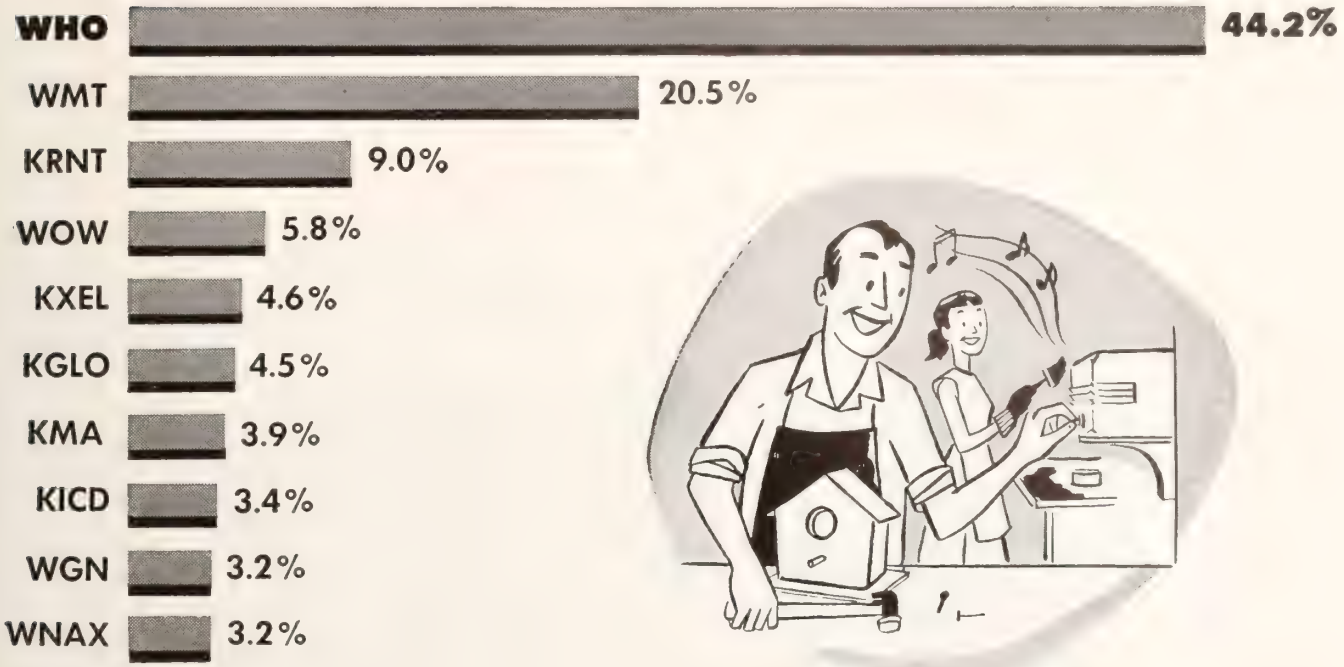
Sackel Co, 8 Newbury Street, Boston, new adv agency; Sol Sackel, president

WGSM, Huntington, opened NY office, 17 East 48th Street, PLaza 5-1127, 12 Mar

Y&R public relations & publicity dept moved to 41 East 42nd Street on 12 Mar

Ziv Tv Programs, LA, moved to new studio, Ziv TV Studios, 7324 Santa Monica Blvd, LA, 1 Apr

WHO IS IOWA'S FAVORITE RADIO STATION FOR NIGHTTIME LISTENING!



THE figures above are an excerpt from the 1954 Iowa Radio-Television Audience Survey — one of the advertising industry's best-known and most widely-accepted audience studies.

The 1954 Survey *proves,* for the 17th straight year, the effectiveness of top-notch broadcasting facilities, outstanding programming, deeply conscientious Public Service, energetic audience promotion. WHO *believes* in radio, and the Iowa audience *believes in WHO . . .*

Ask Free & Peters, or write us, for your complimentary copy of the 1954 Survey. It will help you in your understanding of this entire area.



FREE & PETERS, INC., National Representatives

BUY ALL of IOWA—
***Plus* "Iowa Plus"—with**
WHO
Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

OVER 30 RCA 50 KW VHF



RCA 50-KW Transmitter
Designed for full output on COLOR

RCA

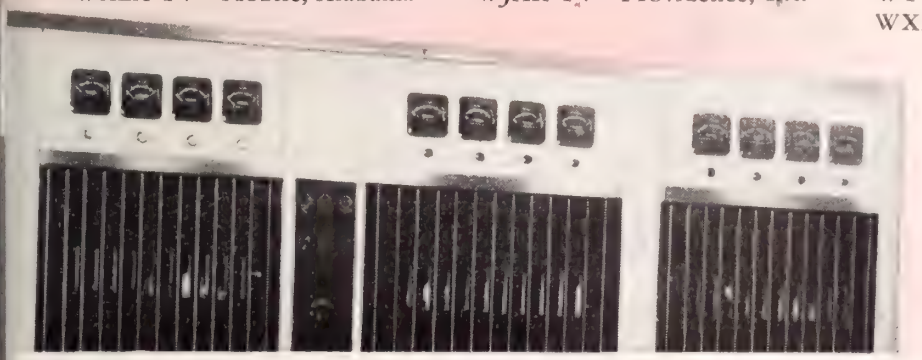
RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION — CAMDEN, N.J.

...now "ON-AIR"

Who's Who among the RCA "50's"

KAKE-TV—Wichita, Kansas
KEYD-TV—St. Paul, Minn.
KHJ-TV—Los Angeles, Calif.
KLZ-TV—Denver, Colorado
KMBC-TV—Kansas City, Mo.
KOLN-TV—Lincoln, Nebr.
KTRK-TV—Houston, Texas
KTTV—Los Angeles, Calif.
KWTV—Oklahoma City, Okla.
WAAM—Baltimore, Maryland
WALA-TV—Mobile, Alabama
WBAL-TV—Baltimore, Md.
WBTW—Florence, S. C.
WCAU-TV—Phila., Pa.
WCHS-TV—Charleston, W. Va.
WDEL-TV—Wilmington, Del.
WFLA-TV—Tampa, Fla.
WGAL-TV—Lancaster, Pa.
WHBQ-TV—Memphis, Tenn.
WHO-TV—Des Moines, Iowa
WISH-TV—Indianapolis, Ind.
WJAR-TV—Providence, R.I.
WJRT—Flint, Michigan
WMIN-TV—St. Paul, Minn.
WTCN-TV—St. Paul, Minn.
WNHC-TV—New Haven, Conn.
WOOD-TV—Grand Rapids, Mich.
WSFA-TV—Montgomery, Ala.
WTHI-TV—Terre Haute, Ind.
WTOP-TV—Washington, D.C.
WTRF-TV—Wheeling, W. Va.
WTVT—Tampa, Florida
WTVW—Milwaukee, Wis.
WXEL—Cleveland, Ohio



Saturation Coverage with RCA's 50KW VHF and High-Gain Antenna

Now, over 30 high-power VHF stations are "on-air" and delivering saturation coverage with an RCA 50-kw—operated in conjunction with an RCA High-Gain Superturnstile.

Here are important reasons why you will benefit by selecting RCA's "Fifty" for your high-power station.

RELIABILITY. RCA 50-KW equipments are built to operate with *"day-in day-out"* reliability. (Ask any of the RCA-equipped 50-KW VHF stations already on air.)

CONSERVATIVE DESIGN. RCA 50-KW VHF's deliver a full 50 kilowatts of peak visual power—*measured at the output of the sideband filter.* You get full power output on both monochrome — AND COLOR — *with power to spare!*

SATURATION COVERAGE. An RCA 50-KW VHF, operated in conjunction with an RCA Superturnstile Antenna, is capable of "flooding" your service area with STRONG SIGNALS—*close in and far out!* With standard antennas, RCA 50-KW's can develop 316 KW ERP—with power to spare.

AIR-COOLED. RCA 50-KW VHF's are all air-cooled. You save on installation costs and maintenance. Visual and aural P.A.'s use conventional RCA power tetrodes (Type 6166).

MATCHED DESIGN. RCA 50-KW VHF's are "systems-matched" to deliver peak performance in combination with RCA 50-KW antenna systems.

COMPLETE SYSTEM. RCA supplies everything in system equipment to match the RCA "50-KW" precisely; Antenna, transmission line, fittings, tower, r-f loads, diplexers — and all other components needed to put a 50-KW VHF signal on the air.

Take advantage of RCA's 25 years' experience in designing and building high-power equipment. Ask your RCA Broadcast Sales Representative to help you plan a completely-matched high-power system. In Canada, write RCA Victor, Ltd., Montreal.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

RCA High-Gain Superturnstile Antenna (TF-12BH)



YOU'RE ON THE RIGHT TRACK WITH

KAY-NAK

KNAK

MUSIC!
NEWS!
SPORTS!

24 Hours a Day
INDEPENDENT

LOWEST COST

PER LISTENER IN

SALT LAKE CITY

KNAK	27.8 Independent
Station "A"	27.2 Network
Station "B"	14.6 Network
Station "C"	13.7 Network
Station "D"	7.2 Network

(Hooper Feb. 1955 12 noon to 6 p.m.)

KNAK OFFERS FAR MORE FOR YOUR ADVERTISING DOLLAR

Represented Nationally by
FORJOE & CO., INC.

Los Angeles	New York	Chicago
MAdison 6-8329	Judson 6-3100	DEL. 7-1874
Atlanta	San Francisco	Dallas
ALpine 7841	SUtter 1-7569	DAvis 7-4541



Mr. Sponsor

Lester Krugman

Advertising director
Bulova Watch Co., New York

The new Bulova plant and offices (built a couple of years ago) are located in a residential section of Jackson Heights in New York City. There's lots of grass on the ground surrounding the building and lots of fresh air, but the transportation (via car) is slightly awkward. (For visitors to the plant the company runs its own limousines between Manhattan and Jackson Heights.)

"Now, I, for one, love the location," Lester Krugman, Bulova's ad director, told SPONSOR. "At last, I no longer have to buck the Long Island Railroad. You see, now I can drive to work. In my last job, I had to take the Long Island."

Krugman describes his experience in advertising as on "the horizontal level"—that is, he has worked on various levels of distribution, including a department store, mail order house, a manufacturer and an agency.

"A large number of people in advertising have had experience on a 'vertical basis'," Krugman explained. "For example, they may have worked only in the liquor industry, be it at a liquor concern or on a liquor account in an agency."

Krugman's experience has taught him the value of merchandising: "Of course, a good show can produce sales, but if such a program is properly merchandised, its effectiveness will be immeasurably increased."

Bulova (through McCann-Erickson) does not sponsor a program. The firm ranks, instead, among the largest spot tv advertisers. Its earlier success has been attributed to its saturation spot radio campaigns built around the Bulova time signal.

"Television seems to have produced more specialists than any other medium," Krugman told SPONSOR. "And the demands of the medium are such that a man has to be a well-rounded advertising man in order to be an efficient tv executive."

A ski-fan in the past, Krugman recently returned from a Florida vacation. His wife, a non-skier, has preferred the beach ever since Krugman led her up a ski slope at Lake Placid on their honeymoon, and urged her to "just ski down."

"It was a real vacation," adds Krugman. "Our boys (age six and four) stayed at home." ★ ★ ★

as Beloved---
as the Easter Bunny



He's Milky, Twin Pines Farm Dairy's Magic Clown! And Detroit boys and girls say his name with the same excitement as "Easter Bunny" or "Santa Claus." Milky has delighted youngsters for two hours every Saturday afternoon for more than 4 years on WJBK-TV, with Pulse and ARB ratings (January, 1955) of over 21.0.

AND THE RESULTS HAVE BEEN SALES MAGIC, TOO! WE AT WJBK-TV ARE MIGHTY PROUD OF THE BIG PART WE'VE PLAYED IN TWIN PINES' TREMENDOUS INCREASE IN SALES DURING THIS PERIOD . . . AN INCREASE OF OVER 200%.

Success stories like this prove the potency of WJBK-TV's Channel 2, with top CBS and local programming, 1,057-foot tower and far-reaching 100,000 watt maximum power. We'd like the opportunity to perform the same job for your product, too.

WJBK-TV
DETROIT

A STORER STATION

Represented Nationally by THE KATZ AGENCY

National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690



CBS, NBC, ABC, DUMONT

SPONSOR BACKSTAGE



by Joe Csida

Hey, where are tv's salesmen?

In the Warwick bar the conversation of our group was more or less what might be expected when six men get together and three pairs of the six do not know each other too well. There was Bob Schnering, the president of the Curtiss Candy Co., and one of his top aides, Lou Olszyk. There were two reporters from the New York *Daily Mirror*, Justin Chester and Norman Miller, and the latter was a Marine Corps wartime buddy of Olszyk. And there were Eddy Arnold and me.

After six or seven drinks, six or seven hundred stories, and a recap of the more humorous experiences of Olszyk and Miller on Guadalcanal, Kwajalein and other Pacific battlegrounds, all of us but Chester repaired to the Singapore for a Chinese dinner.

Halfway through the egg roll and barbecued ribs the conversation somehow got around to advertising media, and I have not gotten over it yet. Let me make it clear that both Schnering and Olszyk impressed me completely as gents who knew their business, the candy business, intimately and thoroughly. Curtiss's gross runs to some $70 million per year, and their Baby Ruth bar is one of the four top sellers in the field.

One evidence of their business brilliance and progressiveness is the fact that they have been operating a fine, experimental farm with the objective of producing more and better milk to be used in their chocolates, and producing same more scientifically and efficiently. These were and are bright, hard-working business leaders, believe me. But what I have not gotten over yet is their poor opinion of, and (if they'll forgive me, for I became very fond of both of them through that evening) their abysmal lack of understanding of television as an advertising medium.

It was Mr. Schnering's considered opinion that transportation and billboard advertising represented two of Curtiss's best advertising media. Newspapers, he believed, were quite excellent, too. And Mr. Olszyk was apparently a 100%, dyed-in-the-ink newspaper man. I got the impression that this might have been so, in Olszyk's case, because of his deep fondness for his buddy, Norman Miller, who has been with the *Mirror* for 20 years. Which, let us face it, is reason enough.

(*Please turn to page* 54)

REPETITION GETS RESULTS!

nd WCOP's cost per thousand permits the highest frequency of impression in Greater Boston.



Persistency pays. And smart advertisers know that it takes frequency of impression to open a market's pocketbooks.

In the compact Greater Boston market, WCOP's one-minute saturation plan provides the incredibly low cost per thousand of just 19¢. Thus in America's second most concentrated market, WCOP provides more frequency of impression and MORE RESULTS per dollar than any other Boston station.

Ask your station or WEED representative for the fact-revealing story "HOW TO SELL THE CREAM MARKET OF NEW ENGLAND."

Sets per dollar delivered in Greater Boston by Boston stations, on minute package basis:

WCOP	**5,262**
Station B	3,333
Station C	2,176
Station D	1,867
Station E	1,785
Station F	1,470

"Repetition Builds Reputation"

WCOP **BOSTON**

5,000 watts on 1150

ONLY ON WBT Radio

COLOSSUS OF THE CAROLINA

Sound-est investment

Only on WBT Radio can you associate for your product the massive, traditional selling power of "Grady Cole Time", now in its twenty-sixth year and stronger than ever. Grady gives each of his forty-six current sponsors individualized benefit of his 8.7 average Pulse rating (5:45 to 9 a.m., Monday through Saturday) plus canny commercializing and immense influence with consumers, retailers and wholesalers.

The rarity of availabilities underlines the prudence of regular contacts with your CBS Radio Sales man.



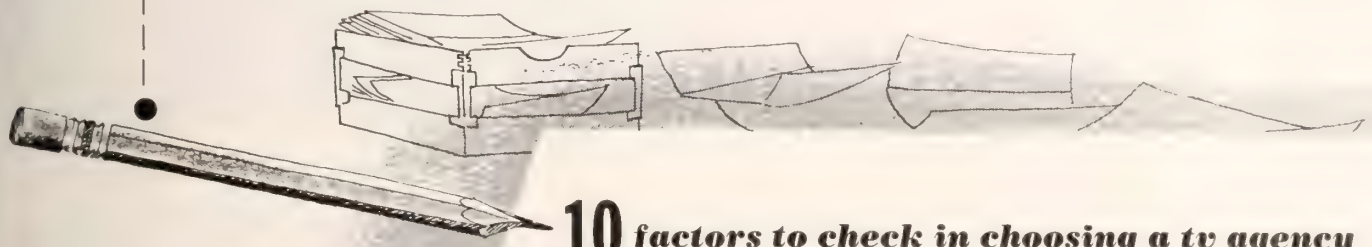
Advice to the sponsor about to choose a tv agency

Tips from 24 clients with total billings of $200 million

by Evelyn Konrad

One of the most important decisions an advertiser has to make is his choice of an advertising agency. In the last few years, this choice has frequently been dictated by television. And, while few accounts give an agency only their tv billings, the ability of an agency to service the television portion of the budget is frequently the decisive factor in choice of a new agency today.

Just a week ago Avco's Crosley & Bendix division appointed Earle Dudgin & Co., Chicago, to replace BBDO and B&B. Avco is consolidating partly because it uses tv participation shows like *Home*, which are better supervised by one agency. Avco's is most recent of several agency changes where tv strategy was a major factor.



10 *factors to check in choosing a tv agency*

- ***Is your search well organized?*** *It's important to decide at the outset who in company will have word in the choice, consult them on preliminary list, visit agencies, interview principles together, agree on criteria for initial choice of agency*
- ***Does the agency have the required time buying ability?*** *A large agency is more likely to have the inside track in network negotiations. Small agencies often do as good a job as large in buying national spot. Stature of buyers counts*
- ***The program track record*** *is vital for you if you're a network tv advertiser. Look for an agency with experience in your type of show, that's had some successful properties, that has a staff of experienced tv showmen, trained specialists*
- ***Commercial technique and know-how*** *can be gauged by setting up screenings of commercials agency has produced for other clients, discussing new techniques, e.g. color, with radio-tv director, visiting studio to see live commercial*
- ***Experience of agency in putting similar products on air*** *in past may save you expensive trial-and-error. If agency has handled your type of product, it has staff and experience to offer, will understand your product's problems faster*
- ***Extra services*** *are needed to insure success of all tv advertising. Does agency have adequate research, marketing and merchandising departments? (See article for costly experinece of firm's tv flop because of poor audience research)*
- ***Don't overlook small agency*** *if you're introducing a new product, or if you're a small advertiser, or your account requires much detail work. A small agency also frequently gives you original, off-beat approach in creating commercials*
- ***Should you split your account?*** *Yes, if you're afraid one agency will concentrate on heaviest-spending product at expense of little ones. You will get benefit of different approaches, creative thinking of more air media experts*
- ***Personalities of key people*** *must complement each other for best results. Before you assign the account, make sure everyone concerned with advertising in firm's management knows principals, department heads, a/e's at your agency*
- ***See your agency in action.*** *Take the time for several interviews between company management and principals. Also visit with department heads, ask to watch screening of other clients' commercials, meet tv producers, directors*

Make choice carefully: agency-hopping is costly; tv needs continuity

SPONSOR interviewed ad director of 24 firms heavy in tv with aggregate 1954 advertising budgets of almost $200 million. A good number of these have made headlines within the last few years because of their agency switches. (See page 100 for reasons why agencies lose accounts.)

But agency changes are time-consuming and costly for the advertiser. Furthermore, they disrupt the stability of the agency business. As the advertising director of a top package goods firm told SPONSOR:

"Every time you switch agencies you're admitting a failure somewhere along the line. And very often the first step toward creating that failure occurs at the time you chose your advertising agency."

How can you go about picking an agency in a way that will help insure a long and satisfactory relationship?

In order to arrive at guide posts SPONSOR's study covered cross-section of major air advertisers. The 24 firms sampled have varied histories. Some have made major agency changes during the recent past like Benrus Watch Co. and Lehn & Fink; some have been with the same agencies for eight years or more, like the Borden Co. and the Texas Co.

Each of the firms spends 50% or more of its budget in the air media, hence each needs an agency equipped to choose top tv programing, produce good commercials, negotiate for advantageous time. The advertising director interviewed in each case mentioned the need for teamwork within company management and a careful scrutiny of prospective agencies before a choice is made.

What can happen when no careful search is made was related by the advertising director of a medium-sized drug firm. He told SPONSOR of his own company's recent history:

"The president of our drug firm, a man of well-known social ambitions, met the president of one of the larger advertising agencies at a business luncheon. This was one man the company executive wanted to get to know socially.

"Within two weeks he hoisted our account out of the small agency that was servicing it and gave it to the large shop. It was just prior to our best season, and the old agency, familiar with the needs of the account, had already planned a spot tv campaign in our most important markets. In the big agency, our account was just a very small wheel indeed. Through the agency shift, the firm got a late start in its campaign, sales slipped considerably, everyone concerned was unhappy.

"P.S. The president of the firm never did get to play golf with the agency president."



Creative track record must be probed

Look at commercials agency has produced during past year for various clients, find out background of creative staff such as producers, directors, copywriters

Steps to take: With few exceptions, the advertising directors warned against unilateral action at the company. In general, here are the steps many felt should be taken to insure a wise choice. (The procedure outlined here was followed almost exactly by Campbell Soup Co. in its choice of four agencies last year. Later in this article you'll find more examples of the way firms, including Benrus, Block Drug and others, made a choice.)

1. *Determine who will have a word in the decision within the company management.* Generally, the choice of advertising agency is made on a top management level. In fact, in many companies the chairman of the board and president make the decision after consultation with the advertising director. In one instance, the advertising director made the choice of agency alone.

Ideally, most feel, three or four people within the company should be involved: the president or executive vice president, the top sales executive and the top advertising executive. The advertising man acts as advance scout and coordinator of the group.

2. *Compile a preliminary list of agencies to be considered.* Although the advertising director is in the best position to do this by choosing perhaps 10 possibilities by size of billing, tv background and account experience, it is a good idea for each of the men involved in the choice to submit two or three agency names to him. In that way, everyone's preferences will receive equal attention.

3. *Eliminate all but the most likely*

Timebuyers of stature and experience are vital

Look for buyers with experience in your category of accounts, or with similar products. Buyers who know station managers face to face





Jumping on the bandwagon is a mistake

Just because an agency is "hot," has added lots of tv billings, doesn't mean it's the shop for you. You might get lost in the shuffle because of reorganization

prospects. Here's where the advertising director does some advance scouting. Some agencies might be automatically eliminated because they have big competitive accounts. Others might seem way out of line with the needs of the account either because they're too big or too little. Or else, one of the company executives involved in the choice might have serious objections to one of the prospective agencies.

4. *Contact the prospective agencies.* With the list pared down to the most likely agencies, the time has come for a series of meetings between the company executives and the prospective agencies.

It's considered best to first set up an informal meeting with the principals of the agencies. During these sessions, the principals generally try to tell the prospective clients about their services and facilities. They may want to discuss their track record on other accounts, possibly in the same category as the prospective client's. It is important that the top company executive and the top sales executive attend these informal meetings with the advertising director to keep everyone informed.

The advertising director, however, has a series of further visits to make. He meets the heads of the department, gets to know the tv specialists, copywriters, media people. He may request a screening of some agency tv commercials, and, if the agency has live tv shows, he might drop in at the studio to see how they're handled. In other words, he tries to become as familiar as possible, in two or three visits, with the people he'd work with in these agencies.

5. *Let each man concerned with the choice write down his impressions of the agencies surveyed and then meet to discuss.* It is best if these discussions at the firm are based upon written memos to avoid having a choice unduly influenced by any one of the men concerned during a meeting.

Recent changes: The steps outlined above were those most frequently mentioned as safe and scientific by the advertising directors interviewed. Not all of them, however, followed this method in making their own choice of an advertising agency or agencies.

For the Benrus Watch Co., as an example, the choice was simple according to Ad Manager Harvey Bond. When Cecil & Presbrey went out of business, the Benrus Watch Co. went over to Biow-Beirn-Toigo. Choice was an easy one in this instance, because of Biow's three-decade record with Bulova. Nevertheless, the decision grew out of top-management consultations.

Systematic group-action led to the choice of Campbell Soup Co.'s current four agencies: BBDO, Leo Burnett Co., Ogilvy, Benson & Mather, and Needham, Louis & Brorby. In August 1952, the firm had given its old agency (of 40 years standing), the Ward Wheelock Co., warning that they needed more adequate servicing. They suggested that the agency secure other major accounts in order to expand its facilities, particularly in the demanding television field. When this expansion did not occur, the company went to work on its selection of new agencies.

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Auditioning latest Virginia Dare jingle version: (l. to r.) agency head David J. Mahoney, Garrett Pres. Douglas Weed and v.p. ad mgr. Fred Kalberer. Circled figures on map show weekly spot radio schedules. Figures such as 105 and 103 per market show frequency firm buys

Virginia Dare comes back to "full-strength" spot radio

Wine firm finds medium powerful as ever if used in modern manner; puts most of $750,000 ad budget into spot saturation

"Full-strength radio" is how Garrett & Co. terms its current spot radio campaign for Virginia Dare Wine. As an example of spot radio used on a modern saturation basis taking advantage of the latest research, it should be of particular interest to the small or medium-sized advertiser with difficulty maintaining a needed frequency on tv.

case history

"This campaign marks Garrett & Company's reentrance into radio from other media. Your enthusiasm and the cooperation of your stations will decide in large part whether it will be worthwhile to continue radio advertising through the year."

So ended the mimeographed request for availabilities sent to reps by the media department of the David J. Mahoney Inc. agency on 30 July 1954.

The request marked the end of two seasons of spot television use on behalf of Virginia Dare Wine and a return to the medium which had pushed the brand up among the national leaders through the Forties. Today Garrett & Co. of Brooklyn, N. Y. is back on about 85 radio stations with heavy schedules which SPONSOR estimates cost approximately $750,000. Visual

support comes via billboards and occasional magazine ads.

Garrett's experience demonstrates:

1. How the medium-sized advertiser with a seasonal ad approach can find himself faced with difficult problems arising out of great demand for scarce tv availabilities.

2. How he can obtain large frequency of impressions on a modest budget by exploiting the known facts of radio's vast circulation.

In recent years, SPONSOR has reported at length the research findings of various organizations which demonstrate the continued growth and vitality of radio as an advertising medium. The Virginia Dare story is a perfect example of one way this new information can be put to use in practical fashion, and with considerable success.

The tv problem: It was a common squeeze that bedeviled Garrett's efforts to obtain an adequate tv frequency.

- *Scarcity of one-minute periods.* Garrett prefers one-minute to shorter announcements. There are few to be had in the Class "A" time the company likes on tv.
- *High costs.* And rates seemed to be going up constantly.
- *Time franchises.* Many clients are grabbing off year-'round time franchises, making it rough for seasonal advertisers like Garrett, which hits hard in fall and spring. (In the fall of 1953, the company found it necessary to contract for 39 weeks in order to guarantee tv exposure in the spring.)
- *Beverage competition.* Heavy competitive advertising from beer and wine firms poses adjacency problems, further limits availabilities. You can't put a beer and a wine commercial next to each other. What this added up to, the company found was the danger of—
- *Insufficient frequency.* Garrett is convinced that on tv it needs a minimum of five or six one-minute announcement in Class "A" time to do the right job in a given market. The scarcity problem was growing so acute, the company found, that it was becoming increasingly difficult to maintain that frequency.

Full strength radio: Search for a solution led to a reexamination of radio as an ad medium. RAB, Politz, SPONSOR among others had shown that radio circulation was still on the increase, with receivers outselling tv sets. New audiences had been observed and classified: in and out of the home, in cars, at beaches, and so forth. Much of this recent material served as the basis for development by client and agency of the concept of "full-strength radio."

"Full-strength radio" is based on the conviction that radio, far from having declined, is as powerful as ever a selling medium—if used in accordance with its current possibilities. For Virginia Dare in particular it seems to offer a way out of the tv dilemma, for the following reasons.

1. *Low cost.* The agency media department analysis reveals that, on the average, you can buy 20-25 radio announcements for every one tv announcement in the Virginia Dare markets.

2. *Good availabilities.* You can get one-minute periods during most periods of the day, and during your peak seasons.

3. *Good coverage.* Your coverage, unlike that of tv, includes the out-of-home listener, the car-listener; and the radio signal gets into areas still inadequately covered by television.

4. *Wider station choice.* The greater number of radio stations usually available in a market gives you more flexibility, greater freedom of choice, affords increased opportunity to tailor a spot campaign to your individual needs.

5. *Proven air device.* For almost 10 years, various editions of the Virginia Dare jingle had urged listeners to "Say it again . . ." Millions had gone into making it a well-known

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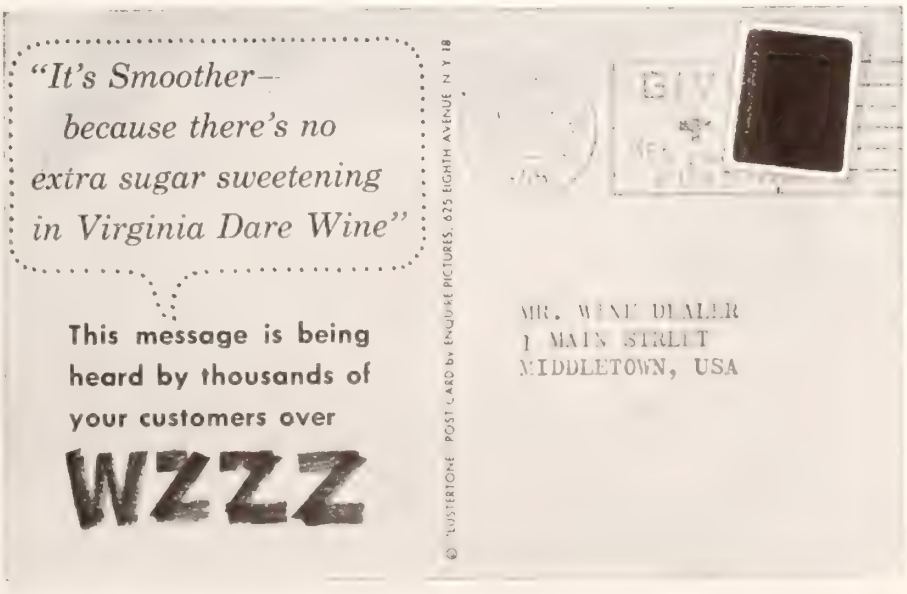
Why Virginia Dare switched to spot radio

1 On tv Garrett had difficulty maintaining needed frequency, owing to high costs, scarcity of desirable time. Firm found it could buy average of 20-25 radio announcements for one on tv

2 Copy story requires one-minute length; such periods were hard to find in prime tv time. On radio firm reports good one-minute periods are available in all time segments for peak seasons

3 Radio, unlike tv, delivers the important out-of-home audience, gets into areas still not adequately reached by tv. In addition, a proven air device — its famous jingle — was available

Merchandising: Post cards were supplied by agency. Stations mailed 75,000 at own expense in 1954. But Garrett considers calls on dealers most valuable form of merchandising



TV COPYTOWN: a new way



ALTOONA, PA. *is new "field laboratory" for Starch tests of tv commercials*

method | *Test commercial is slotted in half-hour period purchased by Daniel Starch and Staff. Interviewers call* pre-enlisted *audience of* 200 *within hour after show; ask whether viewers have seen commercial, request playback of product points.*

costs | *Each commercial runs* $300 *for time and survey; add* 25% *for confidential report. Talent and facilities for live pre-test of film commercial cost* $100; *for* $25, *the station will supply the client with a closed-circuit kinescope.*

uses | (1) *Test one commercial against another;* (2) *find out whether cherished sales points are actually getting across;* (3) *pre-test film commercials via local "dry runs";* (4) *test commercials on your network show through "split runs."*

problems | *Say critics: abnormal attention of enlisted audience likely to produce inflated recall figures; Starch technique does not measure* depth *of ad impression; recall of specific points are not necessarily an indication of sales power.*

t commercials

Starch, station team up to measure recall using viewers recruited in advance of show

An adman who happened to be in Altoona, Pa., one night last December might have concluded Dow Chemical Co: was making a big switch in its tv commercial strategy.

Instead of using its familiar approach with disembodied hands to demonstrate Saran-Wrap on NBC TV's *Medic*, Dow used a pretty model making a more conventional direct pitch against a kitchen background.

What the adman couldn't know was that the rest of the country was viewing the disembodied hands commercial. The commercial with the pretty girl—from an old set of Dow commercials which had been run the year before on *Your Show of Shows*—was seen only in Altoona.

The Altoona viewers were the guinea pigs in an early tryout of a new "Copytown" approach to copy testing developed by Daniel Starch and Staff in collaboration with WFGB-TV, Altoona.

The new copy testing technique, though developed from a Starch method still in use, differs in two important respects:

1. The old method involved interviewing in markets all over the country. The new method offers a single market as a field laboratory to test tv commercial copy. The single market is, of course, more economical.

2. Under the old method, calls were made at random until 200 persons in each market were found who had seen the commercial being tested. Under the new method, a radical change in approach was made. Starch interviewers call respondents in *advance*, enlist their cooperation by offering a premium and thus assure Starch of enough subjects. This is called an enlisted audience. This, too, is more economical since calling at random to reach 200 subjects can be rather expensive, especially, says Starch, if the show's rating is below 20.

Through a special time deal with the station, Starch will spot an advertiser's commercial in a day or night slot, then turn loose a flock of telephone interviewers to ask the 200 respondents aided recall questions.

Here is what the Altoona setup enables an advertiser to do, Jack Boyle, Starch tv research director, told SPONSOR:

1. You can make a pre-test of your projected film commercial by running it live first with local talent and facilities.

2. If you are a network advertiser —and if your show is carried in Altoona—you can use a tv adaptation of the "split run" technique and show the test commercials only in Altoona. This is what Dow did in the example cited above.

3. You can test the memorability of one commercial against another.

4. You can test the memorability of a series of sales points in one commercial, thus finding out whether your cherished sales points are actually getting through to the viewer or whether they are being disregarded in favor of minor points.

That disputes will arise over the validity of the "Copytown" technique seems assured, since the copy research field is as rich in conflicting theories as the rating field, though passions are not yet as high. Of particular interest is the Starch organization's claim that in Altoona an advertiser can now pretest commercials at low cost in an actual field laboratory under broadcast conditions.

Just what should be measured in copy testing is in dispute. Each of the three leading organizations in the field have different views and utilize differ-

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NEW | ***Current Saran-Wrap commercials*** *showed up strongly in Dow Chemical Co. test. Agency prepared special prints of "Medic" containing test commercials for WFGB-TV*

OLD | ***Carol Brooks pitch from last year's*** *"Your Show of Shows" was compared with this season's "in limbo" commercials on "Medic." Dow decided on current approach*





DEPARTMENT STORES AND TV

...io and department stores see page 36

Aging-of-the-customer

Tv's great audience strength among young ho

Oliver Treyz, *president of the Television Bureau of Advertising, examines on these pages the reason why department stores favor newspapers for advertising and traces it to an "ancient alliance" between the two. He warns department stores that the reason their percentage of retail sales is declining is that their customers are getting older and they are not replacing those who die off with "young marrieds" entering the retail market. Newspapers, he said, also suffer from aging-of-the-customer and are doing nothing about it.*



In Home Town, U.S.A., television is now the most powerful medium of communication and advertising. National advertisers, as the relative expenditures of their Madison and Michigan Avenue agencies show, recognize this. They rank television Number 1 . . . ahead of any print medium . . . but television, in which all advertisers now invest one billion per year, stands rejected on Main Street. Local advertisers definitely favor newspapers.

The newspapers, which have lost their grip on the national advertisers, are as firmly clamped to the local advertiser as they were in the days of John Wanamaker when he first "newspaperized" department store advertising.

As Yul Brynner said in the "King and I," "It's a puzzlement."

Why do major department stores, which in their own communities invest more in advertising than big national corporations, persist in newspapering their advertising?

We at TvB have been examining this riddle for the few short months of our existence, and have—I believe—uncovered some of the answers.

First of all, there is between newspapers and department stores an ancient alliance. The thinking of department store advertising is thoroughly "newspaperized." On the other hand, between department stores and *television* there is a "no man's land of ignorance."

TvB has been reconnoitering this battle-scarred terrain and our scouts have secured some interesting intelligence.

First, department store sales, as a percentage of all retail sales, are slipping. This has been a *trend* for many years. Second, department stores are suffering from a marketing disease, we believe, which we call the "aging of the customer." Third, newspapers—in their readership—are suffering from a similar malady.

y dept. stores need tv to lick it

says TvB head, can stop decline in stores' share of retail market

This marketing disease—the aging of the customer—can turn any corporation into a corpse. This is, in fact, what did happen to Wanamaker's famous New York store, which closed its doors—for the last time—just a few months ago. Who mourned Wanamaker's closing? The New York press and the older people of New York. Not the younger housewives and their families. They had never developed a Wanamaker habit. And so the store died. Wanamaker's had been losing its customers to the obituary columns, as any business must, but it failed to replenish them with the newer, younger families—as any business must do if it is to prosper.

It is our theory that department stores generally are suffering from the same disease which was fatal to Wanamaker's, New York. That disease is the aging of the customer—which as America's keenest merchandisers and market researchers well know—is a sure "red flag" which warns of an impending loss in share of sales. Every year, some 1,600,000 marriages give new growth to our economy. Any business which fails to get as a high or higher a share of business from these new families as it does from the older families, starts *slipping*.

If John Wanamaker, the man who built the concept of the department store and "newspaperized" its advertising, were to reurn today, I am sure he would recognize this basic illness. For here was the man who gave vitality to department store merchandising and advertising. He broke with the past. He reversed the trend of going into morning papers only by going heavily into evening papers. He was the first to use large space. He was the first to use full pages *every day*. Up to then, full pages were considered "stunts." He was the first advertiser to use car cards. This advertising genius was the first man ever elected to the Advertising Hall of Fame. His advertising insights were particularly acute. It was Wanamaker who said, "Advertising doesn't jerk, it pulls . . . it's no game for the quitter . . . if stuck to it exerts an irresistible power."

Wanamaker was the first to dramatize his displays, the first to display merchandise in its natural settings. Wanamaker gave pace and movement to advertising.

We believe that if he were to return today, he would set about to "televisionize" department store advertising.

Before we make one specific suggestion as to how this can be effectively done, let's take a look at the newspapers' weakness. They're suffering from the same malady. Their readers—those who really read the newspapers—are getting constantly older. There is a wealth of evidence to support this.

The Hofstra College Study, which NBC financed in the New York market four years ago, showed that those under 30 spend 42 minutes per day reading the paper. Those from 40 to 49, 50 minutes. And those over 50 devoted 53 minutes per day to the paper. This definitely indicates an old-age bias, that older people are the heavier consumers of news print and its advertising.

Lest anyone assume that this is a bit of isolated research, hand-picked to document what may be the wishful thinking of newspaper competitors, I would like to quote directly from a recent speech by Cranston Williams, the manager of the American Newspaper

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Tv cuts daily newspaper reading in half

Chart is from American Press Institute study of newspaper reading in two matched Southern cities, one with, one without tv. Figures show daily reading hours

THE GULF BETWEEN

DEPARTMENT STORES AND RADIO

For article on tv and department stores see page 34

Radio & dept. stores: Why they misunderstand each other

Retailers haven't been approached with enough "creative sell" to break through barriers of traditional thinking, Ohio adwoman states



Adwoman Jean Elliot made jump from copy writer to ad manager in just 10 years

Some advertising people edge into radio; Jean Elliot, now a v.p. of Akron's WCUE, was practically plunged into it. Ten years ago, having bluffed her way into an advertising copy job with no past experience, a junior executive told her, "By the way, you're supposed to write the radio commercials for seven different programs each week."

Is Jean, author of the article at right, recalls it: "This meant coming in early and working late, chasing disinterested buyers to O.K. commercials, and writing in different styles to suit each program. I was so busy I couldn't hear my own commercials."

Since then, she's held a series of advertising and fashion publicity jobs at various May Company stores, Denver's American Furniture Co., and Akron's Yeager Co. In 1953, WCUE manager Tim Elliot sold her on using radio for Yeager (she was Fashion Advertising Manager), and eventually sold her on the merits of Tim Elliot himself, whom she married. She is president of the Ohio Chapter of American Women in Radio and Television. The Elliot's have three children: Dick (14); Joyce (7) and Tim (not yet two).

If there were ever two people who should know each other better, they are the department store merchant and the radio broadcaster.

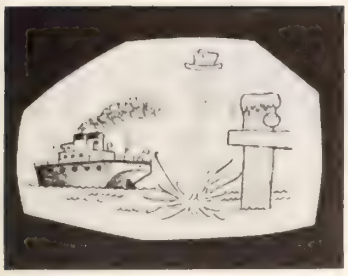
And yet, save for brief excursions into each other's never-never lands, these two remain as far apart as the East is from the West. They don't even speak the same language.

It's true that department stores have looked with interest in the direction of radio. True, that top notch radio salesmen have convinced their advertising directors to spend carefully budgeted dollars in radio contracts. But it's just as true that many of these same managers returned to their newspapers, glad when the ordeal of radio was ended.

What's the trouble? Where's the problem? Retailers have always been the greatest believers in, and users of advertising. They advertise for two important reasons: to increase sales and to increase prestige, both with their customers and their manufacturers.

The an-wer is stark and simple. They do not understand radio and radio does not understand them.

The radio salesman is sorely aware that newspaper is the favored medium of the department store advertiser, and it is difficult for him to take a detached view of this all-out, whole-hearted dependence on the printed ad. The salesman has surveys and figures to prove radio is just as effective, and in some cases, more so. He has a smattering of success stories from other merchants. He has cost-per-1,000 figures which indicate that radio is a plus in anybody's advertising budget. He has Hooper and Pulse; he has the exceptionally



Both radio, department stores have missed boat in not getting together. Rising print rates mean retailer must stretch ad dollar

well-assembled ARBI Studies and the Department Store Studies. He has a wealth of printed material but no real understanding of the advertising needs and procedures of this important potential sponsor. For that reason he has difficulty selling radio and he has difficulty projecting radio into the patterns of department store operation.

On the other hand, the merchant has neither the time nor the inclination toward what he feels may be "trial and error" gambling with a vital budget. His well-grooved "beat yesterday" system of merchandising leaves him no margin for error and he is not anxious to stray from the established methods of advertising.

Take a look at this well-heeled potential sponsor. He is a merchant. He is a man who deals in tangibles. He feels the material, studies the design, touches and manipulates the product and judges color. The very core of his existence is the item which he must see, evaluate, buy and sell at a profit.

For this reason newspaper advertising is reassuring and comfortable. It displays his product in an accepted manner and it is a visual day-to-day record of advertising expenditure.

For generations merchants have advertised in newspapers. They are practiced masters in the printed ad. It is second nature, and, it is successful. The activities of their merchandising divisions and advertising departments evolve around this fact.

A buyer in the market visualizes his newspaper ad even as he selects his merchandise. He may even barter with his resources on the strength of his advertising department's ability and lavish use of newspaper space. He may promise outstanding advertising, in order to keep a brand-name product in his store, exclusively. He invests his co-op money wisely, because it is an important portion of his budget. It advertises a famous product and it can keep his name in print when his own basic budget is slim.



Retailer, used to newspapers, fears new media, regards radio as a gamble. Store ad staff is not equipped to evaluate radio

And when the merchant's ads are run, his sales tabulated for the day, he can measure his space, compare his sales and feel he has an immediate, accurate measure of business.

The merchant is satisfied with his procedures. They are successful. He may criticize the layout, art and copy, even the amount of space used; but he does not criticize newspaper as an advertising medium. As long as cost is within reason and results are all that he has learned to demand, he has no reason to change.

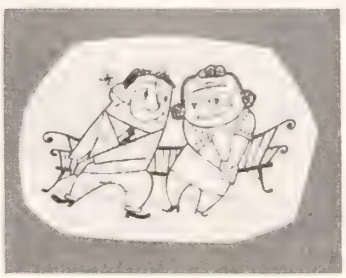
But, he is first and always a merchant. He is aggressive and eager to move ahead. If radio can show him there are additional sales to be made, a greater volume to be earned through broadcast advertising, he will not ignore it.

Naturally this merchant advertiser is hard to convince. Though he recognizes radio as a major advertising medium, he questions its ability to work for him. He has his reasons and they are complex; sometimes acknowledged; sometimes not even analyzed.

Just behind his inquiries, his interest and indecision is the persistent, important question: What will he do with radio after he gets it? What procedures will mean success and what errors will bring failure? He is a calculating gambler by nature, and he will not gamble unless he can measure and control. The merchant does not feel he gambles in newspaper because he is a master of its white space. But radio's vast plateau of sound is strange and uncharted. His experience is narrow, or worse, it has been unsuccessful.

The advertising executive in a store is also aware that his merchandise men and possibly his own personnel are not particularly interested in broadcast advertising, since newspaper is their successful habit.

He is confronted, too, with the problem of budget. How much should he spend in radio and how can he arrive at and justify his expenditures?



Only by getting to know department store problems well can stations do proper ad job. Stations should hire retail experts

He wonders if it will be necessary to hire additional personnel to set up and handle a program for radio advertising.

His grave concern is a method of pin-pointing results which will give him a quick and accurate measure of sales.

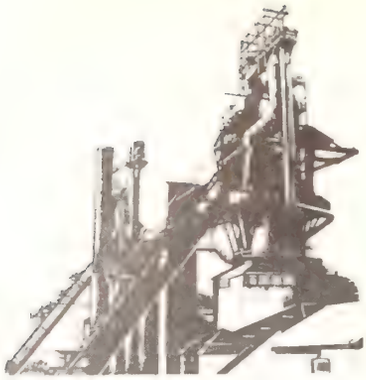
He glimpses a possible need for selective merchandising in broadcast sales messages, yet he has no certain guide to what that merchandise may be.

These considerations, along with the more obvious problems of program or spot saturation, institutional or item

(*Please turn to page* 96)

The knowing retailer uses both radio and newspapers to sell goods. ARBI tests show little overlap in print, radio customers





U.S. Steel makes frien

After 10 radio-tv years, firm wins highest p



1 ***Client hold reins:*** U.S. Steel's J. C. MacDonald (c.) in script session with Armina Marshall, Lawrence Langner, Theresa Helburn and William Fitelson of the Theatre Guild



2 ***Production must be tops:*** "U.S. Steel Hour" has won more awards than any other tv dramatic show. Above, director Alex Segal instructs star Helen Hayes and Carmen Matthews

3 ***One pitch is strictly p.r.:*** Since first show in 1945 George Hicks has been air spokesman. Here he delivers tv talk from Macy department, shows steel's importance to toy trade

4 ***But young couple really sell:*** Mary Kay and Johnny are real-life wedded pair who typify young suburbia. They employ soft sell to create consumer interest in products of steel





hile it sells

tance in its history

by Herman Land

The radio-tv saga of the United States Steel Corporation is one of the great media stories of the decade.

On this, the tenth anniversary of its broadcast debut with the now-historic *Theatre Guild on the Air*, the company stands at a popularity peak. A public opinion survey to which it has subscribed since 1937 shows U.S. Steel enjoying the highest "public acceptance" in its history.

In the category of "reputation of company" it ranks ahead of the seven other "big" concerns measured in the survey.

And in the period since the switch from radio to tv with *The United States Steel Hour* in October 1953 the gain in favorable public opinion has been twice that of any of the companies measured.

In addition, television has been found valuable for selling steel itself, through direct product pitches and special promotions designed to stimulate business in related industries.

Although reluctant to single out the air media as the most important of U.S. Steel's p.r. channels, company spokesmen admit that radio and tv have been in a class by themselves in terms of time, energy and money expended. The radio show cost $1,267,000 for time and talent in 1950. The present tv operation runs at $2,300,000. Nothing near this amount goes into other media for p.r. purposes.

The full extent of the p.r. achievement is clear from this report to the January 1955 annual stockholders meeting. It compares opinion in the late Thirties with the present:

"Then, only about 45% of those 10,000 Americans interviewed held a favorable opinion of U.S. Steel.

"Now, 79.6% of those persons interviewed have a favorable opinion of U.S. Steel.

"Then, U.S. Steel was the favorite 'whipping boy' of business snipers and a hostile administration. The climate of public opinion was unhealthy for business in general and for big business in particular.

"Now, critics think twice before an unreasoning attack, being certain of swift and effective reply. And business operates in the much healthier atmosphere of public esteem."

The success of U.S. Steel is stimulating industrial interest in tv. Robert Kintner, president of ABC, which carries the steel show, told SPONSOR that discussions have been held with a number of large companies, among them oil and chemical firms. By fall, he reports, there may be some new p.r.-minded sponsors on the network with dramatic or information-type shows. Other ABC p.r. clients include duPont, with *Cavalcade of America*, and the Firestone Rubber Company, with *Voice of Firestone*.

P.r. and sales intertwined: Preeminence of public relations in U.S. Steel thinking is seen in the structure of company-agency-producer relationships. The public relations department, under J. Carlisle MacDonald, supervises every aspect of the show: participates in script selection, sits in on rehearsals, audits all show costs, retains right of approval on talent. In addition, it handles show promotion and, of course, supplies content and guidance for the public relations pitches.

case history

Product commercials, on the other hand, come from the Sales Department in Pittsburgh, out of the office of director of advertising Reed Schreiner. Still another Pittsburgh office is involved in the industry-promotion commercials, under Robert Myers, Director of Market Development.

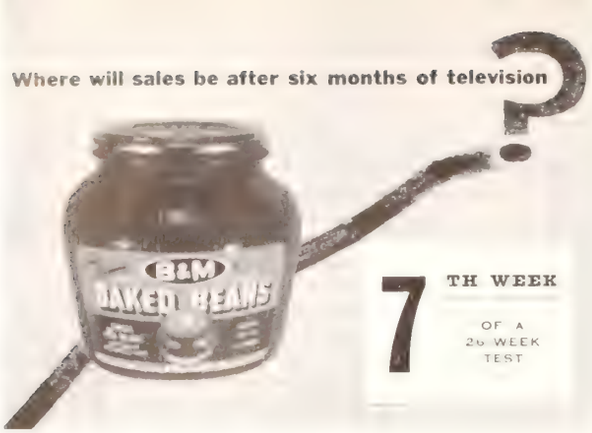
But ultimate responsibility for all tv commercials is lodged with the public relations department in New York. P.r. director MacDonald is Assistant to the Chairman of the Board, Benjamin Fairless.

Agency handling the complex setup is BBDO. Top account man Caroll Newton is in New York; the BBDO Pittsburgh office maintains contact

(*Please turn to page* 88)

Mail pull figures prove tv show sells

- *One offer of a how-to-do-it booklet on subsidiary's cement for home use pulled over* 130,000 *requests*
- *One commercial on U.S. Steel Gunnison prefab homes pulled* 59,000 *inquiries from tv viewers*
- *Over* 8,000 *inquiries were received after a single commercial on steel swimming pools*
- *A Cyclone Fence pitch drew more than* 7,000 *inquiries. Sales were traceable to at least* 7% *of these*
- *After a commercial featuring stainless steel tableware, a salesgirl in a Pittsburgh department store reported that at least* 25 *people had asked to see the demonstrated patterns. Such reports were typical*



Blow-by-blow story

B&M ad manager terms 48% cumulative

For the first time in television and trade paper history, SPONSOR *is able to report results of a tv test campaign as they happen.* SPONSOR *recently revealed that Burnham & Morrill Co. had launched a campaign using tv only in a market where it had never advertised before and where sales of its oven-baked beans and brown bread were low. Objective: to see if tv alone could boost sales.*

This is SPONSOR*'s second major series on media. The first was* SPONSOR*'s two-year All-Media Evaluation Study (recently published in book form). The All-Media Study explored the role of each major advertising medium, urged advertisers to test media. The present B&M campaign is one case of an advertiser turning to a media test in the effort to solve a marketing problem.*

After seven weeks of television, Burnham & Morrill sales in the Green Bay test area continue moving up fast. This is the box score:

- *Cumulative sales for the year:* up 48% (through mid-March).
- *Sales for first half March:* up 28% (this is the most recent period on which sales figures were available at SPONSOR's presstime).

Said B&M Ad Manager W. G. Northgraves: "We're doing much better than could be expected. In a territory as virginal as this a 48% cumulative increase at the wholesale level is a good healthy rise. It's apparent tv has pulled consumer acceptance and sales up by the bootstraps.

"It's reasonable to assume the growth will continue, perhaps accelerating. We should know definitely by the end of March whether this represents a well 'seeded' sales increase or a flash in the pan."

Northgraves and Marvin Bower, ad manager of the Otto L. Kuehn Co. brokerage firm, Milwaukee, both told SPONSOR they felt growth thus far was "healthy." Reason: most wholesalers in the area reported increases, rather than just a few. "That way," said Northgraves, "we know the wholesale sales figures represent widespread con-

Commercials are done most days by Capt. Hal O'Halloran, on late-afternoon kid show. He works in front of simulated baked-bean oven



Testimonials are big part of copy approach since product is unfamiliar to consumers. Below, Ward Gage visits Fond du Lac housewife



;elevision test

·better than could be expected"

TEST IN A NUT-SHELL

PRODUCTS: B&M beans and brown bread
AGENCY: BBDO, Boston
MARKET: 100-mile zone around Green Bay, Wis.
MEDIA USED: television only
PAST ADVERTISING: almost none in area
SUCCESS YARDSTICK: sales, increased distribution
BUDGET: $12,500
DURATION: six months
SCHEDULE: [illegible] weekly [illegible]

sumer demand, not stocking of shelves."

Bower pointed out sales the first half of March were showing greatest growth in the area within a 50-mile radius of the test station, WBAY-TV, Green Bay. The increases are less evident in the area 50 to 100 miles from the station. Outside the 100-mile zone, beyond real tv coverage, sales have shown no increase. This provides further evidence that tv is solely responsible for the rise in sales thus far.

There were continued indications that the television campaign is having an effect on the entire bean market. Reported Shannon Wholesale Grocers of Appleton, Wis.: "Sales of your competitor, Puritan, are up 25%. But B&M bean sales have doubled."

Said Elmer Rasmussen, buyer for Red Owl stores (a large chain in the area): "There has been a terrific increase in B&M beans. But surprisingly enough, the B&M campaign has apparently boosted the sales of all beans. It's made people more bean conscious."

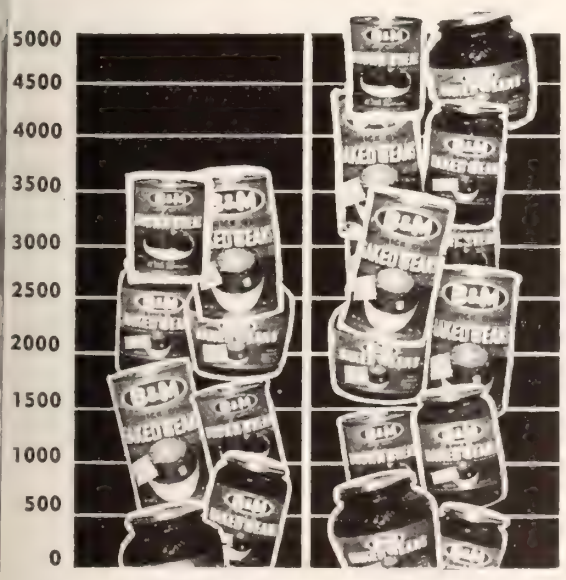
Leicht's Transfer and Storage Co. in Green Bay, which acts as a temporary warehouse for B&M products within 50 miles of Green Bay reports: "We are entirely out of B&M products but two carloads are in transit." It's the first time Leicht's has ever been caught short — and this despite the fact it was stocked heavily during January in anticipation of demand.

The 48% cumulative increase this year still reflects heavy January stocking by the trade.

The rise for the month of January for all B&M products combined was 143%. Rises in the two-week periods since then have been much smaller sales in fact were down by 33% the first two weeks of February while grocers used existing heavy stocks before reordering. Then there was a 29% sales rise for the last two weeks in February, and the almost equal 28% jump during the first half of March.

For a breakdown by products and areas of sales during the first two weeks of March see the chart immediately below. ★ ★ ★

OTAL SALES *JAN.-15 MARCH '54 VS. '55*



Total sales of all B&M test products for '54 vs. '55 are compared above. Through mid-March '55 sales are 48% above same period in '54. Tv began 24 January, '55. No tv or other media used last year

TWO-WEEK SALES 1-15 *MARCH '54 VS. '55*

Sales of two sizes of B&M beans and one size of brown bread at the wholesale level (by dozens of cans)?	18 oz. '54	18 oz. '55	27 oz. '54	27 oz. '55	brown bread '54	brown bread '55
AREA A (50-mile radius of Green Bay)						
1. *Manitowoc, Wis.*	0	0	0	0	0	10
2. *Oshkosh, Wis.*	80	0	15	20	10	10
3. *Appleton, Wis.*	50	140	25	102	0	100
4. *Gillett, Wis.*	0	40	0	50	0	0
5. *Green Bay, Wis.*	100	150	70	115	20	70
6. *Menominee, Mich.*	0	0	0	0	0	0
Totals A	*230*	*330*	*110*	*287*	*30*	*190*
AREA B (50-100 mile radius of Green Bay)						
7. *Fond Du Lac, Wis.*	0	50	15	15	0	0
8. *Stevens Point, Wis.*	50	20	25	30	0	0
9. *Wausau, Wis.*	30	0	10	0	0	0
10. *Norway, Mich.*	35	0	105	0	0	0
11. *Sheboygan, Wis.*	30	0	15	0	20	0
12. *Wisconsin Rapids, Wis.*	0	10	0	15	0	0
Totals B	*200*	*80*	*165*	*60*	*20*	*0*
Totals A & B	*430*	*410*	*275*	*347*	*50*	*190*
TOTAL ALL PRODUCTS	*'54—755 dozen cans*		*'55—947 dozen cans*			

[illegible] began 24 January, '55.

Trewax radio budget went from 0 to 70% in 8 months

Trewax doubled sales volume every year since 1949 inception by personal sales contact with dealers, who liked high mark-up, trade advertising. But when sales slowed down last year, it was radio which upped them





$10,000 sales 1949



$250,000—1954



$500,000-1955 GOAL

$1,000,000 1958 GO

Trewax grows on a spot radio diet

With radio, floor-wax firm reached consumers fast, doubled dealer outlets

You are selling a household product. A high-quality floor wax, which costs two to two-and-a-half times more than competitive products. The dealers are sold because of the high mark-up and profit you offer. But somehow the merchandise isn't moving off the shelves.

Your obvious problem: to sell the consumer, too.

But how?

The Trewax Co. of California was in just such a situation last summer. It wanted to get its story across to consumers—quickly—and move that stock. Radio got the nod.

Within one month, results showed Trewax it had found the way to accelerated growth: business zoomed to triple that of the same month the year before. Within five months, Trewax had more than doubled its dealer outlets in Southern California. Now, less than a year since the initial air test, Trewax devotes 70% of its budget to radio advertising.

Trewax' trial of radio represented the company's first consumer advertising (the rest of the consumer budget goes for ads in *Sunset Magazine* and point-of-purchase material). Since its start in 1949, the company had managed to double its sales volume every year solely by personal sales contact with dealers, in-store merchandising

case history

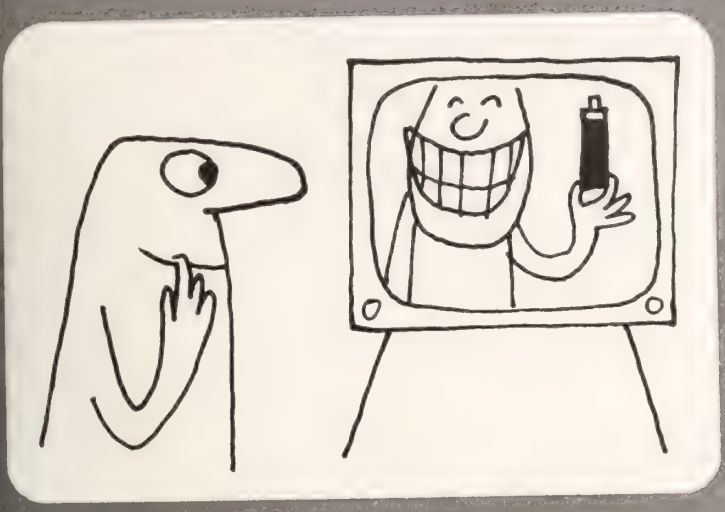
and trade publication advertising. Dealer acceptance was always high because of Trewax' attractive 40% mark-up; but in mid-1954, slow-moving dealer stocks prompted the firm to approach the consumer direct.

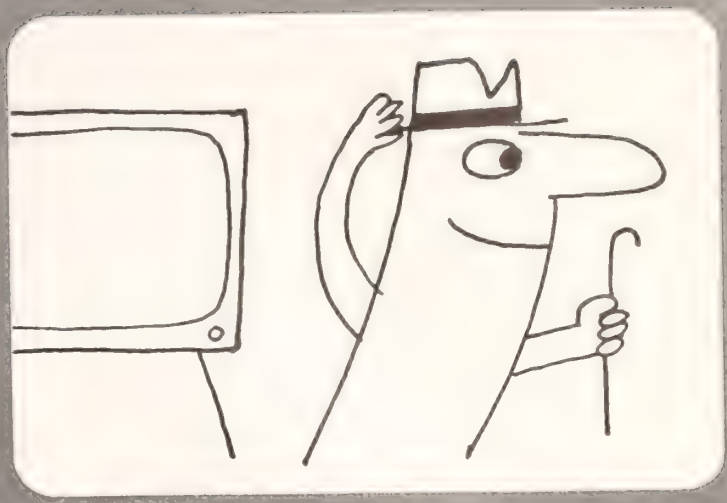
In 1953 Trewax ad expenditure amounted to $1,200 for trade advertising. In 1954 the company spent $10,000. This year, it has boosted the budget to triple that amount, $30,000. Of this, about $21,000 will go to radio, mainly for announcement schedules on KBIG, Los Angeles, and KSFO, San Francisco. From 75 to 100 announcements a month are aired on each of these stations, largely on daytime disk jockey shows. Trewax aims to reach the housewife, also the dealer as he is driving to and from his place of business.

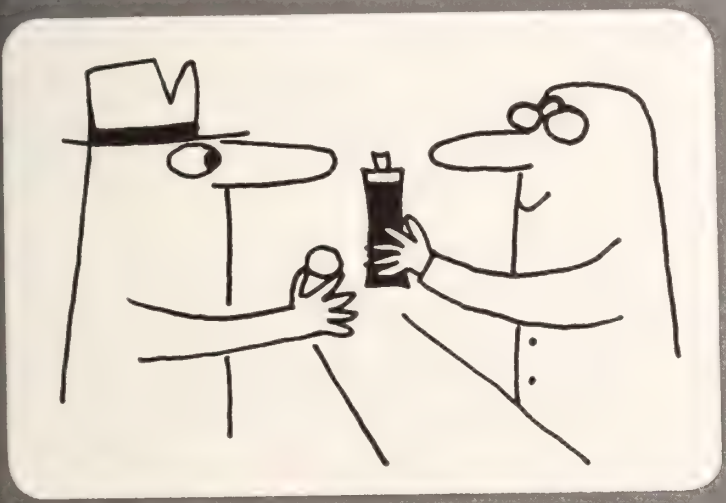
Trewax Co. has come up fast and expects radio to help it speed ahead even faster. It is merely a babe of six years but is looking forward to prospects that would do credit to a much older organization. Starting with the $10,000 in business that it did during its first year of operation, 1949, Trewax' volume reached $250,000 in 1954. The company's 1955 goal is $500,000, and by 1958, it hopes to reach $1,000,000.

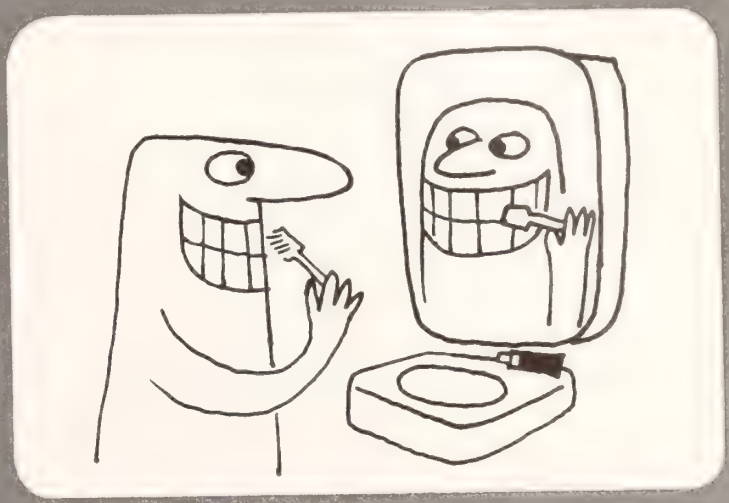
(*Please turn to page* 94)

We're selling more drugs in smiling San Diego.













20% more than in 1951
for a 1953 total of $24,168,000! *(Sls. Mgt. 1952-54)*

More than is sold in Oakland,
Dayton, Memphis or Fort Worth!

We've got more people, making more, spending more,
and watching Channel 8 more than ever before!

KFMB ABC CBS **TV**

WRATHER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CALIF.
REPRESENTED BY PETRY

America's more market

Film notes and trends

NATS surveying uhf: A nation-wide field study by a team of management experts, engineering specialists and film men conducted among uhf outlets is planned as the first major step to be taken by National Affiliated Television Stations in helping out hard-hit uhf stations.

The NATS team, whose members weren't chosen as SPONSOR went to press, expect to begin operations within a couple of months. According to a NATS source, the intention of the survey is "to find the patterns of business among uhf stations today and to study their use of tv film syndicated programs." The team will also study uhf's problems in landing network and national spot television business.

NATS, as most admen now know, is a million-dollar corporation organized by General Electric and National Telefilm Associates. Both the equipment firm and the film syndication outfit have considerable stakes in a healthy growth of uhf television. NATS will function primarily as a management consultant and as a source for tv film programing (from NTA's libraries), as well as a source of financial assistance to hard-pressed stations.

NATS officials denied reports that the corporation will serve as the basis for an entry by General Electric into the field of network broadcasting, either in the fashion of RCA or through a "film network" operation (such as the tie-up between the Vitapix group and Guild Films). No sales plans have been announced by NATS, and no "group package" film availabilities are likely to be pitched in the near future to agencies and advertisers.

Four officials of NATS have been named so far. They are: Joseph Justman, president of Motion Picture Center Studios, as board chairman; Ely Landau, NTA president, as NATS executive v.p.; Oliver Unger, NTA executive v.p., as NATS v.p.; and Berman Swarttz, independent film producer, as secretary-treasurer.

Trends in tv film shows: Like Hollywood product, tv film programing often runs in cycles, usually sparked by the success of earlier shows that have set a new pattern. In the latest crop of video film offerings (shows in pilot stage or production are reported in film program chart in this section)

(*Please turn to page* 46)

Tv film shows recently made available for syndication

Programs released, or shown in pilot form, since 1 Jan., 1955

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventures of Robin Hood	Official	Sapphire Films	30 min	In production
Adventures of Scarlet Pimpernel	Official	Towers of London	30 min	In production
Captain Gallant	TPA	Frantel	30 min	39
Jungle Jim	Screen Gems	Screen Gems	30 min	1 (Pilot)
Rin Tin Tin*	Screen Gems	Screen Gems	30 min	39
Soldiers of Fortune**	MCA-TV	Revue	30 min	In production
*Also sold as network cut currently handled by Nabisco				
**Scheduled by 7 Up on 120 markets, but many are spot on alternate week basis				
COMEDY				
The Goldbergs	Guild	Guild	30 min	In production
Great Gildersleeve	NBC Film Div.	NBC TV	30 min	1 (Pilot)
Little Rascals ("Our Gang")	Interstate	Roach	10 min. 20 min.	22—1 reel 70—2 reel
Looney Tunes	Guild	Warner's	15 min. to one hour	Library
You Can't Take It With You	Screen Gems	Screen Gems	30 min.	1 (Pilot)
DOCUMENTARY				
Key to the City	Hollywood Tv Prod.	Hollywood Tv Prod.	15 min.	7
Living Past	Film Classics	Film Classics	15 min.	7
Mr. President	Stuart Reynolds	Stuart Reynolds	30 min.	3
DRAMA, GENERAL				
Celebrity Theatre*	Screen Gems	Screen Gems	30 min	None
Confidential File	Guild	Guild	30 min.	In production
His Honor, Homer Bell	NBC Film Div	Galahad	30 min.	In production
Science Fiction Theatre	Ziv	Ziv	30 min.	In production
Wrong Number*	John Christian	John Christian	30 min.	1 (pilot)
*Also similar to series Screen Gems [illegible] Pilot produced				

Show name	Syndicator	Producer	Length	No. in series
DRAMA MYSTERY				
Paris Precinct	MPTV	Etolle	30 min.	39
Sherlock Holmes	MPTV	Sheldon Reynolds	30 min.	39
MUSIC				
Bandstand Revue	KTLA	KTLA	30 min	6
Bobby Breen Show	Bell	Bell	15 min.	1 (Pilot)
Spade Cooley	TPA	Cooley-Miller	30 min.	In production
Story Behind Your Music		Randall-Song Ad	30 min	1 (Pilot)
This Is Your Music	Official	Jack Denove	30 min.	26
SPORTS				
Jimmy Demaret Show	Award	Award	15 min.	In production
VARIETY				
Eddie Cantor Comedy Theatre*	Ziv	Ziv	30 min.	In production
*Show is sponsored by Ballantine in 26 markets, is aired in total of 201 markets.				
WESTERNS				
Gene Autry—Roy Rogers	MCA-TV	Republic	1 hour	123
Buffalo Bill, Jr.	CBS TV	Flying "A"	30 min.	In production
Steve Donovan, Western Marshal	NBC Film Div.	Vibar	30 min.	39
WOMEN'S				
It's Fun To Reduce	Guild	Guild	15 min.	156
Life Can Be Beautiful	ABC TV Films	Trans-American	15 min.	5 (pilots)



Certainly, fish can talk

. . . when you use film !

Even a guppy (to say nothing of the magnificent specimens shown here) can be made to sell for you, tell all about your product, and—what is very important — get your message right every time, everywhere, without chance of misquote. Easy and economical, too, when you **USE EASTMAN FILM.**

For further information — what film to use—latest processing technics, address:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Ave.
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

or **W. J. GERMAN, INC.**
Agents for the sale and distribution of Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

Are you shooting your films IN COLOR? *You should be!* You'll be needing it.



Another good investment when you want to keep three markets under control (for the price of one) is WJAC-TV. Hooper consistently shows WJAC-TV:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

Play for keeps in Southwestern Pennsylvania. Buy the 1 that covers 3.

SERVING MILLIONS FROM ALONG THE ALLEGHENIES
WJAC-TV
JOHNSTOWN • CHANNEL 6

Get full details from your KATZ man!

FILM NOTES

(*Continued from page 44*)

some interesting trends are evident:

• *"Animal star" films:* With Screen Gems' *Rin Tin Tin* and TPA's *Lassie*, now high on the rating lists, it's only natural to expect more "animal" film shows. And more are on the way. The first 20th Century-Fox feature film property to be adapted for a tv film series will be *My Friend Flicka*. GAC-TV, a subsidiary of General Artists, will be sales agent. Ziv, meanwhile, has signed writer John Warren Adams to prepare an adaptation of *Black Beauty* which will be launched as the second Ziv show series for 1955.

• *Adventure shows:* With production already rolling in Europe on three different cloak-and-sword series, the trend now seems to be continuing. TPA is reported trying to sign Alfred Drake to play the lead in a filmed series to be based on Dumas' *Count of Monte Cristo*. The success of tv Westerns is further underlined by the recent deal between Republic Pictures and MCA-TV in which the talent agency's syndication offshoot will handle the distribution of 123 hour-long Gene Autry and Roy Rogers films never before on tv.

• *Musicals:* Once considered a barren territory by many tv film producers, musicals, such as *Liberace* and *Florian Zabach*, have proved real moneymakers. A number of new ones are on the way. Guild plans a series with Connie Haines, with production starting this summer. Song Ads, a commercial jingle producer, has filmed a pilot of *Story Behind Your Song*, with Oscar Levant. TPA is launching its new *Spade Cooley* film series with a major sales push. KTLA, Hollywood, is syndicating its *Bandstand Revue*, has three episodes already filmed.

• *Dramas:* With the market fairly well filled with "playhouse" type series, producers are now relying on cost-cutting techniques and fresh angles to make dramatic programs successful. John Christian's pilot of *Wrong Number*, a playhouse series revolving around misplaced telephone calls, was shot in three days for only $11,700. New York's B-F Productions has signed Judith Anderson to star in a one-woman tv drama series of readings from the Bible, with production to start when she returns to New York from a Paris engagement. Situation comedies, of which there are many in film syndication, now tend to be based on big-time, proven properties. Guild is now launching *The Goldbergs*, and Screen Gems is showing pilots of *You Can't Take It With You*.

Quick closeups: General Teleradio has been using time on Mutual's evening lineup of radio crime and mystery shows to do a long-range buildup for its *Gangbusters* tv film series. It works like this. The radio promotional plugs boost a theatrical feature version of the cops-and-robbers show which GT controls, and urges listeners to query theater owners on when they'll see it. Reason: the theatrical film, composed of three tv film episodes joined together, must play off its theatrical run before the half-hour tv film series can be released.

* * *

The roster of major Hollywood companies involved in tv film activity keeps growing. Latest arrival: Paramount, which has owned tv outlet KTLA for years. Paramount intends to rent space to independent producers on its movie lots, and to produce its own telepix, which will probably be syndicated through MCA-TV. Paramount has had a looking-over-the-shoulder link to a tv film production setup in the family relationship of Barney Balaban, Paramount president, and Burt Balaban, producer of the Princess Pictures feature films for tv. Other majors in the tv film act: Columbia Pictures, 20th Century-Fox, Warner Bros., and Republic.

* * *

Tv films don't have to be brand-new to be successful. Interstate's *Little Rascals* series, the old Hal Roach *Our Gang* comedies, have now been sold in some 40 cities. On WPIX, New York, for example, the fully-sponsored series garnered a 12.8 ARB and an 11.5 Pulse daily average rating, and has been outpulling network tv competition. Some of the kid players, incidentally, are tv stars in their own right today. Jackie Cooper and Dick Moore make frequent tv dramatic appearances. Nanette Fabray is a star on *Caesar's Hour* on NBC TV. Alfalfa Switzer has played several tv film roles. ★★★



Is This "COVERAGE"?

YOU'RE HALF NAKED IN NEBRASKA COVERAGE
IF YOU DON'T REACH LINCOLN-LAND —

42 rich counties with a population of 642,250
207,050 families. *KOLN-TV reaches over*
125,000 families unduplicated by any other station!

The KOLN-TV tower is 75 miles from Omaha!
This Lincoln-Land location is farther removed from
the Omaha market than is Cincinnati from Dayton,
Buffalo from Rochester or Lancaster from Philadelphia.

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

KOLN-TV COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA

ABC CBS DUMONT

Avery-Knodel, Inc., Exclusive National Representatives



Dan Daniel
Bart Darby
Sterling Brewer
Stars of News, Sports, Weather
5:45 to 6:00 PM, Monday-Friday

Stars **Sell** on
Alabama's
greatest TV station

WABT

News! Sterling Brewer gives five minutes of the latest, assisted by Photofax, a service exclusive with WABT in Alabama, which brings pictures from all over the world in just minutes. ***Sports!*** Dan Daniel with Photofax pictures, latest scores, features, and often top sports people as guests. ***Weather!*** Bart Darby points it out on the weather map. The show is Alabama's "Home Edition."

You can **SELL**
Your Products
to Alabama folks

If you **TELL**
them on programs
they enjoy seeing

Represented by
BLAIR-TV

New developments on SPONSOR stories

P.S.

See: "Coke's new look"

Issue: 21 February 1955, page 40

Subject: Coca-Cola's first singing commercial gets good bottler support

Bottlers are enthusiastic about the first Coca-Cola singing commercial issued by the Coca-Cola Co. itself. (Bottlers, in the past, made their own air jingles.) Some 400 of the firm's 1,056 bottlers are now using the jingle on local radio stations, says a D'Arcy agency spokesman. But, explains the agency, the jingle is really just getting under way (it had its first airing on 12 January); bottlers are requesting it all the time and eventually the agency expects 800 to 900 of them will be using it.

One of the stations carrying the jingle is WFBL, Syracuse, which airs the message six times a day. This schedule was placed by the manager of the Syracuse Coca-Cola plant, Wilbert R. Spier, who holds this viewpoint on radio in relation to Coca-Cola: "Coca-Cola and radio have one important thing in common: they are both ever-present. We can't afford to overlook a medium that follows our customers wherever they go."

A video version of the jingle, in cartoon animation, was released 23 March on Coke's *Eddie Fisher* show (NBC TV). ★★★

P.S.

See: "Five ways to promote your tv program"

Issue: 20 Oct. 1952, page 40

Subject: Unusual film trailer helps promote *Omnibus* on tv stations

A new departure in the promotion for CBS TV's *Omnibus* by the Ford Foundation has met with signal success.

Starting in January, the Foundation distributed to the tv stations which carry the program a 60-second film trailer designed to be used every week, along with new voice-over copy to be supplied each week.

The trailer, developed by Film Graphics at a cost of $2,000, is an animated one-minute "drama" using house settings and stylized characters—mother, father, son, daughter. Each member of the cartoon family drops what he is doing and rushes to the tv set when the time for *Omnibus* arrives (see cut). The last several seconds are devoted to *Omnibus* "sunburst" signature and titles.

Stations have responded most favorably and have given the trailer an excellent play considering its difficult-to-schedule 60-second length, according to George M. Benson, Executive Associate of Ford's Tv-Radio Workshop.



Trailer cost was kept low by limiting animation, "sets" and camera movement

91.7% of the rural families in our 41 counties listen MOST to WDAY!



THE CITY FAVORITE, TOO!

November, 1954, Hoopers for Fargo-Moorhead show that WDAY gets more than *three times as many daytime listeners as the next station!*

EVERY survey that's ever been made around these parts has shown the tremendous preference for WDAY. The latest, conducted by the Northwest Audit Company of Fargo, gives WDAY a lead of *32* to *1* over the next-best station and *11* to *1* over all other stations *combined!*

A double postcard was mailed to 3,200 rural families living within 150 miles of Fargo, in all directions. Each was asked, "To what one radio station does your family listen the most?"

Of the 1,681 replies, *1,541 said WDAY!*

The survey covered 41 counties in North Dakota, Minnesota and South Dakota, and gives you a good idea of the reception WDAY gets in this area. Get the facts from Free & Peters.

WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES



FREE & PETERS, INC., *Exclusive National Representatives*

round-up

RAB finds night memorability and penetration high

The Radio Advertising Bureau has been conducting tests to determine the penetration and memorability of nighttime radio in television markets. To do so, the RAB advertised Blue Coal in San Diego, where it was unknown and a clothing retailer over Houston stations, though his nearest store was more than 800 miles away.

The Blue Coal ad was aired 52 times in a two-week period in San Diego while the temperature was in the 70's. Four days after the test ended, Pulse found that 11% of the San Diegans tested not only heard but retained the main sales elements of commercials.

Houston heard 20 one-minute announcements during a one-week test period, and 12% of the people tested several days afterwards could correctly identify the advertiser by name.

RAB director of National Promotion J. Norman Nelson commented, "The important fact that is emerging from these tests is that you can influence a sizable amount of people in any market in a way that they will remember it for many weeks by the use of evening announcement radio no matter how much tv and newspapers compete for attention. We feel that we will prove conclusively this year that, dollar for dollar, evening radio will leave a more lasting impression on more people than any other form of advertising." ★ ★ ★

GE discovers big youth market exists for radios

General Electric has geared its radio sales largely to the teenage audiences after discovering (by an analysis of warranty cards) that a vast, almost untapped teenage market exists for radio today. It was discovered that half the total dollars spent for home radios during a test period came from youngsters in the 14-to-21 age bracket.

With the youth market at an all-time high in 1955, a survey by the Gilbert Youth Market Engineers, who researched the field for GE, estimated that the highly impressionable youth group will number 30 million by 1960. With this huge audience available for their selling program, the GE radio sales and promotion departments are having groups of teenagers visit GE retailers and report how displays and merchandising approaches appeal to the young buyers.

Interviews made by the Gilbert service sought to find out how the teenagers acquired their present radio sets and how much influence the young people had on family purchases of radio equipment. The findings indicated that the influence was considerable, and so GE is moving in the sales direction they feel will appeal to this huge market. ★ ★ ★

NBC Radio tells admen how to sell travelers

NBC Radio Network is calling attention of advertisers to radio audiences interested in travel through promotion of its *NBC Travel Bureau*. A five-minute informative program with Horace Sutton, it is broadcast Saturday at 7:00 p.m. and Sunday at 7:55 p.m.

The promotion was a "passport" of approximately the correct size and color with 14 pages of information on the show and its drawing power among listeners interested in travel items. ★★★

WOOD-TV has 2-in-1 tv control room in use

WOOD and WOOD-TV have begun operations from their new 30,000 square-foot Grand Rapids studio. The spanking new three-story building is located on two acres of land, and features a "relatively unique" single control room—the idea being that quick shifts from one tv studio to the other can be performed with a minimum of personnel. All of the studio space was constructed with larger dimensions than are needed at present to accommodate the color equipment that WOOD-TV expects to install in the future. ★ ★ ★



New single control room serves two tv studios

Plane receives tv shows on NY-Bermuda flight

What is thought to be the first successful demonstration of television reception in flight was held on a Pan American clipper on a recent flight from New York to Bermuda by Charles Mauer, field representative for Sylvania. The 21-inch set installed in the clipper's lounge picked up 12 different channels from eight cities while flying 300 miles out at sea. The cities were New York, Boston, Philadelphia, Washington, Baltimore, Norfolk, New London and New Haven. ★ ★ ★

Baltimore broadcaster invites Russians there

Stations WBAL and WBAL-TV, Baltimore, have wired the Institute of International Education in New York inviting the 11 Russian editors who are coming to this country to visit their stations. Suggesting the two stations as representative of "democracy at its best as practiced by the broadcasting industry," Station Manager Leslie H. Peard, Jr., thought that the wide range of shows carried by the stations would be of interest to the editors. ★ ★ ★

2,200 recipe booklets are sold before publication

WLPO, La Salle, Ill., published a booklet to plug its *Recipe Roundup* show. The booklet, with the same name as the show, consisted of 72

Are you looking for results from your trade paper advertising?

Please turn the page

Mr. Station Manager:

Are you looking for results from your trade paper advertising?

"Sales Results on the trip were excellent"

Colorado Television Corporation
1089 BANNOCK STREET · DENVER · COLORADO · PHONE TAbor 6384
CHANNEL 9

JOSEPH HEROLD
Station Manager

March 2, 1955

Mr. Edwin D. Cooper
Western Manager
SPONSOR Magazine
6087 Sunset Boulevard
Los Angeles, California

Dear Ed:

I found, while on a sales trip to New York, that timebuyers do look at the ads in SPONSOR. KBTV ran a full-page ad in the January 10th issue of SPONSOR which coincided with my sales trip to New York. Quite a number of timebuyers mentioned they had seen the KBTV ad and were quite impressed with the story on the program ratings of KBTV.

Sales results on the trip were excellent and I am firmly convinced that our ad in SPONSOR helped to pave the way in connection with many of our sales pitches.

Kindest regards.

Sincerely,

Joseph Herold,
Station Manager

JH:rls

WPAL

1000 WATTS CLEAR CHANNEL 730

TELEPHONE 3-6428 CHARLESTON, SOUTH CAROLINA



Mr. Norman R. Glenn, publisher.
Sponsor Publications Inc.
10 East 49th Street,
New York 17, N.Y.

Dear Norm:

I know you like "off-beat" letters. So bear with me and you'll find this one fits that classification.

About three years ago we entered into a national promotion campaign, using only SPONSOR, with a series of ads pointing up our "Pal" trademark and outlining the specialized negro programming and high ratings at WPAL. We continued this ad schedule for two years.

During the period in which the ads were running I was constantly amazed at the strong identification of our little dog. After our ads had been running about six months time buyers would say, when I called, "Oh yes, you're from the 'little doggy' station."

All this leads up to the fact that since we've been out our identification has slipped, and we need the push that SPONSOR can provide.

So we'd like to reinstate our schedule of third page ads effective with the first April issue once a month for one year. Lots of new time buyers in the business who ought to get acquainted with "Pal."

Would you be good enough to send me a contract--same rate, I trust.

Cordially,

Tommy

Laurens Moore
Executive Vice President

"Oh yes, you're from the little doggy station"

Here's what an ad schedule in SPONSOR does for your station. You're in the limelight. And that's important. For there are more than 3,000 sets of tv and radio call letters fighting for the timebuyer's, account executive's, and ad manager's attention. Your message gets the full attention of these decision-makers in a top-rated prestige magazine where 7 out of 10 readers are in buying jobs (guaranteed circulation 10,000) and every word of editorial copy is beamed right at them. You can't beat a buy like SPONSOR.

SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

PROVEN
TO WIN NEW LISTENERS
INFLUENCE
BIG AUDIENCES



THE
Red Foley
SHOW

TRANSCRIBED MUSICAL
VARIETY RADIO SERIES

Here's a top-rated show . . . a proven audience getter in any market . . . a prestige and sales builder for any product!

It's a combination of the best of the "Fabulous Foley" and his regular cast of Ozark Jubilee network Stars . . . big name guest stars . . . perfect production!

AVAILABLE NOW . . . in most markets . . . 3 to 5 shows per week. For FREE AUDITION, information on Promotional Materials and down-to-earth costs in your area . . .

CONTACT:
John B. Mahaffey • E. E. Siman, Jr.
RADIOZARK
ENTERPRISES, INC.
SPRINGFIELD, MISSOURI
PHONE 2-4422

NEW YORK Plaza 1-3366
CHICAGO State 2-7494
MINNEAPOLIS Lincoln 5689
DALLAS Prospect 3723
LOS ANGELES Dunkirk 7-4388
SAN FRANCISCO Sutter 5568

SPONSOR BACKSTAGE



(*Continued from page 24*)

Any reason, I maintain, is reason enough. But where have the local station and the network time salesmen been? Where have the distributors of syndicated tv film series been? What kind of a job, for that matter, has the Curtiss agency been doing on these gentlemen?

For a good part of the somewhat lengthy dinner, I made like any or all of the above groups. I made like a guy who believes in television as an advertising medium because I do. But when the reactions and responses and counterattacks of Messrs. Schnering and Olszyk weren't flabbering me, they were gasting me.

Said I, "Advertising expenditures in television have increased each year for years at the most tremendous rate ever known to industry, and the other media have been, for the most part, standing still or retrogressing."

"Oh," said the other side, "they're spending tax money; they're taken in by the glamour of the big stars; they're fooled by the ratings. . . ."

"Everybody gets up and goes to the kitchen, or talks to his wife during the commercials," said reporter Norm Miller.

"That's a loose remark," I said, "Some people actually listen to and watch the commercials and some of the commercials actually sell goods."

"Not like newspapers," said the opposition. "Women buy newspapers just to read the ads. They make up their shopping lists from the ads. Take Philip Morris, aren't they dropping *I Love Lucy*, the number one show in television. Why would they drop it, if it were doing a job for them?"

"Could be any number of reasons," I said, "But another advertiser is picking it up immediately. If it weren't doing a job, why would he do that?"

"He wants the prestige."

"The only thing I ever watch on television," said Mr. Schnering, "Are the fights."

"Yes," said Mr. Olszyk, "and even with the fights, you only get a good one every couple of months, and those turkeys do the advertiser more harm than good."

The dinner was great, the discussion was highly stimulating. But equally, as one thought about it later and thinks about it now, depressing. Is everyone in tv doing so great that so shabby a selling job has been done on a manufacturer of a nationally distributed candy line which grosses $70 million per year? Hey, salesman, where art thou? ★ ★ ★



Bob & Ray

NOW ON WBZ+WBZA

The clowns are back in Boston town. And all New England's laughing every weekday from 5 to 6 P.M. Women, tuned to the afternoon serials, stay for Bob and Ray. The youngsters dial a smile at 5 P.M., too. And during the 5 o'clock traffic rush you can follow Bob and Ray from car to car.

Give *your* commercials the fabulous Bob and Ray punch on New England's most powerful voice. Remember, you cover 51 counties, 6 states with WBZ+WBZA. For availabilities, call Bill Williamson, WBZ+WBZA Sales Manager at ALgonquin 4-5670. Or call Eldon Campbell, WBC National Sales Manager, PLaza 1-2700, New York.

WBZ+WBZA

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ+WBZA • **WBZ-TV**, *Boston;* **KYW** • **WPTZ**, *Philadelphia;* **KDKA** • **KDKA-TV**, *Pittsburgh;* **WOWO**, *Fort Wayne;* **KEX**, *Portland;* **KPIX**, *San Francisco*
KPIX represented by THE KATZ AGENCY, INC.
All other WBC stations represented by FREE & PETERS, INC.

COTTAGE CHEESE

SPONSOR: Peacock Dairies AGENCY: Direct

CAPSULE CASE HISTORY: *A one-month campaign by the Peacock Dairies increased sales of their non-fat cottage cheese 42% over the same period last year. One announcement was made every morning on the* George Day *(disk jockey)* Show, 7:30 *a.m. Monday through Saturday for four weeks. The sponsor's cost for this campaign was* $88.

KERO, Bakersfield, Cal. PROGRAM: George Day Show

RADIO results

HOUSE DRILLS

SPONSOR: Scott Mitchell House AGENCY: Klores & Carter

CAPSULE CASE HISTORY: *To boost its mail tally and prove the effectiveness of nighttime radio, WNAX offered sets of Scott Mitchell House Drills for* $2 *a set. The offer was repeated three times a week for four weeks on the WNAX* Bohemian Band Show, 6:15-6:30 *p.m. Monday through Friday. During those four weeks,* 1,977 *orders were received and filled. The gross return was* $3,954; *the cost,* $360.

WNAX, Yankton, S. D. PROGRAM: Bohemian Band

CUBE STEAKS

SPONSOR: Buhl merchants AGENCY: Direct

CAPSULE CASE HISTORY: *The merchants of Buhl, a small Midwestern town, hod a "dollar day" promotion, each store featuring a special. To promote the event,* 80 *announcements were run on KLIX the day before, each participating dealer getting three announcements. The dealers reported the largest traffic and business volume in the history of the event. One grocery store sold* 1,100 *cube steaks, its special for the day. The cost for each participant was* $16.

KLIX, Twin Falls, Idaho PROGRAM: Announcements

NYLONS

SPONSOR: The Sally Shop AGENCY: Direct

CAPSULE CASE HISTORY: *To boost the sale of nylon stockings, The Sally Shop placed three announcements on CFJC. All three announcements ran the same day. At the end of three days* 1,000 *pairs of nylon stockings, selling at* 69 *cents a pair, had been sold. The sponsor's cost was* $8.

CFJC, Kamloops, B. C. PROGRAM: Announcements

ALMANAC

SPONSOR: MFA Mutual Insurance AGENCY: Direct

CAPSULE CASE HISTORY: *MFA Mutual Insurance offered an almanac on the Bill MacDonald* Down on the Farm *program. The initial mention brought* 219 *responses. Two months later, after the offer had been made* 13 *times,* 4,495 *listeners had responded. MFA sponsors two five-minute segments of the* Down on the Farm *program. Each program costs* $38.

KFAB, Omaha PROGRAM: Down on the Farm

BREAD

SPONSOR: Eddie Leonard Sandwich Shops AGENCY: Direct

CAPSULE CASE HISTORY: *Eddie Leonard had overbought on bread for Christmas Eve, a slow night for sandwich business. Leonard called Les Sand, whose all-night disk-jockey program he sponsors Monday through Saturday from* 1:00 *to* 3:00 *a.m. Sand ad-libbed commercials around the "bread problem" and all the bread was sold out that evening. Yearly cost of the show for a two-hour across-the-board segment is* $20,000.

WWDC, Washington, D. C. PROGRAM: One to Six Show

HOUSES

SPONSOR: Brightwell Constr. Co. AGENCY: Direct

CAPSULE CASE HISTORY: *To sell new houses, Brightwell Construction Co. bought three* 15*-minute programs on WDVA consisting of a transcribed "tour" of the new house, and nine* 30*-second announcements. The campaign lasted for five days. In the two-month period following the radio schedule* 25 *houses were sold. The cost of the radio campaign was* $92.75. *To express satisfaction with the results, Brightwell treated the WDVA staff to a steak dinner.*

WDVA, Danville, Va. PROGRAM: Announcements

with WAVE

you don't buy the hills—

YOU BUY THE GOLD!

To do a good radio job in the *one* really "golden" Kentucky market, you don't have to waste money digging far back in the hills.

WAVE GIVES YOU KENTUCKY'S BRIGHTEST MARKET—AT THE RIGHT COST. WAVE's 50% BMB daytime area almost exactly coincides with the rich Louisville Trading Area, which accounts for 42.5% of the state's *total* effective buying income.

GILT-EDGED PROGRAMMING—NETWORK AND LOCAL. WAVE is the *only* NBC station in or near Louisville. *Local* programming is top-drawer, too. Our staff numbers 62 good people, 44 exclusively for on-the-air radio activities.

Dig that WAVE, and you've got the gold! NBC Spot Sales has all the figures.

WAVE • **5000 WATTS**
LOUISVILLE • **NBC AFFILIATE**

NBC SPOT SALES
National Representatives



TO SELL
JACKSONVILLE
(and the rich Northeast
Florida market . . .)
BUY



WJHP-TV
Channel 36

§ § §

76,500 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT
Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville EX 8-9751 or New York MU 7-5047.

§ § §

WJHP-TV
JACKSONVILLE, FLORIDA
276,000 watts
on Channel 36

Represented nationally by John H. Perry Associates





agency profile

Ed (Shepherd) Mead

V.p., Radio-Tv Copy Chief
Benton & Bowles, New York

"Advertising is really the main place where a writer can make money," says Ed (Shepherd) Mead, B&B's v.p. and radio-tv copy chief, who's proved differently with several money-making satires, including a best-seller, "How to Succeed in Business Without Really Trying." (The book, incidentally, is just now being shaped into a Broadway play.)

"Writing is an incurable disease," Mead continued, blowing the dust off a copy of his first novel, "The Magnificent MacInnes" (1949), which usually sits on the shelf behind his desk. This novel was recently put out in pocket book form by Popular Library. A few weeks before this event, Charlie Heckelman, editor of the paperbounds, called Mead to check on a new title for the novel.

"We think 'The Glorious Virgin' is a good title," said he.

"Great," Mead agreed. "Only, there aren't any virgins in the book."

P.S. Its paper-bound title is "The Sex Machine." No questions, please.

When not gnawing upon the hand that feeds him by writing satires about radio, tv and advertising, Mead writes or approves of all radio and tv commercials turned out by B&B. Since the agency billed $37.5 million in air media in 1954 (see air billings of top 20 radio-tv agencies in SPONSOR, 13 December 1954), Mead's job is considerable.

In the first two months of 1955, B&B produced a total of 486 live and film commercials to go on network, 435 live and film commercials telecast locally. As of 1 March 1955, 10 B&B clients were using tv, for 24 different products over more than 45 tv programs.

"A commercial is only as good as the sales it produces," Mead told SPONSOR. "Therefore, it's often dangerous to use humor within commercials. Of course, you can do it with soft drinks or candy or other low-cost items. But when you're selling high-priced items that are infrequently bought, like refrigerators, don't do it with gags—do it with information."

A suburbanite when not an agencyman, Mead has produced in his spare time five novels, innumerable plays, a daughter (nine), two sons (six and three).

"My wife and I ration tv-watching for the kids," says Mead. "Of course, there are some programs that they can get a lot out of." ★★★

ROUND-UP

(*Continued from page* 50)

pages of recipes submitted by program listeners. The pre-publication cost of the book was $1 per copy, and listeners in nine counties sent in more than 2,200 orders before anyone had seen a completed copy. All promotion was done on WLPO.

Station supplies mats to 54 Arizona newspapers

A broadcasters' matted feature service is being made available to 74 newspapers in Arizona with a combined circulation of over 210,000. The features are written by Dan Schwartz of KPHO radio and tv, and have already been picked up by 54 papers in the state. "Standby," the weekly service, has a column of news notes and anecdotes, a household hint section, and a "behind the scenes" picture section. ★ ★ ★

RCA produces color film to sell new tv line

To introduce its 1955 tv set line, RCA has completed a 22-minute musical comedy color film for showing to dealers. Music and lyrics were by Raymond Scott, leader of the *Hit Parade* orchestra on NBC TV. Entitled "The Big Change," the film stars Judy Johnson, formerly of *Your Show of Shows,* and Cliff Norton. The film was shot at NBC studios in New York.

Release date is not yet set but is expected to be some time in May. ★ ★ ★

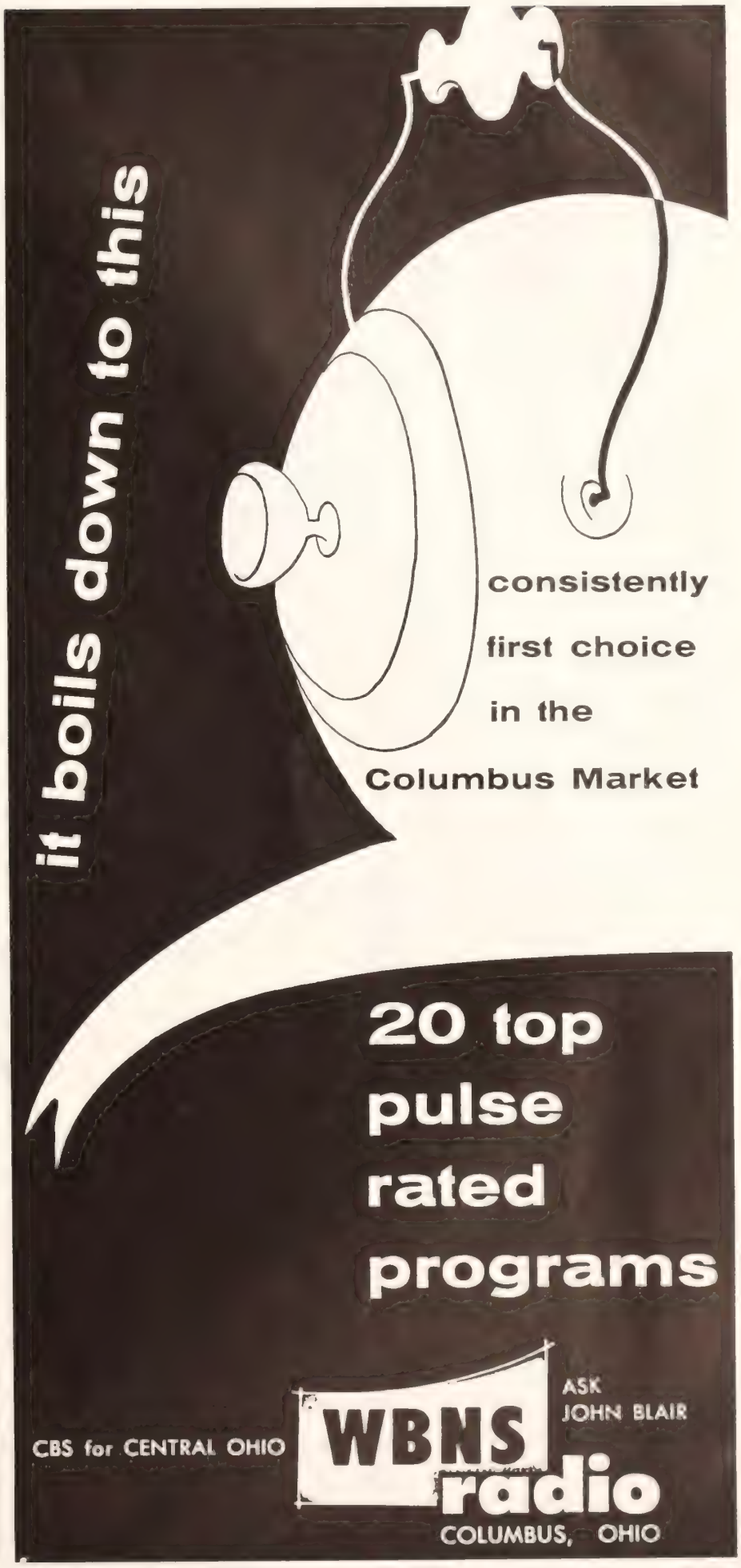
Briefly . . .

After more than five years on television, *What's My Line* has been made into a newspaper game. Goodson and Todman, the tv show producers, have turned the newspaper version into a puzzle with a series of jumbled words that are solved to reveal an occupation identified by associated words in the clues.

* * *

TV Classified, a 15-minute daily show, has been pronounced a "huge success" by Jack S. Atwood, station manager of WCSH-TV, Portland, Me. Though only four months old, the show already has gained much popularity with viewers and advertisers alike. Help Wanted, Positions Wanted, and other classified categories are part of the program's format.

(*Please turn to page* 95)



Growing



Time

It's Spring, and NBC Radio is growing everywhere you look!

Growing new business, for example. During the past season, NBC Radio signed up $16,116,000 in new business — a 165% new-billings increase over the previous season. Fifty sponsors are making sure, through new time buys, that their advertising bears a cash crop.

The reason? New programming ideas and sales patterns in NBC network radio — like the Mary Margaret McBride and Dr. Norman Vincent Peale morning strip shows, the widely acclaimed Biographies in Sound, and the exciting new concepts to be unveiled shortly. *All* of them represent a creative approach to radio as a *modern* medium, filling a special and vital role in people's lives.

Yes, it's Spring at NBC, and things are stirring. It's a time of growth, of vitality and movement.

Need a Spring tonic?

Exciting things are happening on

NBC Radio

a service of RCA



Companies making *new* investments in NBC Network Radio during '54-'55 season:

Allis-Chalmers Manufacturing Company
Allstate Insurance Co.
American Dairy Association
American Motors Company
Armour & Company
Buick Motor Division, General Motors Corporation
Brown & Williamson Tobacco Corp.
Calgon, Inc.
Carter Products, Inc.
Coast Fisheries
Crosley Division, AVCO Manufacturing Corp.
Crowell-Collier Publishing Company
Curtis Publishing Company
D'Con Company, Inc.
Dodge Division, Chrysler Corp.
Doeskin Products Inc.
Frawley Manufacturing Co.
General Foods Corporation
General Motors Corporation
Gillette Safety Razor Co.
Harian Publishing Co.
Hudnut Sales Co., Inc.
Kiplinger Washington Agency, Inc.
Lever Brothers
Lewis Howe Company
Liggett & Myers Tobacco Co.
Mars, Inc.
Merit Plan Insurance Company
Miles Laboratories, Inc.
Mytinger & Casselberry, Inc.
Nash-Kelvinator Corporation
Oldsmobile Division, General Motors Corporation
Pharmaco, Inc.
Plymouth Motor Corp., Division of Chrysler Corp.
Q-Tips, Inc.
Radio Corporation of America
Reson Sales
Rexall Drug Co.
Rhodes Pharmacal Co., Inc.
The Murine Company, Inc.
The National Life & Accident Insurance Co., Inc.
The Prudential Insurance Company of America
The Quaker Oats Company
The Texas Company
The Toni Company, Division of the Gillette Co.
The Travelers Insurance Co.
Vitamin Corporation of America
W. P. Fuller & Co.
Webster Products
White King Soap Co.

1,000,000 customers in the TSLN coverage area are Spanish-speaking...



Actually, *well over half* the population covered by the Texas Spanish Language Network is Spanish-speaking. In the Lower Rio Grande Valley it constitutes 76% of the population, in El Paso over 60% and in San Antonio 49%. Together they offer advertisers a combined market of 1,000,000 Spanish-speaking customers. And you reach this market most effectively through the T S L N.

TEXAS SPANISH LANGUAGE NETWORK

KIWW *San Antonio* · XEO-XEOR *Rio Grande Valley* · XEJ *El Paso*

Represented nationally by
NATIONAL TIMES SALES
New York • Chicago
HARLAN G. OAKES & ASSOC.
Los Angeles • San Francisco

AGENCY AD LIBS



(Continued from page 10)

television viewers are surfeited with situation comedies of the domestic variety which always revolve about a 35-year-old father and mother and their two exasperating but typically adorable youngsters. I don't believe there is anything unsound in the formula. I realize (after re-reading a recent column of my own) that there certainly are grounds for ready identification since so many of us have wives and exasperating yet adorable children. However, I do believe one thing is working hard *against* the formula.

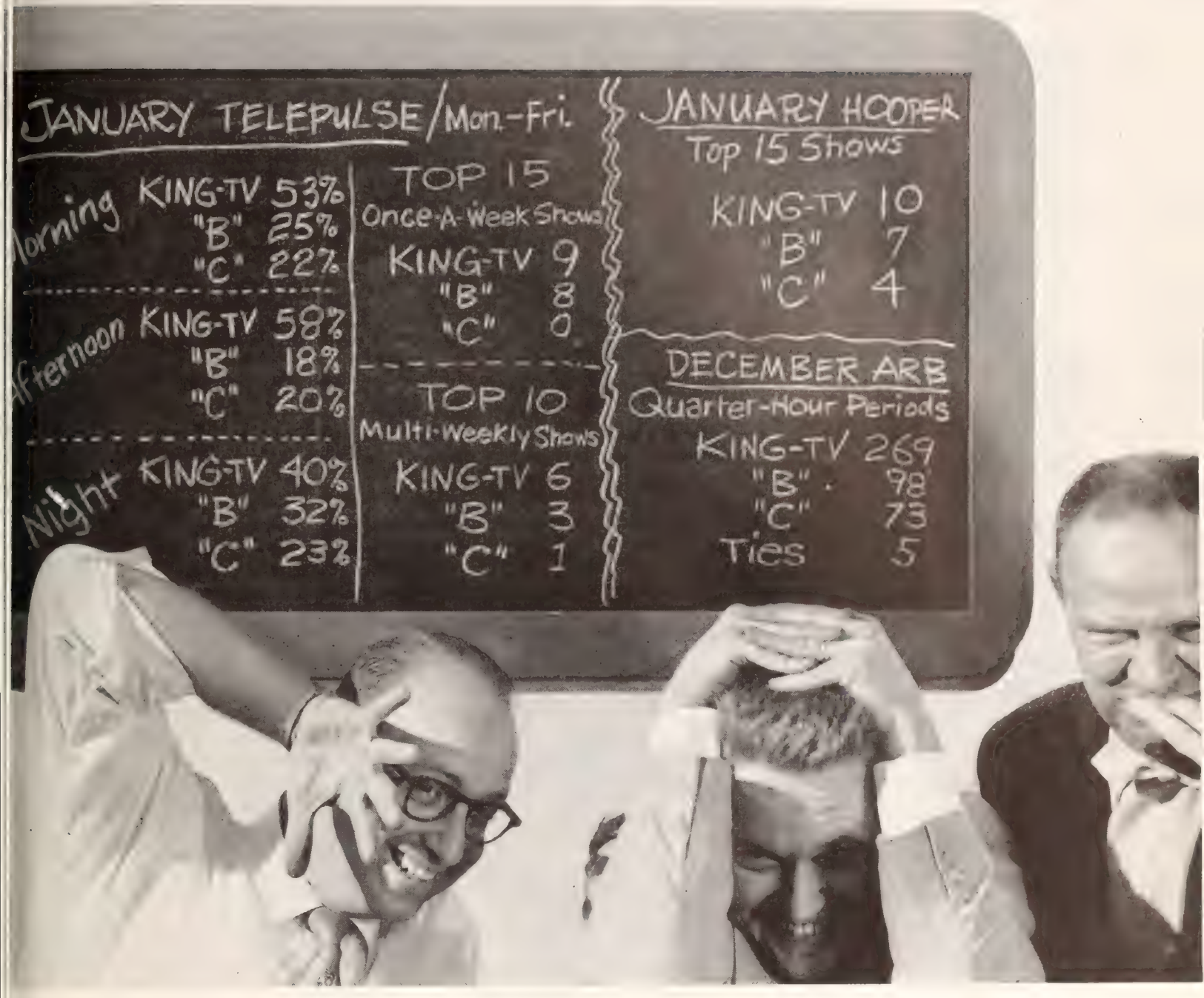
It is simply that the trying problems of suburban or urban life faced by this couple are *too* much with us, are *too* typical. In other words, they afford us little or no escape.

The tensions in the lives of the Nelsons, Youngs, Thomases, *et al*, are so close to home that many of us, subconsciously, at least, want to get away from them. What we get vicariously from these suburbanites is not pleasure but uneasiness.

This is the reason that a Lassie type show has *adult* appeal—its bucolic setting, uncomplicated by refrigerators and cradle phones and MG's; in other words, its escape is complete. And since tv is basically an urban and suburban medium we all get a chance to live on a farm with Jeff and Mom and Gramps, just as all of us secretly long to do even if we were born on North Michigan Blvd. or Lexington Ave. That's why I expect to see a rash of rural vehicles trotted out for next year's television.

Point Number Three: A fervent plea to the Nielsen people. This is a subject I may devote an entire column to at a later date. But for now—can't you folks be faithful to your own precepts and print the Average Audience figures up big and black and relegate the Nielsen Ratings which now get top billing to the tiny fine type? You are the first to say it's wrong to compare the dissimilar and that hour and hour-and-a-half long programs shouldn't be compared rating-wise with half-hour shows per se. But your present format invites these comparisons.

By so doing, a lot of advertisers with a single commercial in a lengthy epic think they are getting the benefits of the accumulated audience (which a Nielsen Rating is), while the average audience size (in so many cases, *drastically* smaller) more accurately reveals the numbers available during the commercial. The present black type is doing a big job for the so-called spectaculars and a great deal of harm to *the best* form of tv advertising: *weekly* programing! ★ ★ ★



We Don't Like Competitive Ads

But every now and then the boss insists that we do one. After all, he says, if your merchandise is judged better (by impartial experts), why be bashful? That always stumps us. So we do a competitive ad. As painlessly as possible.

Now let's get into this Seattle rating picture. KING-TV is so far out in front that it's embarrassing. Sort of feel like Roger Bannister lapping one of his opponents. Morning, afternoon, and night, our program boys outrun the field. By a healthy margin...on three rating services, yet.

So that's the way it is. If you want a cinch winner in Seattle, it's KING-TV. A sure thing. And who wants to put his advertising dollars on a long shot these days?

Channel 5—ABC
100,000 Watts
Ask your BLAIR TV Man

FIRST IN SEATTLE

KING-TV

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

How effective are radio commercials when the audience is doing something else while listening

AMERICANS LIVE THIS WAY

By Gerhart D. Wiebe
Research Psychologist
CBS Radio, N. Y.



Judging by what we learned in a recent study, radio commercials are highly effective even when they share attention with other quite demanding activities. We found in a recent survey of motorists on the Jersey Turnpike that approximately 75% of those who had listened to a program on their car radios remembered and could repeat substantial portions of the commercial messages. (The responses were unaided recall. The interviews were conducted between a few minutes and an hour after the end of the program.) Motorists, of course, are people with divided attention.

Motorists are not unusual in this regard. *Americans* are people with divided attention. The idea of undivided attention is a pipe-dream. Even under laboratory conditions, psychologists doubt that undivided attention can exceed five seconds, and what advertisers can ever put their prospects in such an ideal laboratory setting? Fortunately, advertisers don't need to worry about that point, for contemporary Americans have become expert in coping with simultaneous demands for attention.

Perhaps a more realistic approach to the subject of divided attention is for advertisers to set up some such goals as these: (1) Gain *some* attention; (2) focus this attention where you want it; (3) try to advertise so that the other things within the range of attention will tend to help, or at least not hinder the effect of your message.

Radio advertising compares favorably with competing media on these three points:

1. Radio commercials do get their full share of attention. There are no pages to flip, no pictures to walk away from.

2. In radio advertising, the voice and the message are one thing. In competing media, the attention-getter may be separate from the selling message. So, for example, you may get attention for a picture, but not for the message.

3. In your radio advertising, you control the time of day your message is delivered. Thus, you can gear into appropriate living habits. And since you don't immobilize the members of your audience, your advertising is received in stride as a part of ordinary active living.

In this contest the listener's divided attention may actually work to your benefit. You team up his "other" activities (things he wants and needs to do) with your message (something you want him to do). This is one of the unique assets of radio. It moves right along with the quick-step tempo of contemporary American life.

PITCH MUST EARN ATTENTION

By Raymond K. Maneval
Vice-President
Schwerin Research Corp., N. Y.



Without meaning to be facetious, I must begin by saying that it depends on the "something else." If the housewife is running a vacuum cleaner while the radio is on, the effectiveness loss is just about total. If she's knitting, there may actually be an effectiveness plus; a mind free of "guilt feeling" over work left undone can be especially receptive.

In the latter connection, I might point out that the effect of television in driving radio from the living room and into other parts of the house has been accompanied by something of a change in the techniques of listening. By this I mean that the radio is systematically used as an accompaniment to other activities — children's homework, mother's kitchen work, father's workbench—much more than in the past. The result has been the creation of more "trained listeners" — people whose ears almost instinctively accept what they want to hear and reject what doesn't interest them.

Do they really listen?

Radio advertisers know by now that their messages often reach people while they are engaged in some "concurrent" activity. What factors promote closer attention to commercials? How can an advertiser time his commercial for maximum effectiveness? SPONSOR's *picked panel provides some knowledgeable insight into these questions. In addition to the opinions appearing on these pages, Dr. Ernest Dichter airs his views on page 96.*

It therefore is more important than ever before that the radio commercial earn the listener's attention. Horace Schwerin pointed out in the 1930's that the great mass of radio commercials neither interest nor irritate but are indifferently received, and he coined the term "psychological deafness" to define this state. And it remains true today that advertising inability to put across the message even under ideal listening conditions is an even greater problem than distraction, disturbance and diversion.

RADIO'S PLANNED 'COINCIDENCE'

By Richard J. Puff

Director of Research and Planning Mutual Broadcasting System, N. Y.



Radio is a "concurrent activity" today — it has the built-in quality allowing the listener to do something else while he is listening. Radio is everywhere one goes and is tied closely to each individual's daily living habits. Radio has a "point-of use" sales potential, wherein the advertiser can reach the listener psychologically, attracting his attention through the planned "coincidence" of product-mention and product use.

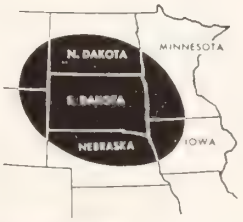
We found through the Mutual-sponsored J. A. Ward Survey on Daily Living Habits that the above facts of radio are true, with nationwide information collected in 40,000 diaries (kept quarter-hourly throughout the day, from 6 a.m. to 11 p.m.). We found that radio must be thought of in terms of the individual listener, rather than "radio-homes" or sets or warm tubes. Therefore, we must focus our attention on the individual's living activities each day, from the time he gets up until he goes to bed.

The accompanying statistical chart from the Ward Survey shows how advertisers can judge effectiveness of radio commercials while the listener is engaged in doing something else. (The Mutual "point of use" plan sets up sales messages at the time of specific activities, thus setting up the chain-reaction for interest, decision and action-to-buy the product by the individual listener.)

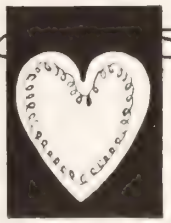
(Please turn to page 96)



198,061 love letters from the land where TV means "T'aint Visible"*



BIG AGGIE LAND



Well, not exactly love letters, but the next best thing. You see, during 1954 WNAX-570 received a whopping total of 198,061 pieces of mail — 141,870 of which were *specifically addressed to local commercial programs.* That is positive proof of active listener response!

This mail came from all over Big Aggie Land, and beyond. A total of 439 counties in 8 states responded including the Big Aggie States of Iowa, Nebraska, the Dakotas and Minnesota — plus Wisconsin, Montana and Wyoming. Not audited by counties, but included, was mail from Illinois, Kansas and Missouri as well as 3 provinces in Canada.

Such an overwhelming testimonial of affection makes the WNAX-570 talent team and program director blush with joy. They know the 660,950 rural and medium-to-small town families in Big Aggie Land have definite ideas about radio entertainment. And these batches of mail tell them they are giving the listeners what they want.

Translated into advertising importance, that means WNAX-570 gives national advertisers what they want, too. Programs people like and listen to — popular shows that sell. Your Katz man will line you up.

* TV Penetration National—69% Radio Penetration in Big Aggie Land—Big Aggie Land 98% —37%



WNAX-570

Yankton, South Dakota

A Cowles Station. Don D. Sullivan, Advertising Director. Under the same management as KVTV Channel 9, Sioux City — Iowa's 2nd largest market. CBS Radio



NASHVILLE, TENNESSEE

WSM

announces th

WSM entertainers, nationally known through records, sheet music sales, personal appearances throughout the United States, on the Grand Ole Opry and WSM local live programs, are the key to the WSM "Live Sound to the Live Audience" appeal.



Each week, more than 5,000 persons jam Nashville's hotels, motels and restaurants before viewing Tennessee's No. 1 tourist attraction, the Grand Ole Opry. Pictured above, capacity audience at Ryman Auditorium.

ppointment of JOHN BLAIR & COMPANY

as Exclusive National Representative

EFFECTIVE APRIL 1, 1955

he Air Castle of the South," incubator nationally known talent, home of one of e three most important popular music iblishing and recording centers in the untry, will continue, as it has for thirty ars, to serve the $2,713,331,000.00 Cen- l South Market, with the finest in live lent personality entertainment.

WSM is unique in being the single ad- rtising medium which can reach this ormous market. No combination of her media serving the area can unlock ese tremendous economic potentials ex- pt at great cost.

WSM is pleased to announce the ap- intment of John Blair & Company as exclusive national representative, effec- e April 1, 1955.

WSM NASHVILLE

NBC AFFILIATE
50,000 WATTS
CLEAR CHANNEL
650 KILOCYCLES

JOHN BLAIR & COMPANY

Representing
Leading
Radio Stations



The Grand Ole Opry, key program of WSM, "The Air Castle of the South," plays to a national audience, has been one of the keys to Nashville's emergence as one of the three most important music publishing and recording centers in the country by its presentation of outstanding live talent, many of whom have become national stars.



One of the outstanding morning programs in the country, "The Waking Crew" presents a 20-piece live orchestra under Owen Bradley, instrumental and vocal soloists and other musical groups, time, temperature, weather, news and local service geared to the WSM *radio* market in the Central South.

(Continued from page 10)

newspapers, magazines, radio, commercial films, billboards and other media competing for the public's attention and the advertiser's dollar.

The important thing to consider here is whether or not subscription tv will sell advertising, if and when its start is sanctioned. Without advertising support, how can it compete with commercial video? Even with subscriptoin fees, it seems to me that a limited revenue from subscribers—and rising costs (which are bound to occur) will turn thoughts to the acceptance of sponsors *in addition to the collection of subscription fees.*

The publishing field is currently witnessing a parallel situation with the *Reader's Digest*, issued without advertising since its inception, now selling space as an alternative to raising subscription rates "to meet rising costs."

Toll or subscription tv does not faze commercial video. It must prove itself to get and hold an audience. Obviously, at best, it can only have a limited audience and supply a limited service as against commercial tv's huge, already-established audience and its wide choice of programs.

JOSEPH J. WEED
President
Weed Tv, New York

A PROPOSAL

I propose the formation of an "Advertising Education Association."

This organization would have as its objective the improvement in the training of future advertising personnel. This might be accomplished by the Advertising Education Assn. through the increase in cooperation and improvement of communication between those in the advertising profession and the teachers and students

Anyone interested? Media? Agencies? Students? Associations? Teachers? Others?

Anyone opposed?

ROBERT R. CLUSE
Asst. Professor & Chairman,
Marketing Department,
Iona College, New Rochelle, N. Y.

ALL-MEDIA STUDY

Enclosed is a check for $20. Please send me five more copies of the "All-Media Evaluation Study."

After reading my own copy, I feel there's enough interesting information to furnish each salesman with a permanent copy.

JOHN T. CURRY JR.
Director of Sales Promotion
WEEI, Boston

● The cost of the "All-Media Study" is $4 each in quantities up to 10; $3.50 between 10 and 50; $3.00 between 50 and 100; $2.50 above 100.

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
TAMPA, FLA.	WTVT	13	14 Mar.	316	793	CBS	WFLA-TV	NFA	Tampa Tv Co. Rep: Avery-K Doyle E. Carlton, pres. W. Walter Tison, v.p. & gen. mgr.

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO	DATE OF GRANT	NET AFFILIATION	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO F
ST. LOUIS, MO.	KTVI	36	9 Mar.		214	590	KETC KSD-TV KWK-TV WTVI[1]	761 vhf	Signal Hill Telecasting Corp. Rep: F Paul E. Poltason, pres.-treas. Tv Reps. Harry Tennenbaum, v.p. John D. Sheuer, Jr., exec v.p. & gen

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
FORT PIERCE, FLA.	19	18 Mar.	19.5	272	$123,750	$520,000	None	Gene T. Dyer, sole owner
MILWAUKEE, WIS.	31	11 Mar.	19.7	353	$124,961	$150,000	WXIX WTMJ-TV WTVW	Business Management, Inc. Joseph A. Clark, pres. & treas. (sole owner) Edward L. Stillman, v.p.
PHILADELPHIA, PA.	29	18 Mar.	225.4	634	$445,000	$520,000	WCAU-TV WFIL-TV WPTZ	Philadelphia Bestg. Inc. Theodore R. Hanff, pres.

BOX SCORE

U.S. stations on air	**133**	*Post-freeze commercial c.p.'s*	**594**[3]	*U.S. tv sets (1 Feb. '55)*	**34,361,000**§
Markets covered	**259**	*Grantees on air*	**326**	*U.S. tv homes (1 Feb. '55)*	**32,600,000**§

*Data does not include stations granted cps but not yet on the air. Those that received hearings (Comparative or Ch. 7) for city assignments are listed. **Effective radiated power. Aural power is 50% of visual power. ***Antenna height above average terrain (not above sea level). †Television Magazine's estimate of sets in area that can be expected to receive a good picture. Data is based on coverage of stations on the air and must be deemed approximate.

[1] Will be operated by Channel 36, Inc., which is granted a cp also represents the new tv operation. Since at press time it is generally too early to confirm rep representatives of most grantees, SPONSOR has not included them in this survey. [2] This is the first cp for a radio station that has been given the tv go-ahead. [3] Includes 15 educational stations. [4] Includes WTVI. Reporting [illegible] [5] Number includes grants to educational stations. WTVI, Belleville, Ill., is not included. [6] Number includes grants to educational stations. [7] Includes WTVI, Belleville, Ill., which has been granted a cp but has not been activated by FCC.



He edits an Iowa newspaper, reflecting the tempo of his community. Like 250 other WOI-TV area editors, he's been writing about television for five years now. When he "talks television" he specifies WOI-TV, the community station of all Central Iowa.

WOI-TV

5

IOWA STATE COLLEGE

AMES-DES MOINES

100,000 WATTS

CBS ABC DUMONT

REPRESENTED BY

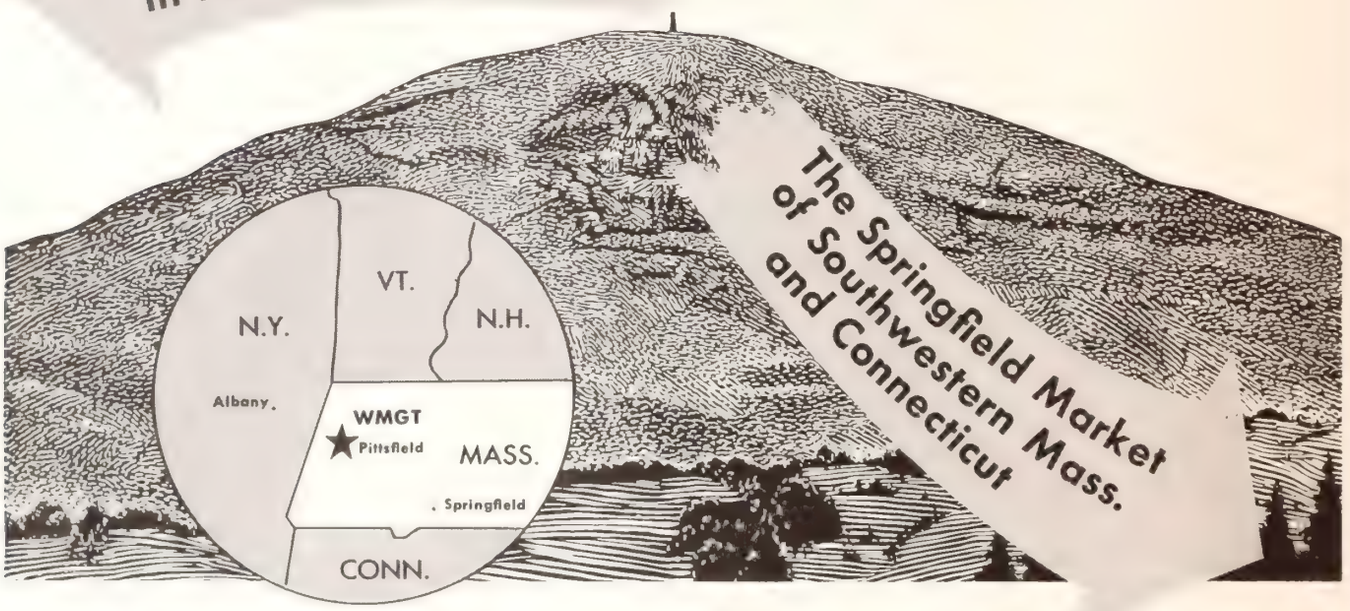
WEED TELEVISION

from the TOP of Mt. Greylock . . .

look in any direction and you'll see plenty of people . . . with money to spend

The Berkshire Market of Western Mass. Southern Vt. and N.H.

Albany-Troy-Schenectady Capital District Market in New York State



3 MAJOR MARKETS IN 5 STATES YOU CAN REACH WITH

WMGT CHANNEL 19

3,700 FEET ABOVE SEA LEVEL

For the thrifty advertiser looking for a lot of TV coverage for a minimum cost — WMGT is one of the "best buys" in the country. It reaches into five prosperous, well populated states — Massachusetts, Connecticut, New York, New Hampshire and Vermont. Want to reach TV families in Albany, Schenectady, Glens Falls, Pittsfield, Springfield and the more than 250 other communities in this rich and diversified area at low cost? Use WMGT.

GREYLOCK BROADCASTING CO.
8 Bank Row · Pittsfield, Massachusetts
Represented by THE WALKER COMPANY

Want to know more?
WRITE TODAY FOR MARKET DATA FOLDER

TV COMPARAGRAPH OF NETWORK PROGRAMS

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY



...the Low-Down on the UPPER OHIO VALLEY!

Wheels are whirring in the Wheeling Steuben, ll [illegible] aptly called the [illegible] Rubber [illegible] America. This [illegible] with an abundance of natural [illegible] manpower has attracted [illegible]

The under [illegible] chemicals, pottery, glass, [illegible]

Smart advertisers have learned the best medium to reach this rich market area is that which has been developed by WTRF-TV. Wheeling and [illegible] families [illegible] The combined local [illegible] or an average of $6.61 per household. [illegible]

WTRF-TV operates with [illegible] watts on channel 7 broadcasting 120 hours of programming [illegible] and ABC shows. Supplementing [illegible] Television Survey made in the Wheeling [illegible] WTRF-TV's coverage [illegible] the tuned-in [illegible]

When planning any television campaign intended to penetrate the major metropolitan Advertisers throughout the Ohio Valley of America [illegible] call Hollingbery or Bolling [illegible] and General Manager Wheeling 1172.

These are but a few of the national and regional [illegible]

Busch Bros. Tobacco C… | Kroger Co. | Pepsi-Cola Co.
Columbia Lumber Co. | Kroger Co. | Pittsburgh Brewing Co.
Crosley Dealers | Lever Bros. Co. | Pittsburgh Plate Glass Co.
Edwards & Hanly | Mercury Dealers | Pittsburgh Steel Co.
Firestone Tire & Rubber Co. | Nehi Corp. | Procter & Gamble Co.
Follansbee Steel Corp. | Nestle Co. | Quaker Oil Co.
Ford Dealers | Ohio Power Co. | Sinclair Refining Co.
Frigidaire Dealers | Pan-American Coffee Bureau | Standard Brands, Inc.
Gulf Oil Corp. | Penn-Dixie Cement Corp. | Stanley Home Products
Heinz Co. | Pepsi-Cola Co. | Stokely-Van Camp, Inc.
Hires Co., C. E. | Pet Milk Co. | Sun Oil Co.
Kaiser Aluminum & Chemical Corp. | Philco Corp. | Swift & Co.
Kellogg Co. | Philip Morris & Co. | Texas Co.
Kendall Refining Co. | Pittsburgh Coke & Chemical Co. | Tidewater Associated Oil Co.
Kraft Foods Co. | Pittsburgh Consolidation Coal Co. | Union Carbide & Carbon Corp.
Lever Bros. Co. | Pittsburgh Corning Corp. | Wheeling Steel Corp.

WTRF-TV — Channel 7 — 316,000 Watts
WHEELING, WEST VIRGINIA
Equipped for network color

Explanations to help you use this chart

Sponsors listed alphabetically with agency and time on air

A. C. Spark Plug, Brother: NBC, W 10-10:11 pm
Admiral Corp., Erwin, Wasey: DTN, Tu 8-8:30 pm; CBS, Sun 7:30 pm
Alcoa, BBDO: CBS, Tu 10:30-11 pm
Alum Co of Canada, CJMT: CBS, Sun 6-6:30 pm
Amer. Chicle, D F S: NBC, M 8-8:30 pm
Amer. Dairy Assn., Gen Mills: DTN, Th 8:15-8:30 pm; W 2:30-3:15 pm
Amer. Home Prods., Geo. Heirn & Tolgo: CBS, M 11-12:15; 1:30 pm, M 7:30-11:15 pm
Amer. Motors, Geyer: ABC W 7:30-8:30 pm
Amer. Oil Co., Joseph Katz: CBS, Sun 4:30-5 pm
Amer. Safety Razor, Weiss: ABC, Sun 9-9:15 pm
Amer. Tob. Co., Sullivan, Stauffer, Colwell & Bayles: NBC alt F 9-9:30 pm; ABC alt Tu 9-9:30 pm, BBDO: CBS, Sun 7:30-8 pm; NBC, alt Tu 9:30-10:30 pm; alt Sat 8:30-9 pm
Anheuser Busch, D-Arcy: CBS, Sat 10:30-11 am
Armour & Co., FC&B: NBC, alt Th 10:30-11 pm
Armstrong Cork: BBDO, NBC, Th 9:30-10 pm
Best Mfg. Co., Lytle: CBS, Sat 2:30-3 pm
Bayuk Cigar, D-Arcy: ABC, Sun 9-9:15 pm
Best Foods: DFS: CBS, W 10:15-10 am, 3-3:15 pm
Hazel Bishop, Spector: NBC, W 10-10:30 pm; NBC Sun 7:30-8 pm (alt 4 wks), Th 8-8:30
Borden Co., Y&R: NBC, Th 8:30-9 pm; DCSS: CBS, F 11-11:15 am
Brillo Mfg., JWT: ABC, Th 9-9:30 pm
Bristol-Myers, Y&R: CBS, Sun 9:30-10 pm; M 10:30-11 am; Th 10:30-11 am; Th 9-10 pm
Brown Shoe, Burnett: ABC Sat 10:30-11 am
Brown & Williamson, Bates: CBS, F 10-10:30 pm
Buick, Kudner: NBC, Tu 8-9 pm
Campbell Soup, BBDO: NBC, F 9:30-10 pm; CBS, Sun 7:30 pm
Carnation, Erwin, Wasey: CBS, M 8-8:30 pm
Carter Prods., SSCB: CBS, alt Tu 9-9:30 pm; CBS Saturday, alt Tu 8-8:30 pm, Th 10:30-11 am
Chevrolet, Campbell-Ewald: ABC, Th 8:30-9 pm; NBC, T Th 7:30-8:45 pm
Chrysler, BBDO: NBC, Tu 10-10:11 pm, Th 9:30-10 pm
Chun King, Leo Burnett: CBS, alt Th 9:30-10 am
Coca-Cola, D-Arcy: ABC, M-F 5:30-5:45 pm
Colgate, Esty: CBS, M-F 11:15-11:30 a.m.; W 9:30-10 pm; M, W, F 5:30-5:45 pm; Satur NBC, Sun 8 pm; NBC, Tu 5:45-6 pm; NBC, alt Tu 9:30-10:30 pm; alt Sat 8:30-9 pm
Comstock Fds. II: alt CBS, alt 10:15-10:30 am
Confectionaire, Blaine-Thompson: CBS, alt 10:30-11 am
Converted Rice, Ted Bates: CBS, F 10:15-11 am
Dairy Prods., C-L: Miller: CBS, W 2:15 pm, W 10:30-10:45 am
Helene Curtis, Lodge & Gibbs, Tu 8:15-8:30 pm; Sat 10:30-10:45 am
Derby Foods, Geo. Kirkham: NBC W 7:30-8:30
DeSoto Motor, BBDO: NBC, Th 8-8:30
Dixie Cup, Hicks & Greist: ABC, Sun 5:30-6 pm
Dodge, Grant: ABC, Tu 9-9:30 Sun 10:10:30 pm
Doeskin, Grey: CBS, F 2:2:15 pm
Dole Sales, Grey: ABC, F 9:30-9:45 pm
Dow Chemical, MacManus: NBC, M 9-9:30 pm
DuMont Labs., direct: DTN, W 8-8:30 pm
Du Pont, BBDO: ABC, Th 7:30-8 pm
Eastman Kodak, JWT: NBC, W 7:30-8:30 pm
Electric Cos., Ayer: CBS, alt Sun 6:30-7 pm
Elgin, Ayer: ABC, alt Th 9:30-10 pm
Emerson Drug, L&N: DTN, alt F 10:10-10:30 pm
Exquisite Form, Ayer: CBS, alt Tu 10:30-11 am
Faith for Today, Rockhill: ABC Sun 12:30-1 pm
Falstaff, DFS: CBS, Sat 2:4:30 pm
Firestone, Sweeney: ABC, M 8:30-9 pm
Florida Citrus, JWT: ABC, Tu 8:30-8 pm
Ford, JWT: NBC, alt Th 8:30-10 pm; ABC, W 4th M 8:30-9 pm
Frawley Corp., FC&B: NBC, Sun 7-7:30 pm
R. T. French, JWT: NBC, W 4:30-4:45 pm
General Electric, BBDO: NBC, Th 8:30 pm, Th 2:45-3 pm; Y&R NBC, W 8-8:30 pm
General Foods, Y&R: CBS, F 2:30-2:45 pm; M 9:30-10 pm; NBC, Sun 6:30-7 pm, CBS, M-F 11:15 pm; NBC, Tu 8-8:30 pm; CBS W 3:30-4:15 pm; D&B: CBS, F 10:30-11 am
General Mills, DFS: ABC Th 7:30-8 pm; CBS Sat 1:30 pm, Sun 5:30-6 pm; CBS, M-F 12:15 pm; BBDO, CBS, M, W, F 5:5:15 pm, M, W, F 3:15-3:30 pm; W F 2:15 pm; T-L CBS, Sun 11:15-11:30 am; NBC F 11:15-11:30 am, M-F 11:15-11:30 am
General Motors, Frigidaire, FC&B: CBS, Tu, Th, 10:30-11 am; Pontiac, McJAK: NBC F 8-8:30 pm
Gerber Prods., Kenyon & Eckhardt: NBC, alt Sun 6:30-7 pm
Gillette, Maxon: NBC, alt Sat 8-8:30 pm; alt F 9:30-10 pm; CBS, alt M 8:30-9 pm
Gold Seal, Campbell-Mithun: CBS, alt Sat 6-6:30 pm
Goodyear, Y&R: NBC alt Sun 8-10 pm
Green Giant, Burnett: NBC, alt Sat 8-8:30 pm
Gruen Watch Co., Y&R: NBC, W 10-10:30 pm
Gulf Oil, Y&R: NBC, F 8:30-9 pm
Hall Bros., FC&B: NBC, Sun 4-4:30 pm
Hamm Brewing, M-VC: F 10-10:11 pm
Harris Mfg., Hartman: NBC, Sun 12-12:15 pm
H. J. Heinz, Maxon: DTN, Th 8:30-9 pm; NBC, Sun 5:30-6 pm
Helbros Watch, Lennen: ABC, alt F 8-8:30 pm
Lewis Howe, H-S: NBC, alt Sat 9-9:30 pm
Int'l Latex, Bermingham: CBS alt Tu 8:30-9 pm
Int'l Shoe, Henri, Hurst & McDonald: NBC, alt F 9:30-10 pm; D'Arcy, NBC, Tu 10:30-10:45 am
Jell Silver, Y&R: CBS, Sat 9:30-10 pm
Jergens Body, Lennen & Mitchell: ABC, Tu 8:30 pm, Th 2:45-3 pm; Y&R NBC, W 8-8:30 pm
Johns-Manville, JWT: NBC, alt Sun 6-6:30 pm
Johnson & Johnson, Y&R: ABC, Sat 9:30-10 pm
S. C. Johnson, N&R: NBC alt M 9:30-10 pm; CBS, Th 2:2:15 pm, alt Tu 9:30-10 pm
Kellogg, Burnett: CBS, Tu Th 10:45-11 am, Th 10:45-11 am
Kenners Mfg., Hoyt: ABC alt W 9:30 pm
Kraft Foods, JWT: NBC, W 9-10 pm; Sat 11:30-12 noon
Lambert Pharm., L&F: ABC, alt F 8-8:30 pm
Lehn & Fink, L&N: ABC, alt F 8:30-9 pm, CBS, Sun 6:30 pm
Leotherette, Grey: DTN, F 10-10:30 am
Lever Bros., Ne-E: CBS, M, W 11-11:15 am; Sat 1:30-2 pm; NBC, W 10:30-11 pm Ayer; CBS, M, W, F 2:30-2:45 pm; JWT: NBC, Th 10-11 pm
Libby, McNeill & Libby, DTN: Th 2-2:15 pm
Liggett & Myers, C&W: CBS, M, W, F 7:45-8 pm; NBC, Th 9-9:30 pm; ABC, W 8:30-9 pm
Lincoln-Mercury, K&E: CBS, Sun 8-9 pm
Thomas J. Lipton, Y&R: CBS, M 8:30-9 pm
P. Lorillard, Y&R: CBS, Sun 10-10:30 pm
Ludens, Inc., Lennen & Mitchell: NBC, F 9:30-10 pm
Maidand, Anderson & Cairns: CBS, Th 10:10-10:15 am
Miles Labs, Wade: CBS, Tu 10-10:15 am, 2-2:15 pm; F 11:11:15 am
Minn. Mining, BBDO: CBS, M, W 10:45-11 am
Mogen David, Weiss & Geller: ABC, F 9:9:30 pm
J. Mendelsohn, Lennen & Mitchell: CBS, Sun 12:30-1 pm
Philip Morris, Biow Beirn & Toigo: CBS, M 9-9:30 pm, alt Tu 10-10:30 pm, alt Th 10-10:30 pm, alt Sat 10-10:30 am
Nash-Kelvinator, Geyer: CBS, alt Tu 10-10:30 pm
Nat'l Biscuit, Ted Bates: CBS, F 9:30-10 pm; ABC, F 7:30-8 pm; CBS, alt F 8:30-9 pm
Nat'l Dairy Prods., Ayer: CBS, Sat 12:1 pm
Nestle, Bryan Houston: CBS Sat 5-5:30 pm
Norcross, Abbott Kimball: CBS, Sun 5:5:15 pm
Norwich Pharm., B&B: CBS, Sun 11:11:15 pm
Noxzema, SSCB: CBS, alt F 10:30-11 pm, alt Sat 10-10:30 pm
Olds, Brother: NBC, alt Sat 9-10 pm
Olds, Kudner: NBC, alt F 8-8:30 pm
Pacific Mills, JWT: CBS alt M 10:15-10:45 am
Pan-Am Airways, JWT: NBC, alt Sun 6-6:30 pm
Pepsi-Cola Co., BB&T: ABC, Sun 7:30-8 pm
Pet Milk, Gardner: CBS alt Tu 9:30-10 pm, NBC, Sat 10-10:30 pm
Pharmaceuticals, Inc., Kleiter: CBS, F 7:30-8 pm, NBC, Sun 4-4:30 pm
Philco, Hutchins: NBC, alt Sun 9-10 pm
Pillsbury, Burnett: CBS, M Th 11:15-30 am; M-F 2:45-3 pm; Sat 9:30-10 pm; W 8:30-9 pm
Plymouth, Ayer: ABC, 3 of 4 M or W 7:45-8 pm
Pond's Extract, JWT: ABC, alt Th 10:30-10:45 pm
Procter & Gamble, D F S, B&B: Blow, Beirn & Toigo, Compton: CBS, M-F 12:30 1 pm, 1:15-2:30 pm, 4-4:15 pm; M-F 9:30 pm, NBC, Tu 9-9:30 pm; M-F 8:45-4 pm; Sun 10:10-10 pm, W 10:10:30 pm; CBS Sat 8-9 pm, F 11:11:15 am
Prudential Ins., K&E: CBS, alt Sun 6:30-7 pm
Quaker Oils, N&R: NBC, alt Sun 4:30-5 pm; Weiss & Geller, Thomas J. Lipton: CBS Sun 12:30-1 pm
Quality Jewelers, Grey: ABC, alt Tu 10:30-11 pm
Ralston Purina, Gould, Bascom & Bonfigli: ABC, alt F 7:30-8 pm
RCA, K&E: NBC, M 8-9 pm
Remington Rand, Y&R: CBS alt Sun 10:30-11 am; ABC, alt F 9:30 pm
Revlon, Bluff, Weintraub: ABC, alt Tu 10:10:30 pm, Th 10:10:30 pm
R. J. Reynolds, BBDO: NBC W 9:30-10 pm; M 8-9 pm; NBC, M, T, Th, F 7:45-8 pm; NBC, Sun 10:30-11 pm; M 7:30-8 pm
Reynolds Metals, Keeds: NBC Sun 1:30-2 pm
Rinso, Ayer: CBS, alt Sun 7:30-8 pm
Schick, K&E: CBS, Sat 8-9 pm
Schmitz Brewing, L&N: CBS, F 9:30 pm
Scott Paper, JWT: NBC W 8:30-9 pm, CBS, Sun 5:30-6 pm
Seeman Bros., Y&R: CBS, F 7:30 pm
Serutan Co., Harry Kleiter: DTN, F 9-9:30 pm, DTN Sun 5:30-6 pm
Sheaffer Pen, Y&R: NBC W 9:30 pm
Simmons, Y & R: ABC W 9:30 10 pm
Simoniz Co., SSCB: NBC, alt F 9-9:30 pm; CBS, W 3:30-4:5 pm
Singer Sewing, S&R: CBS Th 9:30-10 pm
S O S, McCann-Erickson: CBS, alt F 3:30-4:5 pm
Speidel, SSCB: NBC, M 8-8:30 pm
Staley Mfg., R&R: CBS, alt Sat 10:15-10:30 am
Standard Brands, Bates: NBC M 8:30-9 pm
State Farm, N&R: CBS, Th 10:45-11 pm
Studebaker-Packard, R&R: ABC M 8:30-9 pm
Sunbeam Corp., Perrin-Paus: CBS, Sun 2:30-3 pm
Swanson, Tatham Laird: CBS Th 2:15-30, 3:30-45
Swift, Burnett: CBS, Sun 12:30-1 pm
Swift, JWT: CBS Th, F 10-10:15 am, F 11:15-11:45 am; NBC, DTN F 2:2:15 pm; NBC, Sun 10:30-11 am
Sylvania, JWT: CBS, Sat 7:30-8 pm
Texas Co., N: NBC, alt Sun 9-10 pm
Tide Water, Buchanan: ABC M 8:30-9 pm, F 10:30 pm
Toni Co., W&G: CBS W 8-8:30 pm, T, Th 11:15 am; Sun 2:30-45 pm; NBC, T, Th 12:12:15 pm, NBC Sun 2:30 pm, Sat, 8:30-9 pm, T Th; NBC, M 7:30-45 pm
U S Steel, BBDO: ABC, alt Tu 9:30-10:30 pm
Vander Co., T L: CBS, alt Sat 11:30-12n, W 10:15-30 am
Welch Grape Juice, DCSS: NBC, alt F 8:45-9 pm
Wesson Oil, Fitzgerald: NBC W F 6:4:15 pm
Western Union, Grey: Lee: DTN, F 10:30 pm
Westinghouse, McCann-Erickson: CBS, M 10-11 pm
Wrigley, R&R: CBS, Sun 7:30 pm
Yardley, Lennen & Mitchell: NBC, alt Sun 10:30-11 am
Zenith, Y&R: CBS, Sun 5-5:30 pm

"The service with the most subscribers"

LARGEST SAMPLING OUTSIDE U. S. CENSUS

SHARE OF AUDIENCE AT A GLANCE

—for the stations delivering more than 90% of listening and viewing in all U.S.

Here at your finger tips are *140 markets* reported by Pulse during 1954. You see all stations from sign-on to sign-off—as many days as regularly reported for each market. Area defined; total TV and/or Radio Homes; affiliation; reports available. *Immediately usable facts!* Order today!

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$30 complete set, 2 vols. Per single book, $20 each for Subscribers

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"One of the most useful references in TV/Radio," users say. Last year the orders necessitated a second printing. Avoid disappointment, delay, by ordering your set now.

This staggering job of tabulation—many thousands of hours of work—puts into single pages *cumulative station data for an entire year for each Pulse market.*

Just figure the many manpower hours you ordinarily spend digging out similar data for one-time usage!

Order now—just a line or phone call will suffice. You will be billed after delivery.

This month throughout the U.S., 117,000 homes are being interviewed for next month's "U.S. Pulse TV"



"Nothing takes the place of INTERVIEWS in the HOME"

RURAL AND URBAN COVERAGE

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Telephone: Judson 6-3316

SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY

No network programing

Lamp Unto My Feet NY L

Look Us and Live NY L

Ding Dong School P&G BB&T alt m 10 15-30 66Ch ½ hr $745 ½ hr $1160

Way of the World Borden Co 42NY m-f L Y&R

Sheilah Graham Hy m-f L&P

Garry Moore Bristol Myers DCSS 10-10 15 Comstock LB Bisley Mfg R&R 86NY alt w ½ hr $2038

Arthur Godfrey Sales BBDO GM 10 30-45 Bristl Myrs,Y&R m-w-f 10 45-11 Dolcar stmsil ¼ hr $3705

Godfrey (cont'd) Lever (episodes) m-w 11-11 15 McCann-Erickson Pillsbury Mills m-w-th 11 15-30 Gold Seal Co Strike It Rich Colgate (liquid, super suds, palmolive, fab, ajax) 76NY m-f L Esty $12,000

Home m-f 11 12 31NY L&P Women's service program. For participating sponsors there are eight 1-min. commercials an hour available 1 min. partic time & tal $6800 (see to for sponsor list)

Garry Moore Simonize Co Tatham-Laird 10 10-10 15 am 55 7NY L ½ hr $2038

Arthur Godfrey Corn Prods,Miller 10 30-45 Bristl Myrs,Y&R m-w-f 10 45-11 40Var ½ hr $3705

Godfrey (cont'd) Lever (episodes) m-w 11-11 15 McCann-Erickson Wear Ever Prods F&S&R 10 7 Helen Mason Ills Bros Ted Bates Peerless Elec broil-quik Stowe Co 1 min partic time & tal $5500

Ding Dong School Wander Co: Ovaltine 10 15-30 Tatham-Laird ½ hr $745 ½ hr $1160

Way of the World Borden Co NY m-f L Y&R

Sheilah Graham Hy m-f L&P

Home m-f 11 12 NY L&P (see mon & tu)

1 min partic time & tal $6800

Garry Moore Standard Oil and sub & Calrets 10 15 Chun King JWT Tonl Burnett 10 10-15 30 55 7NY L ½ hr $2038

Arthur Godfrey GM frigidaire 10 30-45 FC&B 52 stns Kellogg Co tu-th 10 45-11 Burnett 55-8NY L ½ hr $2038

Godfrey (cont'd) Tonl Co tu-th 11 11 15 Weiss & Geller Pillsbury Mills m-w-th 11 15-30 40Var ½ hr $3705 Lee Burnett

Strike It Rich Colgate m-f (see mon)

Esty

Ding Dong School Manhattan Soap S&S&W 10-10 15 Gerber Prods D'Arcy 10 15-30 Ch m-f L ½ hr $745 ½ hr $1160

Way of the World Borden Co NY m-f L Y&R

Sheilah Graham Hy m-f L&P

Garry Moore Borden Pds: tinst coffee OCSS 11-11 18 Swift & Co JWT 11 15-18 65 7ONY L ½ hr $2038

Strike It Rich Colgate m-f (see mon)

Esty

Ding Dong School Colgate Bates alt f 10-10 15 General Mills Tatham-Laird 10 10-10 30 sat ½ hr $745 ½ hr $1160

Way of the World Borden Co NY m-f L Y&R

Sheilah Graham Hy m-f L&P

Burnett $4500

No network programing

No network programing

No network programing

No network programing

Creative Cookery 8Ch m-f L co-op

No network programing

Creative Cookery m-f Ch L co-op

No network programing

Creative Cookery m-f Ch L co-op

No network programing

Creative Cookery m-f Ch L co-op

No network programing

Creative Cookery m-f Ch L co-op

No network programing

Creative Cookery m-f Ch L co-op

No network programing

Creative Cookery m-f Ch L co-op

No network programing

Wishy Dish and You NY L

Captain Midnight Wander Co T (General Mills 65NY alt wks Tatham-Laird $4 8

No network programing

Faith for Today Faith for Today Tue 91NY L

Rockhill $2000

Wishy Dish and You NY L

Contest Carnival Quaker Oats Co: puffed wheat, rice 58Atlantic City NJ Wherry, Baker & Tilden $5500

Cast. Hertz & His Pets Herts Min Prods 10Ch L Hartman $500

No network programing

Valiant Lady Gen Mls bkgst 31NY m-w-f L DFS alt $10,000

Love of Life Amer Home Pr 43NY m-f L BB&T $8500

Search for Tom'w P&G jopt 49NY m-f L BB&T $8500

Guiding Light P&G irory dust 35NY L Compt $10,000

Tennessee Ernie Ford Show Hy m-f L

Feather Your Nest (quin. Bud Collyer) Colgate-Palmolive 69NY m-f L alt d 13.30-45 Esty $8000

Tennessee Ernie Ford Show Hy m-f L

Feather Your Nest Colgate-Palmolive alt d 12 30-45 NY m-f L Esty

Tennessee Ernie Ford Show Hy m-f L

Feather Your Nest Colgate-Palmolive alt d 12 30-45 NY m-f L Esty

Tennessee Ernie Ford Show Hy m-f L

Feather Your Nest Colgate-Palmolive alt d 12 30-45 NY m-f L Esty

Valiant Lady Gen Mls bkgst 66NY tu-th L LB alt $10,000

Love of Life Amer Home Pr 43NY m-f L BB&T

Search for Tom'w P&G jopt m-f (see mon) BB&T

Guiding Light P&G irory dust m-f (see mon) Compton

Valiant Lady Standard Oil Co tu-th (see tu) Lee Burnett 40Var ½ hr $3705

Strike It Rich Colgate m-f (see mon)

Esty

Valiant Lady Gen Mls m-w-f (see mon; DFS) 31NY L

Love of Life Amer Home Pr m-f (see mon) BB&T

Search for Tom'w P&G jopt m-f (see mon) BB&T

Guiding Light P&G irory dust m-f (see mon) Compton

Valiant Lady General Mills m-w-f (see mon) DFS K-R

Love of Life Amer Home Pr m-f (see mon) BB&T

Search for Tom'w P&G jopt m-f (see mon) BB&T

Guiding Light P&G irory dust m-f (see mon) Compton

Esty

Valiant Lady General Mills m-w-f (see mon) DFS K-R

Love of Life Amer Home Pr m-f (see mon) BB&T

Search for Tom'w P&G jopt m-f (see mon) BB&T

Guiding Light P&G irory dust m-f (see mon) Compton

Esty

The Big Top National Dairy Prods assn ice cream spons 69Pbls

Ayer $14 000

No network programing

Princeton '55 NY L

Frosliers of Faith Religious prog: to co-op with Nat Council of Chs of Christ NT L&P

No network programing

The Inner Flame Gen Fds cereals 33NY m-f L Y&R $10,000

Road of Life P&G 101NY m-f L Compton $9500

Welcome Travelers P&G prell irory snow 80Ch m-f L DFS $18,000

The Inner Flame Gen Fds m-f Y&R

Road of Life P&G m-f (see mon) Compton

Welcome Travelers P&G prell irory snow m-f (see mon) DFS

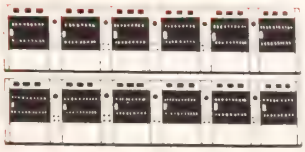
WMBV-TV

Biggest, Most Powerful TV in Green Bay Packerland!

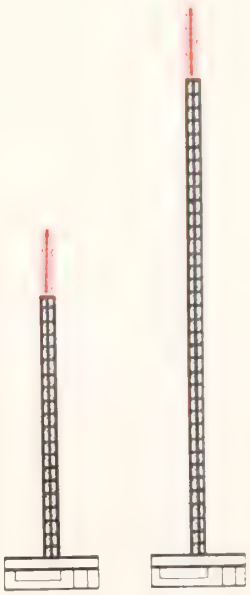
OVER TWICE THE POWER



WAS 110,000 WATTS



NOW 240,000 WATTS



50% MORE TOWER

WAS 583 FEET

NOW 825 FEET

TWICE



THE STUDIO FACILITIES



COMPLETE Studios and Offices in GREEN BAY and MARINETTE

NBC

AFFILIATE

WMBV-TV

CHERRY & MASON STS., GREEN BAY, WIS.
RADIO-TELEVISION PARK, MARINETTE, WIS.

Represented Nationally By
VENARD, RINTOUL & McCONNELL

HOOPER - PULSE - ARB

agree...

KPRC-TV

Leads Houston by

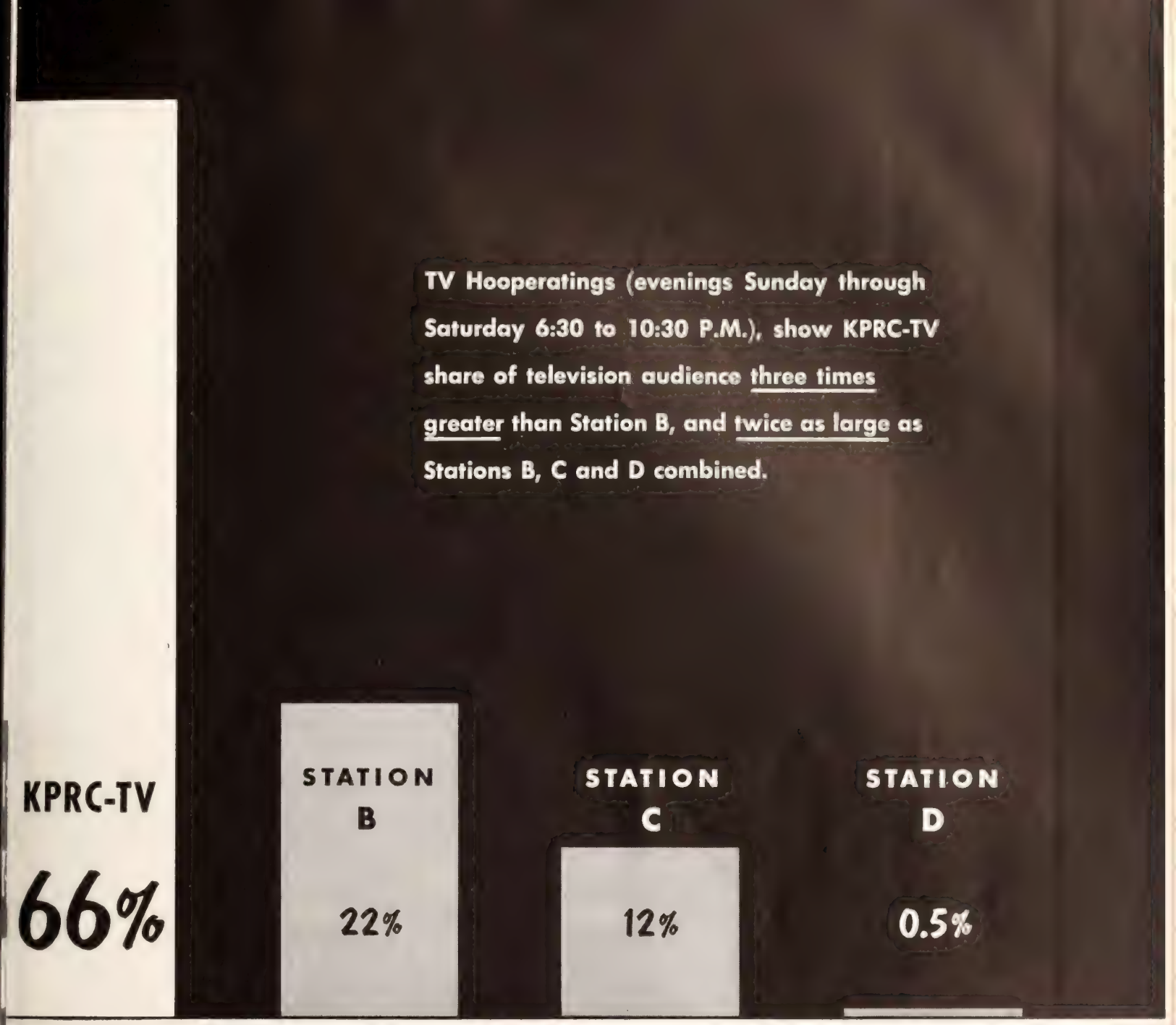
LANDSLIDE

49 out of 50 top Houston shows* are on KPRC-TV

KPRC-TV	George Gobel	61	KPRC-TV	Buick-Berle Show	42	KPRC-TV	Mickey Rooney	33
KPRC-TV	Waterfront	57	KPRC-TV	Truth or Consequences	42	KPRC-TV	People Are Funny	32
KPRC-TV	My Little Margie	52	KPRC-TV	Circle Theatre	41	KPRC-TV	Mr. Peepers	32
KPRC-TV	This Is Your Life	52	KPRC-TV	I Married Joan	41	KPRC-TV	Dinah Shore (Tuesday)	32
KPRC-TV	Your Hit Parade	52	KPRC-TV	Ramar of the Jungle	41	KPRC-TV	Curly Fox and Texas Ruby	32
KPRC-TV	You Bet Your Life	51	KPRC-TV	Donald O'Connor	40	KPRC-TV	Going Hollywood	32
KPRC-TV	Dragnet	49	KPRC-TV	TV Playhouse	39	KPRC-TV	Racket Squad	31
KPRC-TV	Fireside Theatre	49	KPRC-TV	I Led Three Lives	39	KPRC-TV	Badge 714	30
KPRC-TV	Million Dollar Movie	49	KPRC-TV	City Detective	38	KPRC-TV	Imogene Coca	30
KPRC-TV	Roy Rogers	46	KPRC-TV	Ellery Queen	38	KPRC-TV	News Caravan (Wednesday)	28
KPRC-TV	Lux Video Theatre	45	KPRC-TV	Dear Phoebe	37	KPRC-TV	News Caravan (Thursday)	28
KPRC-TV	Comedy Hour	44	KPRC-TV	Darts for Dough	35	KPRC-TV	Corliss Archer	28
KPRC-TV	Ford Theatre	44	KPRC-TV	It's a Great Life	35	Station B	What's My Line	28
KPRC-TV	Producer's Showcase	44	KPRC-TV	Houston Wrestling	35	KPRC-TV	Eddie Fisher (Wednesday)	28
KPRC-TV	Cisco Kid	43	KPRC-TV	Annie Oakley	35	KPRC-TV	Kit Carson	28
KPRC-TV	Life of Riley	43	KPRC-TV	Cavalcade of America	34	KPRC-TV	News Caravan (Monday)	27
KPRC-TV	Robert Montgomery	42	KPRC-TV	News Caravan (Tuesday)	33			

*Hooper January 1955

(Pulse—39 out of 40; ARB—38 out of 40)



KPRC-TV

CHANNEL 2
HOUSTON

JACK HARRIS,
Vice President and General Manager

Nationally Represented by
EDWARD PETRY & CO.

FIRST IN TV EXPERIENCE WITH OVER 500 MAN-YEARS



GOOD . . . advertising

always pays in the . . . . .

RICH, GROWING NORTH CAROLINA MARKET

BETTER . . . coverage

than ever before is yours with

RADIO in the . . . . . .

15-county Winston-Salem NORTH CAROLINA Market

BEST . . . buy morning,

afternoon and evening is

WSJS

NBC AFFILIATE

600 KC—5 KW AM - FM

Represented by HEADLEY-REED CO.

COPYTOWN

(*Continued from page 33*)

ent techniques. In addition to Starch, The Schwerin Research Corp. and Gallup and Robinson, Inc., have been active for a number of years.

Horace Schwerin rejects the "field" approach for that which uses an audience invited to the theatre. There, an effort is made to test the *effects* of commercials by a technique aimed at finding out if they actually induce a desire for the product. The belief here is that recall of sales points does not necessarily indicate sales effectiveness. A commercial, in fact, according to Schwerin, can be effective as a sales inducer even if specific sales points do not register strongly. (See SPONSOR, 4 October 1954, "How's your sell rating?") Schwerin, however, also tests memorability.

Gallup and Robinson, like Starch, regards recall figures as significant. However, this firm is concerned with the sales point that is remembered after some lapse of time. It therefore interviews 20 to 24 hours after a broadcast. Interviews are conducted in person, and are combined with pantry checks in an effort to correlate responses with actual purchasing behavior.

There is no indication that copy testing will become more uniform in the near future. Each of the approaches undoubtedly has merit. Wally Knudson, head of tv copy research for BBDO, suggests that copy testing should be weighed with the same caution as ratings: "Each has a definite, useful role to play, but should not be taken as absolute. So long as their functions and limitations are kept in mind, there is no reason why they should not be of great value in helping to improve tv commercials."

To see how the Starch approach works out in practice, SPONSOR examined the results of two tests conducted by the MacManus, John & Adams agency for its client, Dow Chemical.

In test number one (already touched upon), the agency was interested in comparing the effectiveness of current *Medic* Saran-Wrap commercials which utilize an "in limbo" technique—involving just hands and product—against a more conventional kitchen pitch featuring Carol Brooks.

How it was done: Because *Medic* is a film show and is run over the network line with program and commercial already spliced, the agency found it necessary to run special prints of the show over WFGB-TV. Two prints were used for two broadcasts. The first broadcast contained three commercials of the type currently used; the second contained three of the old commercials.

Following each telecast, Starch interviewers asked 200 respondents who had seen the show whether they had seen the commercials, and if so, what they could remember of what was brought out about the product.

When the results were added up, the agency found: "The evidence would seem to indicate that a somewhat higher proportion of the program audience could recall sales points from the *Medic* commercials than from the Carol Brooks commercials."

So far as agency and client are concerned, they are on the right track with the *Medic* approach.

In test number two, Dow compared positions and lengths of commercials in three broadcasts. The agency conclusion is of general interest: "In each case both recall of the commercial and ability to play back sales points is less in the second than in the first commercial (two announcements were used in each test show). This lends further evidence to other information already available on the subject that the closing commercial is in the weakest position except when the following adjacency is an unusually strong program."

In both opening and closing commercials, the agency report states, the loss of sales point recall was greatest with the two-minute (the longest) length."

You don't have to be a network advertiser to use the Altoona facilities. If you have no regular show carried on WFPG-TV, you can place your commercial in a half-hour strip purchased by the Starch organization for testing purposes.

Problems: Obviously, there is a factor of abnormal attention involved in the use of an enlisted audience. Responses might be expected to be more than normally positive. This is borne out by the Dow Chemical tests, which reveal that far more people in an enlisted group will recall having seen a commercial and some of its sales points than in a group called at random.

Starch's own experience bears this

out. For some years the Starch organization has offered a national service, of which the Altoona technique is largely an adaptation. Starch interviewers in selected markets across the country call at random immediately after a network show until they find 200 people in their area who have seen it. They then ask the same questions as are asked in Altoona about the commercial.

This is known as the Immediate Recall technique, because all interviews must be completed within one hour after the broadcast. The network interview differs from the Altoona interview in that the person called in the national test has not been informed beforehand.

Other things being equal, it could be assumed that because the Altoona audience is alerted to the test, it will tend to show a much higher percentage of points recalled than the random network audience. Minor sales points, for one thing, are apt to be unduly stressed.

With this Jack Boyle agrees, but he points out that what is important is the *rank order* of the sales points recalled. A minor point may be remembered beyond normal expectations, but so will a major point. The *relationship* between the points recalled is what counts.

For example: If the normal recall figures for three sales points in a random national test is 60-35-10, figures for an enlisted audience might be 75-50-25. The inflation is 15, but it is constant for all sales points, and you have learned the important thing—which points are getting across most often.

Is this corroborated in actual practice? So far one test has been made to find this out, by Young & Rubicam, for an unnamed client. Tv-radio research head Jim English reports that on the test night the same commercial was run on the network and in Altoona. A standard Starch network survey was employed along with an enlisted survey in Altoona.

Results? According to English there was a close correlation between the network and Altoona figures, except for one minor point which showed up strongly in the Pennsylvania test.

Other problems cited by agency and network researchers: (1) Natural program likes and dislikes do not have normal play, since the viewer watches whether she likes the show or not; (2) Behavior during the program is likely to be abnormal because the viewer's attention will be less distractable.

Which points to another problem: does not the show context have an effect on results? Starch's view is that for the purpose of checking relative power of commercials to put across specific ideas, the nature of the show is not crucial where an enlisted audience is concerned.

However, concern with the difficulties of the enlisted audience have led the Starch firm to the development of an interesting variation.

Why not, goes the thinking, slot a rerun of a high-rated network show, like *Dragnet*, say, in a good evening spot and do away with the enlisted audience altogether?

The trick would be to get a rating of 20 or better, which is the Starch estimate for economical operation. Below that rating figure costs mount, and at 10 or below you have to make so many calls to get your base of 200



. . . keeps viewers tuned to

KMJ·TV

FRESNO, CALIFORNIA • CHANNEL 24
NBC and CBS affiliate

the San Joaquin Valley's FIRST TV station in . . .

POWER now 447,000 watts.

RECEPTION Pacific Coast Measurement Bureau Survey (Oct. '54) shows KMJ-TV reception "most satisfactory" in area.

RATINGS KMJ-TV carries 20 out of the 25 top-rated nighttime programs in the Fresno area (ARB report, Oct. '54).

COLOR KMJ-TV was the first local station equipped to transmit network color shows and has presented them on a regularly scheduled basis.

Paul H. Raymer, National Representative

who have seen the show, that the survey becomes too costly.

The show, so far as the schedule goes, would be on as a permanent feature; from the audience point of view the only difference would be that rather than one sponsor, it would have many.

Advertisers would then have the chance to test their commercials on a network-character show under normal viewing conditions, but in one market.

How such an arrangement could be worked out is not clear at the moment. It would require either a guarantee of enough business in advance to warrant purchase of the period by Starch, or underwriting by a group of agencies. Or, the station might slot the show on its own and carry it as a sustainer on those nights when no tests are run.

The present enlisted audience system poses no problems of handling, since the test show is sponsored by the town's leading department store, which is owned by the same man who owns the station, George Gable. Station-owner Gable can yank store-owner Gable's announcement at will.

That something like the rerun idea may be in George Gable's mind is indicated by his announcement that WFBG-TV is thinking of substituting free Starch testing for merchandising support. The advertiser would have to place a minimum of business.

Test specifics: 1. *The interviewer*—She is required to watch the show and the commercials, and to write a description of the commercials. This acts as a check on her and also forces her to watch the pitch closely. She pays special attention to differences between the commercials.

2. *The interview*—the interviewer does not mention the name of the company or product, but questions on the basis of "aided recall." She asks something like:

a. "Do you remember seeing the commercial with the girl in the kitchen?" This cue is agreed on in advance with the client. If there are three separate products sold in essentially the same setting, the cue might actually be the generic name of the product, such as toothpaste, soap, etc. This is where the interviewer's familiarity with the commercials becomes important, for the viewer may respond with quite another cue.

b. If the answer is no, the next question is "why not?" Starch believes it important to know why people do not see commercials, how much is due to talking, leaving the room, lack of interest, or other reasons.

c. If the answer to the first question is "yes," the next query is: "What was brought out (about the product) in the commercial?" Starch says it has found this the most effective question so far in eliciting specific sales points. Note the absence of "like" and "dislike" questions—it is a Starch belief that there is little correlation between whether one likes or dislikes a commercial and its sales effectiveness.

Pre-testing film: Cost-conscious agency researchers have already expressed interest in the chance to try out film commercials via a local dry run. For $100, the advertiser gets the use of an announcer or girl, two cameras and a projector for film inserts. The station will supply a closed-circuit kinescope in addition for $25 according to Jack Snyder, station managing director.

Cost for a test of one commercial is $300; this includes time and survey. Surveys are conducted on the

CHICAGO'S MOST POPULAR MORNING TV SHOW!!



WGN-TV's "ROMPER ROOM"

From 6:30 A.M. until 12 Noon Monday thru Friday — the top rated show on Chicago television — NETWORK OR LOCAL — is WGN-TV's "Romper Room".*

It's just one of many WGN-TV programs which tops both local *and network* competition.

Take a tip from advertisers who know — your best buy is WGN-TV in Chicago.

*ARB — February, 1955

441 N. Michigan Avenue
Chicago 11
Illinois

WGN-TV Chicago 9

For the best radio buy in Chicago, it's WGN—reaching more homes per week than any other Chicago advertising medium.

basis of three commercials per show, though not necessarily of the same advertiser or agency.

One appliance manufacturer is intrigued by an unusual possibility. Why not test the appeal of a new product, he asks, by showing a specially prepared dummy of it in Altoona before it actually goes into production?

An interesting prospect. But what if the commercial drives hordes of panting customers into the stores, only to find bewildered dealers denying they know anything about the product? Could it be that after a few such experiences viewers might come to doubt what they see advertised on tv? ★★★

AGING OF CUSTOMERS

(*Continued from page* 35)

Publishers Association.

Mr. Williams noted the opinion of a major agency executive that persons getting married today, who are accounting for the growth in the American economy, "are not the newspaper readers that we were 20 years ago today."

Mr. Williams said:

"Young married couples represent the future circulation of your newspaper, and if you don't sell them today, you may never sell them. I am not prepared to say whether television has any effect on the decline in the number of daily newspapers per family since 1949. However, there is no doubt that modern life is more complex and there are more things to occupy your readers' time."

We would like to show you the main thing which is occupying Mr. Williams' "readers' time" in 1955. As Mr. Williams said, we are in the "television era."

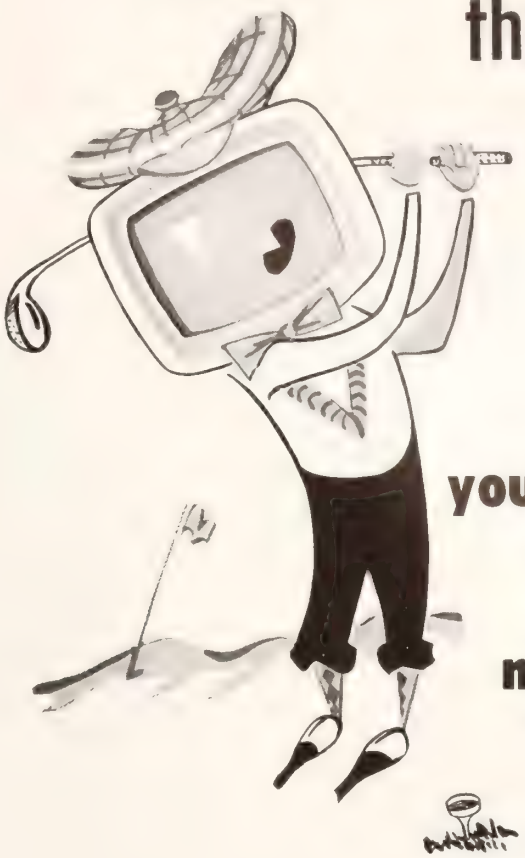
And Nielsen's 1955 data document the tremendous impact of television on people's time.

Each television family devotes over five hours a day to television viewing.

In each minute of four solid evening hours (from 7 to 11 p.m.) over *half* the homes are watching television. Think of it! At any given moment from 7 to 11 p.m. more homes are watching television than not watching. No other medium has ever had a clear-cut majority of its potential per average minute for four solid hours, every night of the week, every week of the year.

What about the daytime? In the

it's the Follow-thru that Counts!



you can count on wbns-tv's merchandising Follow-thru

- Spot Store Checks
- Key Buyer Contacts
- Consumer Surveys
- In-Store Feature Displays
- Trade Mailings
- Bus and Truck Signs

wbns-tv

COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK — *Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.*

REPRESENTED BY BLAIR TV

We are proud and honored to accept Television's Greatest Award!

OUR SINCERE THANKS to the studio production staff of "STORIES OF THE CENTURY" and to those stations and sponsors whose great confidence and all-out support made this award possible.

MORTON W. SCOTT, *President*
STUDIO CITY TV PRODUCTIONS, INC.
(DIVISION OF REPUBLIC PICTURES)



The Academy of Television Arts and Sciences
BEST WESTERN OR ADVENTURE SERIES OF 1954

"STORIES OF THE CENTURY"

A STUDIO CITY TV PRODUCTIONS, INC. PRODUCTION (DIVISION OF REPUBLIC PICTURES)



STUDIO CITY TV PRODUCTIONS, INC.
(A DIVISION OF REPUBLIC PICTURES)
announces with pride

2 NEW SERIES

NOW IN PRODUCTION AT REPUBLIC STUDIOS
IN HOLLYWOOD

"BEHIND THE SCENES"



TV audiences are going to love Sally Smith and Jill Butler, two small town girls in their riotous attempts to crash Hollywood!

SAX ROHMER'S WORLD-FAMOUS "ADVENTURES OF FU MANCHU"



The ACME of suspense, intrigue and mystery!

FOR FURTHER INFORMATION CONTACT **HOLLYWOOD TELEVISION SERVICE, INC.**
4020 Carpenter Avenue, North Hollywood, California ...or any of the following branches

ALBANY 4, N. Y
1046 Broadway
Albany 5-2791

ATLANTA 1, GEORGIA
563 Walton Street
Lamar 8611

BOSTON 16, MASS
40 Piedmont Street
Hancock 6-4788

BUFFALO 2, N. Y
1103 Pearl Street
Cleveland 2421

CHARLOTTE 1, N. C
727 West 4th Street
Edison 3-5138

CHICAGO 5, ILLINOIS
1304 S. Wabash Avenue
Webster 9-6090

CINCINNATI 14, OHIO
1632 Central Parkway
Cherry 3021

CLEVELAND, OHIO
450 Film Building
Prospect 1-0034

DALLAS 1, TEXAS
412 S. Harwood Street
Randolph 4127

DENVER 2, COLORADO
2145 Broadway
Tabor 2263

DES MOINES 9, IOWA
1205 High Street
Des Moines 4-2239

DETROIT 1, MICHIGAN
2211 Cass Avenue
Woodward 1-6415

INDIANAPOLIS 4, INDIANA
444 N. Illinois Street
Melrose 5-4419

KANSAS CITY 8, MO
215 West 19th Street
Grand 2300

LOS ANGELES 7, CALIF
1926 S. Vermont Avenue
Republic 5-[illegible]

MEMPHIS 2, TENN
397 S. Second Street
Memphis 8-7388

MILWAUKEE 3, WISCONSIN
1131 N. Eighth Street
Marquette 8-1876

MINNEAPOLIS 3, MINN
1104-06 Currie Avenue
Main 8071

NEW HAVEN 10, CONN
132 Meadow Street
Locust 2-5162

NEW ORLEANS 12, LA
150 S. Liberty Street
Raymond 0765

NEW YORK 19, N. Y
630 Ninth Avenue
Circle 6-0760

OKLAHOMA CITY 2, OKLA
718 West Grand Ave.
Regent 6-6551

OMAHA 9, NEBRASKA
1514 Davenport Street
Atlantic 7474

PHILADELPHIA 7, PA
248 N. Clarion St
Locust 7-4712

PITTSBURGH 19, PA
1209 Blvd. of the Allies
Atlantic 4457

PORTLAND 9, OREGON
[illegible]
Atwater 2405

[illegible]

daylight hours (those hours in which the newspapers claim women are too busy to watch television) viewing per average minute ranges from 15 per 100 television homes to 25 per 100. That's *per average minute.* The actual audience available to an advertiser who schedules a series of announcements dispersed through the television schedule is, of course, far larger.

Furthermore, programs repeated through a broadcast cycle accumulate a net unduplicated audience far greater than that indicated by any per telecast rating. For example, advertisers sponsoring daytime strip programs, reach in a month's time a net unduplicated audience of about two homes out of every five.

Television (with its ability to *show* by actual demonstration and *tell* by the power of the spoken word) enjoys more than a sales impact advantage over print. For television, unlike newspapers, has its great audience strength in the younger housewife groups.

For example, the younger families are "the first by whom the new is tried . . . not the last to cast the old aside." At a time when 67% of the U.S. homes have tv, 85% of the households where the housewife is 35 or under are equipped with television. Among the grandmother homes, where the housewives are 55 or over, television's penetration is now about 50%. The very set ownership pattern of television indicates its young family bias.

But more important, to a saturated television market where about 90% of all homes have television, is the fact that in the younger housewife *television homes* there is more than 60% Monday-through-Friday daytime tv viewing than among the grandmothers. A daytime program like the *Home* show gets over twice as much viewing among housewives under 35 than among housewives over 55. These younger housewives, with their larger families, their children to clothe, their expanding needs, their less rigid buying habits—are the key to the growth of the American economy. Relatively neglected by newspapers, they are the heart, the solid core of television's circulation.

This indicates some of the reasons why television has had a serious adverse effect on newspaper reading. The *New York Times* internal house organ reports a survey in two matched Southern cities, one without television, the other with good television signals from four different channels. The average newspaper reading time per family in the non-television city is one hour 58 minutes. In the television city, the newspaper reading time is 55 minutes per family. Television has reduced newspaper reading by more than 50% per family.

No local advertiser, who has been relying upon newspapers, can overlook such a tremendous impact.

While we are convinced that any advertiser, who knows his problems much better than we must find his own answer to the use of television, we would like to make one specific suggestion we've already made to some key department stores in various major markets.

We call it the "store window concept."

Department stores spend far more money on their window displays than they do in the "display window" of each television home, namely the set itself. A department store can finance a saturation schedule of daytime announcements by doubling the cost of window display.

Why not use each of the store windows as a series of 20-second daytime announcements with an off-camera voice to describe the merchandise in the "window." The window display promotes what the store wants to promote. It promotes it when the store wants to promote it. In conveys the personality, the true feeling of the store. The department store window investment attracts "X" traffic and delivers "Y" sales impact. Putting the department store window on television increases its audience by thousands of percent and multiplies its sales impact manyfold.

If the window is a good investment to begin with (and we are sure it is), then multiplying manyfold the audience and the impact of the window is still a better investment.

This is a thematic campaign, with storewide promotion as well as specific line promotion values. Scheduled between programs or within local programs, the 20-second window display is a program in itself. It can be identified by a special musical note or a unique sound to alert the viewing housewife to the "window." It can create the habit of viewing expectancy.



It can induce housewives to shop "television" ads as she is thought to "shop" newspaper ads. It's a natural for television.

Dispersing their "windows" throughout the broadcast day on a saturation basis can deliver a net unduplicated audience of tremendous proportions and a sales impact rivalled only by that of the window itself.

We mention this idea, not as the complete answer to a department store's dream, but merely to illustrate the tremendous untapped potential of the greatest sales medium in the nation.

This is only one of many ways in which department stores can stay young. In any event, it requires dispensing with some of the newspapers' geriatric pills and the ancient habits that dictate taking them to the exclusion of more effective remedies now at the disposal of department stores. Today's miracle medicine is compounded from television's "fountain of youth." ★★★

U. S. STEEL

(*Continued from page* 39)

with Sales and Market Development and Advertising Departments.

Why product-sell? Why go in for selling on a p.r. show in the first place? Particularly when the company is not basically in the consumer business? Reasons:

1. The first real competition since 1940 began to appear in 1953. A need was felt to improve U.S. Steel's competitive position, despite its outstanding lead with better than 35,000,000 ingot tons production and $3,860,000,000 sales in 1953.

2. A $2 million plus tv operation is tough to justify on a public relations basis alone.

Tv's power to create product interest is evidenced in the following responses to typical U.S. Steel commercials.

- One commercial on U.S. Steel Gunnison Homes pulled 59,000 mail inquiries.
- A March offer of a how-to booklet on Universal Atlas (a subsidiary) home cement pulled over 130,000 requests.
- Over 8,000 inquiries were received after one pitch on steel swimming pools.
- A Cyclone Fence commercial pulled more than 7,000 inquiries; it was possible to trace at least 7% of these to ultimate sales.
- A stainless steel tableware commercial produced immediate response through customer calls on department stores. Typical was one salesgirl's report in a Pittsburgh store that at least 25 persons had asked to see the patterns shown on the program.

Actually, direct sales are seldom sought. The primary aims are: (1) to stimulate consumer interest in steel products; (2) to create good will for the manufacturers of steel goods and appliances.

This is more clearly seen in the spectacularly successful Operation Snowflake, a pre-Christmas campaign designed to help major appliance manufacturers sell during the slow season. Theme of the campaign was "Make it a White Christmas . . . give her a major appliance." Symbol was a snowflake.

Three commercials were featured on the *United States Steel Hour* and during the alternate-week *Elgin Hour*. (The *Elgin Hour* is an hour-long dramatic show designed by ABC as a companion piece for the U.S. Steel program; the sponsors have a reciprocal

EXTRA SALES & COVERAGE
NO EXTRA COST on KXLY-TV!

Advertisers using KXLY-TV's BIG Parade of Products promotion not only experience gratifying sales gains in the immediate Spokane Market but enjoy BONUS sales in far outlying areas, due to KXLY-TV's tremendous TV coverage. Read what W. S. Bingham of Kelley-Clarke Food Brokers says about his principle.

"We received excellent cooperation from the jobbers and also the retailers and we consider your "Parade of Products" promotion on Walla Walla Asparagus to have been successful from every angle.

Walla Walla Canning Company also informs me they showed an increase, as well, in the Lewiston-Clarkston Area, The Idaho Panhandle, and even in Western Montana. There is no question in our minds but that the "Parade of Products" on this item gave a real impact to the whole area."

(signed)
W. S. Bingham
Kelley-Clarke Company

Available at a discount when purchased in conjunction with the XL network.

SPOKANE KXLY-TV WASHINGTON
RICHARD E. JONES
vice pres. & gen. mgr.
Rep.- AVERY-KNODEL
Moore & Lund: seattle, portland

Tillie Vision
IN THE LAND OF
MILK AND HONEY



THE ONLY CBS PROGRAMMING AVAILABLE TO A MILLION NICE PEOPLE!
From 7 A.M. to 1 A.M.
Yep! Bigger'n Baltimore!

2 CBS 100,000 BAY

HAYDN R. EVANS, Gen. Mgr. • WEED TV, Rep.

NOW
YOUR BEST
KBET
CHANNEL 10 IN TV
SACRAMENTO

The only VHF station in Sacramento. NOW . . . full coverage in the rich Sacramento and San Joaquin Valleys of California. 316 KW ERP. 2500 feet antenna elevation.

More than 300,000 receivers in A and B coverage.

REPRESENTED NATIONALLY BY
H-R TELEVISION, INC.
NEW YORK CHICAGO HOLLYWOOD
SAN FRANCISCO DALLAS
ATLANTA HOUSTON

CBS BASIC

arrangement which allows each to air one commercial on the other's show.) A consumer magazine and dealer journals were also employed. To get dealer backing, U.S. Steel prepared 100,000 display kits, three open-end tv film commercials, 4,500 letters to utilities and media and a wide-scale publicity barrage.

Operation Snowflake caught on, resulting in an ad outlay by appliance manufacturers, distributors and dealers estimated at about $6 million. Total U.S. Steel expenditure was $100,000. Top manufacturers joined in, among them Westinghouse, Frigidaire, Kelvinator, General Electric, du Pont, Easy Washing Machine Co., Sears, Roebuck & Co. Westinghouse yanked *Studio One* tv commercials in favor of new ones tying in with the campaign. Sears provided radio and tv announcements for use by its stores in 600 cities. Consolidated Edison of New York tied in its tv shows. In Albany, WROW-TV-AM ran its own Snowflake operation, and stimulated a considerable amount of local appliance dealer ad participation.

A second promotion is running this month and next. It is known as "Operation Wife-Saver." Theme: "Make it a Wife-Saver, Make it an All-Steel Kitchen." Some 150 manufacturers of appliances, steel cabinets, sinks and housewares are expected to participate.

U.S. Steel's sales network is mammoth in scope, touching practically every manufacturing industry in the country. Well-disposed industrial customers are vital to its continued leadership. ABC President Robert Kintner explains that U.S. Steel invites leading officials of top companies throughout the country to visit the studio and watch the production. Often these are not necessarily direct customers, but important individuals in their communities. This Kintner considers a valuable way for a user of television to win friends in the business community.

Kintner also stresses the importance of the company's district p.r. offices' efforts to merchandise the show to industry in their areas.

Goodwill among industrial users is also responsible, in part, for commercials that have no direct consumer bearing at all. For example, a recent commercial showed a U.S. Steel casing being used for oil well drilling. One aim was to make a good impression on the oil industry by highlighting its contribution to the welfare of the U.S.

But this commercial also worked on the consumer: it gave him an insight into the company as a supplier of industry. The cement commercial cited earlier did more than sell cement, explains BBDO's Caroll Newton. It created a feeling that U.S. Steel is making a social and economic contribution. This, the agency believes, can only contribute to a favorable attitude toward the company.

The same thing applies to the effort to make the viewer conscious of the U.S. Steel trademark. Drive home the idea of quality and you have done much to create a feeling of goodwill about a company, is the belief. In addition, there are obvious commercial advantages to a popular belief in the superiority of the product.

Thus, even the so-called commercial messages have a p.r. intent. The fact is, there can be no real separation, U.S. Steet believes, between selling as such and public relations. They are complementary facets of the same promotional efforts.

Mary Kay and Johnny: Product pitchmen are Mary Kay and Johnny, a couple carefully chosen to typify comfortable suburbia. Young and attractive, they serve to relate the great corporation to the every-day life of the ordinary American family.

As one company spokesman says: "They are not exactly the kind of people you would ordinarily associate with U.S. Steel — not big business types, that is."

Like the p.r. messages of George Hicks, the Mary Kay and Johnny commercials are notable for their softness. U.S. Steel shies away from hard sell as an abomination. Effectiveness of the soft, informational approach in getting across sales points is revealed by the mail pull figures quoted earlier.

Measuring p.r. effect: Effectiveness of product talk may sometimes be measurable, but how do you evaluate the work of the more basic public relations commercials? MacDonald draws a composite picture from the following sources:

• Public opinion surveys—twice a year the company receives survey reports on mass attitudes towards U.S. Steel and other major companies, along with information on how people feel about big business in general. These surveys are based on 10,000 interviews.



In less than a year, Winston became one of the top-selling cigarettes in New England! Local spots on WJAR-TV played an important part — and continue to play it — in the record-breaking sales climb of this new filter cigarette.

Local TV is your best buy for sales in a hurry — and repeat sales in the long run. WJAR-TV programs *more* live, local shows than any other TV channel in New England. It *pays* to make the sale on WJAR-TV!



Client: R. J. Reynolds Tobacco Co. (Winston Cigarettes)
Agency: William Esty, New York City

Powerful 10
Providence,
Rhode Island

WJAR-TV



Advertisers find attentive, receptive listeners—and more of them—when they swing their schedules to KMBC-TV, Kansas City's most powerful TV station. Serving the Heart of America from a 1,079-foot tower (above average terrain) with a 316,000-watt RCA color-equipped transmitter, the Channel 9 signal goes farther, remains clearer and holds more audience than any other Kansas City television facility. For the facts about the Heart of America's best TV buy, see your Free & Peters Colonel.

FREE & PETERS, INC.
Exclusive National Representatives

Primary CBS-TV Basic Affiliate
and in Radio, it's **KMBC** of Kansas City
KFRM for the State of Kansas

Now it costs less to sell
MINNEAPOLIS ST. PAUL

Maximum power at minimum cost — choice availabilities.

ASK H - R

316,000 watts on Channel 9



Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis
Represented Nationally by H-R TELEVISION, INC.

• Reports from the 14 p.r. district offices—immediately following a show, each office conducts a swift telephone survey and relays results on attitudes toward the program and commercials to New York. Special sectional surveys are undertaken from time to time.

• Copy-testing — reveals how well public relations messages get through to the viewer. A recent test by Daniel Starch and Staff showed that 57.3% of those who saw the program were able to play back specific points made in the p.r. commercial, a surprisingly high percentage in view of the rather abstract character of such pitches.

• Newspaper and magazine editorials —these are watched closely as opinion barometers.

• Mail from the public.

• Reactions to speeches by company officials—such talks have become an important part of U.S. Steel's over-all p.r. program.

• Salesmen—their reports are valuable for assessing attitudes in industries served by U.S. Steel.

An important source is the great "U.S. Steel family" itself, composed of 272,000 employees and 280,000 stockholders. The management group alone amounts to 24,000! Keeping these company groups informed of p.r. efforts is a big job in itself, as is checking their opinions and attitudes. Among them, the tv show appears to be popular and well thought of as a promotional instrument. There is evidence, too, that employee attitudes toward the company have been positively influenced by the program.

P.r. aims: What is it that U.S. Steel is really trying to achieve through tv? Why is good will so important anyway?

Says MacDonald: "Our Corporation does not seek this good will only to satisfy the natural human yearning to be popular. It is rather a matter of dollars and cents economics in greater acceptance of our products by customers and a more favorable attitude toward our policies on the part of the public and its representatives in municipal, state and Federal governments."

In the final analysis, he believes, the future of a great corporation depends on public support.

This reliance stems from the simple fact of being number one in its field. U.S. Steel is also synonymous with big business. For these reasons whatever the corporation does is of interest to the country at large. Since it deals in the basic material of our industrial life, for example, a price change has repercussion throughout the economy; a steel strike causes a national shudder.

Theory behind the U.S. Steel tv approach is that the more the viewer knows about the company, the more likely he is to develop a favorable attitude toward the firm. This was the original reason for selecting war reporter George Hicks back in 1945 as p.r. spokesman. A Hicks pitch has the character of reportage, is solid on information, light on self-praise.

Through visits to various plants, research facilities and associated industries using steel, the viewer will, it is hoped, come to think of U.S. Steel as:

• A progressive, pioneering company;

• A vital link in the industrial complex;

• A company that practices enlightened labor relations;

• A socially responsible member of the community;

• A company that is performing a major economic service at a reasonable rate of profit.

Directly or indirectly, the Hicks commercials touch upon all these areas.

Obviously, you cannot shape public opinion overnight, which is why the p.r. program is geared for the long pull. And the major medium will continue to be television.

Drama as p.r. vehicle: Years ago Bruce Barton told U.S. Steel: "You are being advertised whether you like it or not, because people talk about you. The only channel to the public which you can control is the one you pay for."

The channel was first network radio, now network television; the program type in both cases, drama. Drama offers (1) a vehicle with an appropriate character or tone; (2) proven ability to gather a large audience at reasonable cost; (3) variety of content for appeal to many groups over a period of time; (4) fairly stable and controllable production costs.

In the Theatre Guild, the company latched on to a distinguished Broadway background; in Alex Segal it has one of tv's top directors.

So far, *The United States Steel Hour* has won more awards than any other dramatic program; it recently copped an "Emmy." Opposite Red

Skelton and *Truth or Consequences*, it has averaged a 32.1 Nielsen. Total audience along a 102-station ABC lineup is estimated at approximately 16,000,000.

Tight show control: U.S. Steel believes it must have absolute control if the p.r. purpose is to be properly fulfilled.

MacDonald himself sits in on the weekly script meetings with the Guild and BBDO, keeps a sharp eye on story ideas. Preference is for stories with power but outside controversial areas. Company and agency deplore writer tendencies to be grim, look for endings with "a lift."

The show is notable for its use of off-beat subject matter. Often, it deals with major social themes, such as race prejudice and the American POW problem in Korea. Still, one wonders what would happen if a script like the recent *Patterns* which won the *Kraft Television Theatre* great critical and popular acclaim were presented to U.S. Steel for consideration.

At the same time, the strong script is constantly sought for. Lawrence Langner of the Theater Guild believes that the one-hour tv play can, and should, have the basic structural pattern of the theatrical drama despite its brevity.

Story planning, a difficult task, attempts to look ahead, and shows are tentatively set as long as six months in advance.

While the Guild handles actual production, the client is never farther away than the sponsor's booth, right down to show time. Purpose is to protect U.S. Steel against bits that could embarrass the company. There might, for example, be an inadvertent overemphasis on sex, or something that could appear offensive to a racial or religious group.

U.S. Steel even goes to the extent of requesting individual bills for talent and production. It pays the Theatre Guild a fee as the producer. A far cry from the usual package deal.

The *United States Steel Hour* thus shapes up as the single biggest p.r. instrument of one of the world's greatest industrial organizations. In the long run, this instrument is being used to help create a very definite public attitude to things economic and political. MacDonald refers to a recent *Fortune* article which said:

"Many people still suppose that managers are the rapacious spokesmen of 'vested interest' threatening the economic stability of the country. Obviously, the persistence of such misunderstanding means that large corporations, only recently rehabilitated in public opinion, are still potentially subject to attack in the future, conceivably to increased government control."

"There," comments MacDonald, "is our job all cut out for us." ★★★

★ ★ ★ ★ ★ ★ ★ ★

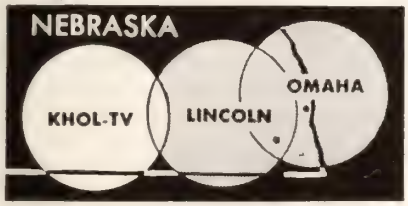
"Network radio today contains all the values that existed many years ago when there were no doubts about its excellence. The successfui buying of radio today is more of a challenge than it once was. There are more possible combinations; more ways of making the rate card work more efficiently for you; more ways of reaching larger audiences composed of more different segments of our growing population. The agencies that examine these possibilities . . . are the ones that are doing the best job of media analysis and media selection today."

JOHN KAROL
Vice President in Chg. Network Sales
CBS Radio, New York

★ ★ ★ ★ ★ ★ ★ ★

Discover this Rich Market

Covered Exclusively by KHOL-TV



- **30% of Nebraska's Entire Farm Market**
- **128,000 Families**
- **With a ½-billion dollars to spend**

High per capita income based on irrigated farming, ranching, light industry and waterpower.

For information, contact Al McPhillamy, Sales Manager, or your nearest MEEKER representative.

KHOL-TV

Holdrege & Kearney, Nebr.
CBS • ABC • NBC • DUMONT

AMERICAN WOMEN IN RADIO and TELEVISION

extend a cordial invitation to

WOMEN BROADCASTERS AND EXECUTIVES

of

STATIONS, NETWORKS AND AGENCIES

to attend the fourth

AWRT

annual convention

Drake Hotel
Chicago, Illinois
May 5-8, 1955

★ ★ ★

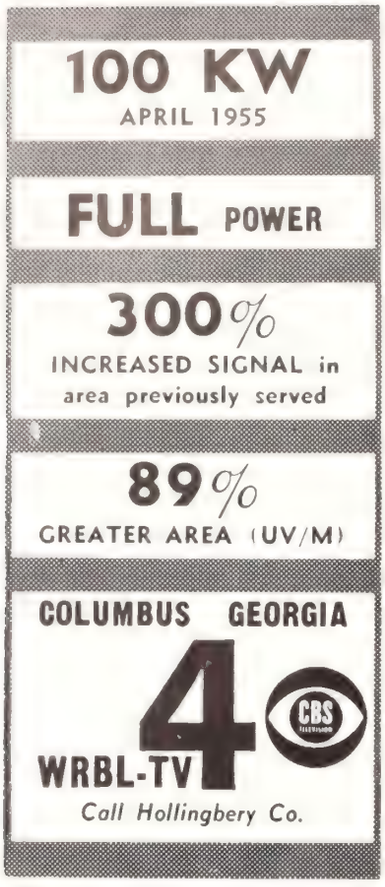
- **WORKSHOPS**
- **PANELS**
- **SPEAKERS**
- **INTERVIEWS**
- **ENTERTAINMENT**

Registration:

Members $15.00, Others $20.00

RSVP:

AWRT, *Room 5634,*
70 East 45 St.,
New York 17, N. Y.





VIRGINIA DARE

(*Continued from page* 31)

theme. On radio it could be utilized to carry the new copy platform while reminding the listener that it was an old and well-established product.

6. *Other success stories.* Hard hitting spot radio campaigns had proved resultful for other advertisers, some of them wine producers.

The essence of "full-strength radio" is frequency, the theory that there is a better chance of selling through many impressions than a very few, no matter how *impactful* the latter. Garrett would rather have 80 to 100 radio announcements per week going for it than four or five marginal time tv announcements.

Emphasis on great frequency stems in part from the belief that the consumer does not retain an ad impression very long. The agency is impressed with a study of advertising forgetfulness by Burtt & Dobell. It shows that as much as 52% of all advertising is forgotten after one day.

Market saturation: Where once 15-20 radio announcements per week were considered a lot, says agency media director Roger Bumstead, today it takes a minimum of 35 to approach saturation. This is the number he uses in setting a market budget. He starts with a figure derived from the announcement costs of the four network stations and multiplies by 35. This gives him the theoretical minimum frequency and the budget needed for that market.

In buying, however, efforts are made to increase the weekly number of announcements far beyond the theoretical minimum. This is through purchase of cheaper time on independent stations and bulk package deals.

The result is that the average frequency per market is somewhere between 70 and 100 announcements weekly.

Garrett prefers the 5,000 watter to the 50kw powerhouse, for its distribution is basically urban.

Independents outnumber network stations on the Garrett list. Reasons are: scarcity of the one-minute period on the network stations; often the network station provides more coverage than the company needs, it being the power station most of the time; costs are usually more favorable on the independents.

Some networks stations are used. when they program much like independents and thus have good one-minute periods and local personalities.

How this approach pays off audience-wise is illustrated by an agency analysis of the 1954 campaign in one of the major markets. A comparison was made between what was offered by tv and radio for the same dollar volume. In the study one network and three independent stations were used. The agency found that on a weekly basis radio was delivering seven-and-a-half times more impressions than tv.

It was possible to purchase 105 radio announcements on these stations for the cost of four tv announcements. Pulse showed an average in-home rating per announcement for the radio stations concerned of 2.5. (This does not include out-of-home audiences.)

Garrett advertises every day of the week, including Sunday, and goes after a wide audience,. Since men have traditionally been the heavy wine drinkers and purchasers, the radio schedule tries to include male-appeal shows, such as sport and news. But heaviest percentage of announcements are probably found in the wake-up period which gives both male and female coverage.

Garrett also likes participation in personality shows, leans toward known disk jockeys. The availability requests specifically ask for "mixed audience times," and "*also* . . . women's audience availabilities," because of the increasing female consumption of the beverage. Women have become as important as men in the wine picture during recent years.

The agency sends a mimeographed request for availabilities to reps. It is very specific about a number of points, among them package deals. It asks the rep to "offer all PACKAGE PLANS," "offer floating announcement plans," "show special rates (with frequency) on news or special participation shows."

Bumstead wants his availabilities submitted on the program schedule on other than on the usual typed sheet or printed form submitted by reps. "From it we can easily see the station's overall programing structure, can mark down ratings and know at one quick glance whether availabilities have been submitted in all time periods requested."

Because of belief in the value of the local personality tie-in, the agency asks that the station announcer or person-

ality on the participation show introduce or sign off every announcement —only e.t.s. are used for the body of the commercial. Openings and closings are provided by the agency. A typical introduction: "And now we present the smooth tones of a lady who knows about wine—Miss Virginia Dare." A typical closing: "Remember, when you want a smooth wine—ask for Virginia Dare wine." Local ad libs are encouraged.

Merchandising: Garrett has been successful in getting merchandising support from 99% of the stations on its list. This includes (1) calls on the wholesaler, (2) post cards to liquor stores, taverns and bars, grocery stores, drug stores, in addition to personal calls by station men, (3) station publicity, (4) window and lobby displays (5) air announcements.

An idea of the extent of station merchandising cooperation is evident from the number of post cards mailed by the stations to announce the 1954 fall campaign—almost 75,000.

Ad manager Kalberer is under no illusions about the value of such post card campaigns, fearing that in many cases the mailed material lands in the waste basket. Still, it has some value, he feels. But the most valuable form of merchandising, he finds, is the personal call on the key dealers in an area.

The company tries to keep merchandising from influencing its choice of stations. For this reason serious merchandising requests are delayed until after time purchasing is completed.

"But," says Bumstead, "it is not merchandising that we buy. We are in the advertising business. We buy station and audience. Stations should concentrate on selling the medium. It is a good one."



"Didn't Mom tell you she heard KRIZ Phoenix advertising an electric dishwasher?"

Selling the salesmen: How do you sell radio to the salesmen after they've seen tv? Garrett pulled out of radio in 1949 because of the feeling that its jingle had just about worn itself out. Till 1952, newspapers were the medium, then glamorous tv, which did indeed excite the salesmen.

At a national meeting in New York, Dave Mahoney, agency president and Garrett account executive, presented the case for going back to radio to the sales organization. The pitch was simply that to do an ad job in today's competitive situation required great frequency. The tv campaign was alright as far as it went, but more was necessary. Instead of four, five, or six announcements per week, a market was going to be bombarded by 70 to 100. The radio campaign, in short, was presented *positively*, as an intensification of the firm's promotion.

Copy approach: Though it still uses the original melody in its jingle, the company has varied the lyrics to suit the needs of a swiftly changing market. Today's emphasis is on two copy points:

a. "smoother"

b. "no extra sugar sweetening"

Behind this stress is a shift in wine taste and the opening of a vast new consumer market since World War II.

The most popular wines today are sweet—a trend developed by the kosher houses, Mogen David and Manischewitz being outstanding examples. (Both are heavy air users. Manischewitz puts about 90% of its ad budget into spot radio (about 200 stations) and tv; Mogen David sponsors *Dollar a Second* on 116 ABC-TV stations.)

Formerly, Virginia Dare was considered in the very sweet category. With the rise of the kosher wines, it now falls between the sweet and dry, but more on the sweet side. The market the company aims for is the one developed by the kosher wines. Virginia Dare's product advantage, says the company, lies in the absence of extra sugar sweetening, the sugar in its wine coming from the natural grape.

The rise of sweet wine in public favor has paralleled a spread in the range of wine-consumer composition. Wine is today in the transitional stage

CHECK THESE FACTS

TELEVISION in CHATTANOOGA, TENNESSEE

is WDEF TV

VHF channel 12

105,200 WATTS

INTERCONNECTED

NBC • CBS • ABC • DuMONT

TELEPULSE

DECEMBER 1-7, 1954

Share of Audience

	12 to 6 p.m.	6 12 p.m.
Monday-Friday	84	87
Saturday	91	84
Sunday	87	84

132,219 SETS

to Jan. 28

Based on A. C. Nielsen, 1953
Plus RETMA to Date

FULL-TIME OPERATION

From 7 a.m. ("Today")
until Midnight

HAROLD (Hap) ANDERSON, Manager

CARTER M. PARHAM, President

CONTACT

THE BRANHAM COMPANY

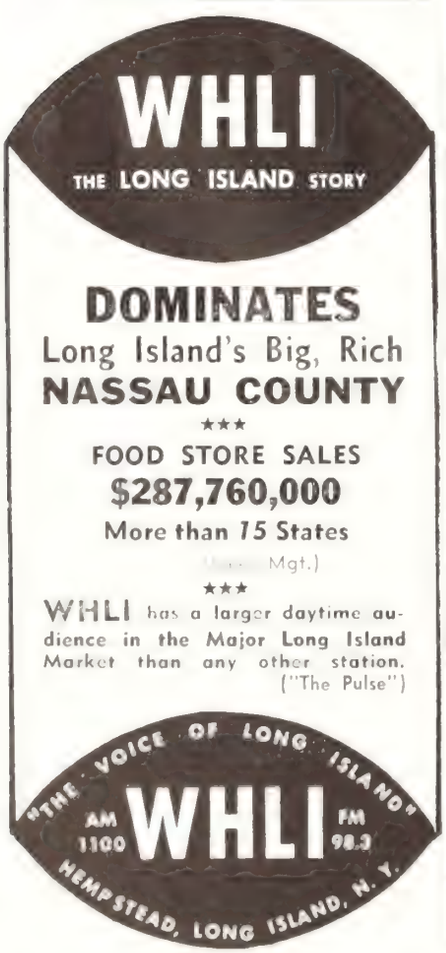
beer went through a few years ago. It is making its way out of the cafe, restaurant and bar into the home, drug store and super market.

As many women drink wine today as men, research figures show. And the highest proportion of wine drinkers is to be found in the young adult range, the company discovered. As might be expected with the increase in home consumption, the super market share of distribution has been growing, to where it is now over 25% of the total.

Wine, in short, is becoming more and more a commonly used beverage, drunk by more members of the family and in more situations than in former years. The fact remains, though, that wine is still associated with holidays and entertaining to a considerable degree. Which is why the sales peaks remain Christmas, New Years, Thanksgiving, Easter.

The growing family use of wine is reflected in the Virginia Dare copy switch from the well-tried opening "Say it again" to "Serve it again," which suggests use in the home.

The famous jingle may be with us for a considerable period, for Garrett has concluded that dollar for dollar spot radio is its most productive buy.



TREWAX

(*Continued from page* 42)

From its 40% distribution in Southern California in 1952, Trewax has expanded, with the help of radio, to a 95% distribution in that area and 70% in the rest of California. Trade advertising and *Sunset* helped build 40 to 50% distribution in Oregon and Washington. During 1955, according to Bob Andrews of KBIG, Trewax expects to expand throughout the rest of the Far West, and by 1956, to go national. If radio continues to prove successful, says a company spokesman, stations all over the country may be carrying Trewax commercials in the not-too-distant future.

Trewax' birth in 1949 came when Harry Fox, a former door-to-door floor polisher salesman, developed a new floor-waxing product containing exceptional amounts of the chief hardening and brightening agent in floor wax, carnuba. Most waxes contain only 3 to 5% of this hardest of waxes, but Trewax is made up of over 50% carnuba wax. (This ingredient comes from the Brazilian carnuba palm tree, hence the name "Trewax.")

Because of Trewax' superior quality (an application is supposed to last about six times as long as other waxes) and its admittedly high price, Fox dubbed his product "the Cadillac of floor waxes." This phrase is used in the radio commercials, in which the quality of the product is emphasized.

At first, Trewax was cooked up in batches on their kitchen stove by Fox and his wife. Fox then sold it to housewives door to door. But when housewives began asking local hardware dealers for the product, the dealers persuaded Fox to go into regular production of Trewax. So in 1950, Fox set up a small factory in Culver City.

As business expanded, Fox appointed his son, Jerry Fox, vice president, and his son-in-law, Jay Reitsen, sales manager.

With the burgeoning of sales volume into six figures, production needs also expanded and the little factory became too small. As of 1 February 1955, Trewax moved into new and larger (20,000-square-feet) factory quarters, with quadruple its previous facilities; this will help satisfy the upped product demand which radio is helping to create.

From the outset, Trewax advertising has been handled by account executive Jon Ross, who joined the Hunter-Willhite Advertising Agency in Hollywood as of 1 February. He will continue as Trewax account executive, working directly with Harry Fox in formulating ad plans.

Fox' theory—that a quality product will sell despite a necessarily higher price—has borne fruit. In its advertising, no effort is made to hide Trewax' higher cost or the greater effort needed for application. Trewax price, $1.79 per pound for the paste form, is two or two-and-a-half times as much as that of competitive waxes. Trewax is sold as a liquid paste or colored paste for colored surfaces. It has distribution only in paint, hardware, department and floor-covering stores because it is feared that mass-sales outlets, such as supermarkets and five-and-tens, would soon break down the present price structure. This structure

★ ★ ★ ★ ★ ★ ★ ★

"The American broadcast system, along with its human faults, has been primarily responsible for the greatest cultural revolution in modern times. Through broadcasting, and its allied fields, great classical music has been made universally and consistently accessible to everyone in our Nation."

ROBERT E. LEE
Commissioner
Federal Communications Comm.

★ ★ ★ ★ ★ ★ ★ ★

gives dealers the 40% mark-up and sales incentive which Trewax deems so valuable.

After (1) personal calls on dealers, (2) the attractions of the big-mark-up (3) offers of window streamers and other in-store display material, had secured good distribution for Trewax in Southern California—considering the limitations of its approach the company found in the summer of 1954 that dealer stocks were moving off the shelves very sluggishly.

Harry Fox and Jon Ross decided to run a 30-day test on a Los Angeles independent music-and-news station, KBIG. At the beginning of August 1954, they launched a schedule of about 100 announcements to run within the month.

Results were quickly apparent. Previously dealers seldom reordered the product without personal salesman contact. But after the radio announcements were launched, orders came pouring in. Another factor pointing to the effectiveness of the radio advertising: orders came from faraway places outside Los Angeles County. Previously, the small towns had been overlooked.

In September 1954, Trewax signed a 1,000-time master contract with KBIG (to be used within one year). The announcements vary in length minutes, 30-seconds, 10-seconds—are both live and transcribed. They are heard seven days a week.

The minute commercials go into daytime disk jockey shows with heavy audiences among housewives, are delivered live by the d.j.'s themselves, such as KBIG's Stu Wilson and Larry Berrill. The copy emphasizes Trewax' quality, stresses the exceptional amount of expensive carnuba wax (which wholesales at $1.10 per pound) present in the product and the results it makes possible. It also points out that Trewax' quality requires that it cost considerably more than other brands, but cites reasons why "the Cadillac of floor waxes" is worth it.

Trewax feels that one reason radio has paid off so well is that it has enabled them to reach the housewife while she is doing her chores in the daytime, when she is best geared to hear about a product that might lighten her work-load.

The 10-second plugs are scheduled during the main traffic hours to reach the dealer in his auto as he is commuting to and from his place of business, in order to let him know that Trewax is in there pitching.

As of 1 February 1955, Trewax launched a similar schedule of announcements on KSFO, San Francisco, another music-and-news independent. This represents Trewax first consumer advertising in Northern California. If results are as good as those in Southern California (by the end of 1954, two-and-a-half times more dealers there were stocking Trewax than in 1953), it is likely that Trewax radio use will be greatly expanded.

Trewax has no local competitors in California, but S. C. Johnson and Beacon are among the national companies distributing and advertising their wax products there. S. C. Johnson is a lavish user of network television, currently bankrolls *Robert Montgomery Presents*, NBC TV, *Red Skelton*, CBS TV, both on alternate weeks, plus a segment of Robert Q. Lewis' afternoon show on CBS TV. Beacon's advertising runs largely in newspapers and magazines with some spot radio.

Harry Fox takes a practical view of competition: "As long as we know we're increasing, that's all that counts!" ★★★

ROUND-UP

(*Continued from page* 59)

WFMQ, Hartford, has a unique sponsor for some of its announcements. The product is a Geiger counter being sold by the Springfield, Mass. Sound Company. These commercials for uranium hunters are believed to be among the first of their kind in the country.

* * *

The largest Mercury agency in the world is competing—with itself—on television. This paradoxical situation occurs Saturday evening when the Cole-Finder Mercury dealer sponsors simultaneous film shows on Chicago's WBKB and WGN-TV.

One film show runs for an hour, and the other for half an hour. Irwin Cole, young head-man of the agency, states that the duel sponsoring is an experiment to determine which length of show pulls better. He indicated that even if one of the shows outdraws the other they may both be retained since they each reach a different audience.

The Cole-Finder agency has substantial stakes in Chicago tv. They also sponsor *Life of Riley* Tuesday nights, *Boston Blackie* Thursday nights and *Inner Sanctum* Friday nights; all on WGN-TV. In addition, the agency gives away one Mercury a week on the *This Is Your Life* show on NBC TV.

* * *

Nine of the top 12 places in the recent Milky Way Gold Star Awards went to juvenile television stars, announced Mars Candy Co. who sponsors the annual survey. More than 12,000 members of the press and the entertainment world were canvassed in the third year of selections. The awards take the form of 14-karat gold stars, and are traditionally presented on leading tv and radio shows.

Ricky Nelson of the ABC TV and Radio *Ozzie and Harriet* show and Brandon de Wilde who appeared in the *Diamond Jubilee of Light* production each won their third consecutive awards.

(*Please turn to page* 101)

you're right
on *cue!*

No need to fluff your lines. There's only one CUE to follow when your stage is set in Akron. Why, they love us in our own home town (see our Hooper) . . . one CUE from us and they'll love you, too.

more **MUSIC**
more **NEWS**
more **OFFER**

Wcue
Akron's only independent—we're home folks



SPONSOR ASKS

(*Continued from page 65*)

Activities of Women 20-29 Years of Age While Listening to Radio

	M-F 10:15 a.m. Percent of women 20-29 listening:	M-F 12-12:15 p.m. Percent of women 20-29 listening:
At home	94.9%	98.6%
Concurrent activities:		
Dressing, personal care	8.9	5.0
Eating, preparing food	4.5	15.7
Housework, chores	61.8	28.6
Office work	11.5	13.6
Reading	4.2	
Leisure	5.1	5.7
Away from home listening	5.1	1.4

Activities include listening while traveling & visiting

Women 20-29 are busy with household chores to the extent of 61.8% at 10-10:15 a.m., but only 28.6 are so engaged at noon to 12:15 p.m. The earlier time would be more effective for product commercials connected with general household cleaning and tidying up, than the noon time, for that advertiser's audience is bigger and the "point of use" time more effective also. More specific examples can be shown for earlier and later time periods—for dressing and personal care, for instance, which will show a preferential time to air sales messages on clothing, facial soaps, tooth pastes, shoes, socks, etc.

The Ward Survey shows that in all of the different living activities of the individual. he or she has made radio a companion both in and out of the home. The individual turns on the radio because she wants entertainment, music, news, information and because she likes to hear somebody talking. She turns on the light switch because she wants light; the radio switch because she wants radio's programs, (and in many cases radios and lights are turned on with the same switch button).

ONE-SENSE MEDIUM'S PLUSSES

By Dr. Ernest Dichter
President
Institute for Motivational Research
Croton-on-Hudson, N. Y.



Among the complaints one hears voiced by television-harried housewives is "but I can't do anything else when I listen to it." In a sense, this is a great compliment to the effectiveness of television broadcasting and its attention-holding qualities. On the other hand, it may very well be the Achilles' heel that radio needs as a key to successful advertising in this era of growing television influence.

Since the listener only needs to use one of her senses to absorb the radio medium, she is capable of carrying on other household tasks while listening. Far from a negative aspect of radio commercials, potentially here is a very positive one. If the daytime commercial addressed to the woman carrying on her household tasks identifies with her problem of doing the day's work, and at the same time it amuses, educates and stimulates her, it can be extremely effective.

The radio commercial, particularly during the daytime hours, can direct its appeal to exactly this function. Thinking out loud, it might be saying "Just go right on with what you're doing, listening to us will help to relieve some of the boredom of daily household chores. You'll get the job done faster and be entertained as well." This may well be the psychological key to future radio advertising.

There has been considerable attention during recent years to the science of sub-liminal learning, the science of "learning by indirection." Although the results of the discoveries of this science may not be directly applicable to radio, its principal finding — that the learning process continues even without direct attention — is certainly some evidence of the effectiveness of radio commercials, even when direct attention is at its lowest ebb.

Another point must be made. There are different levels of inattention. There is the inattention involved when the listener sits before the radio darning socks or knitting. Since the task itself involves no direct attention, her response to the radio program and commercial may actually be enhanced by the automatic nature of her other job. This "other job" permits her to focus her complete attention on the radio program and keeps her from intellectually wandering.

At the other extreme may be an intensely complex task which will absorb her completely. In this case, the direct effectiveness of commercials may be at its lowest point. Yet here, the process of "learning by indirection" becomes most important.

DEPARTMENT STORE RADIO

(*Continued from page 37*)

copy, availabilities, talent, copy, etc., pile up to what might well mean a major upheaval in the accelerated, high pressure operation of his entire merchandising-advertising routine.

It is not only the prerogative of an advertising executive to ask if this is all worth his time, energy and money; it is his job. It is his purpose to direct his store to successful promotion and he alone is held accountable.

Obviously, the responsibility for conviction lies with radio. And it is twofold. First, get the merchant to sign on the dotted line. Second, deliver the promised results.

Out of all the figures and facts at a salesman's disposal, this one stands out: The ARBI Point-of-Sale Media Tests (see SPONSOR, 23 February 1953). In 201 radio vs. newspaper tests, customers who said they came to the counter through radio advertising accounted for 39.5% of the dollar volume of test merchandise. Newspaper accounted for 23.5% of the dollar

Where your Boast Meets the Coast and Pays You Greater Dividends



COVERING SOUTHERN CALIFORNIA WITH 5000 WATTS

Los Angeles
541 So. Spring St.
MAdison 5-2551

Long Beach
3745 Atlantic Avenue
L.B. 407-907

volume. The remaining percentage of dollar volume, in these tests, was from customers who came to the counter without any advertising influence (25%) and customers who said they learned about the test merchandise from both radio and newspaper.

These same tests illuminate another startling conclusion, well worth every advertising executive's consideration. The percentage of customers who both saw and heard the test advertising was only 7.7%. A very small overlap. This strongly suggests that a merchant who puts all his eggs in one basket, misses a share of his customers. The knowing merchant uses both radio and newspaper, and by doing so, enlarges the scope of each. Where radio and newspaper have been used to complement each other, results have been overwhelmingly effective.

The task of converting the merchant to radio takes intelligence, initiative, perseverance and patience; and creative selling is certainly more effective than any cost-per-1,000 figure.

The salesman who follows the NRDGA yearly calendar of sales events, who learns to anticipate departmental and store-wide promotions is in a position for creative selling. He can suggest a timely campaign for spot saturation, or turn up with an idea for boosting traffic at a given time. He most likely will be on the spot and on the ball in displaying one of radio's greatest assets to retailing: its flexibility and singular ability to produce and deliver an advertising message in less than an hour, if demanded.

While this salesman's ideas may never be completely usable from the merchant's side of the desk, he is beginning to speak this man's language. His positive sales approach is widening that crack in the door.

More important to the merchant than cost, is result. The salesman who cuts rates and offers involved low-cost package deals shows little faith in his own medium. He can hardly expect an exacting merchant to go his way, nor sell the product he is so willing to give away. No merchant-advertiser ever bought a medium because it was cheap. No merchant-advertiser is interested in a weak medium.

By the same token, the broadcaster should not be interested in the merchant as a weak sponsor. Certainly not when he controls and spends 10 times more daily than any other businessman in local advertising.

Broadcasters are mistakenly satisfied with token contracts from department stores. Eager for this prestige account, they are content with a meager portion of co-op money, wheedled from a distributor or manufacturer of one of the store's brand name products. They have not sold the merchant, they have only placed themselves in a critical situation. Co-op accounts rarely receive the needed attention from the store's advertising department or the personnel of the radio station. And for that reason they fail to show appreciable results. They only drift along until the merchant suddenly realizes that his precious co-op money is going down the drain, and the co-op contract becomes nothing more than a "kiss of death."

While co-op money may place radio's foot in the door, it may also be instrumental in giving a broadcaster the well known boot, out the same door. Until the merchant is convinced to the point of spending an adequate budget and expending his energy and talent in the direction of sound broadcast advertising, he can never realize the full benefits of this medium.

Broadcasters have learned that it is easier to sign this merchant than it is to keep him on the air. Yet they are slow to realize that a great share of the responsibility for successful retail advertising is the burden of the entire personnel of the radio station.

For example, when a merchant produces a newspaper ad, he employs and controls a complete staff of experts: copy-writers, artists, production people, even coordinators. There is no word of copy, no line in the art, no part of the ad's white space that is not analyzed, rewritten or redrawn until it satisfies the expert responsible.

Yet, when this same merchant uses radio he must rely upon the personnel of the station for the same perfection and intelligence he demands of his immediate, in-the-store staff. Sales, continuity, traffic and talent contribute to his success or failure but their people are far removed from the daily habits and facts of retailing. The merchant has no way of controlling them.

On the day of his big sale, he may tune in to hear his sponsored half hour and catch a thoughtless announcer advising all listeners to stay at home because the weather is poor. His own program is working against him. (The newspaper only states the weather relying on the intelligence of its readers



for their personal conclusions.) He may hear the most important part of his sales pitch mutilated by a d.j. who is more interested in selling his own personality than the product and store he represents. He may even hear his copy turned senseless and comical as so-called "radio talent" dives into a commercial with no previous attempt to understand and deliver it properly.

And what about this copy? What about the sales message which cannot be overestimated in importance? Is the continuity department of the average radio station really equipped to write this specialized pitch?

Is the average advertising agency any closer to a knowledge of the store's needs and between-the-lines schemes? Are the copy points which are so carefully worked out and stressed, in the merchant's newspaper ads, ever really analyzed and adapted to broadcast selling? No, they are not. And until the broadcaster can find a way to use these same successful tricks and tools, he cannot hold the retailer. Inevitably, radio must find the way.

Every radio station, interested in the department store advertiser, would be wise to employ at least one person with substantial experience in retail advertising.

There is a crying need for co-ordination, inside the radio station, on behalf of the department store sponsor. There is need for liaison between the retailer and broadcaster, at a level where mutual understanding and respect is possible; where resultant, successful broadcast advertising is probable.

The department store account is a specialized, full-time job for radio, and should be approached as such.

The time is ripe for radio. In this highly competitive era of far-flung shopping centers and customers who use an automobile as a flying carpet, the merchant looks for new ways to beam his message to an elusive, selective shopper.

In this day of high operating costs and diminished profits, the merchant reexamines his newspaper rates and engraving costs. He is anxious to make his advertising dollar stretch to cover all requirements.

The time is ripe for radio to show a new facet of understanding, salesmanship, and follow through. The time is ripe for a successful alliance between the department store merchant and the radio broadcaster. It is not likely that either one will miss the boat. ★ ★ ★

SELL The Tremendous NEGRO

Market Of

DURHAM * RALEIGH

And

Eastern North Carolina

(America's Most Fabulous Negro Market)

With

WSRC

Durham, N. C.

1410 K. ★ 1000 Watts

"Only station in Eastern North Carolina Programming exclusively to this great Negro Market."

0.5 MV/M 138,750 Negroes

0.1 MV/M 187,350 Negroes

*1950 Census

For the complete WSRC Story call RAMBEAU

Southeastern Dora-Clayton

CHOOSING AN AGENCY

(*Continued from page* 29)

First, it formed a committee consisting of Clarence Eldridge, executive v.p.; Rex Budd, director of advertising; Henry Stevens, product marketing manager of the heaviest product advertising division of Campbell's, and Ray Rubicam, called in as an outside consultant.

From that point on, the committee followed a systematic, thorough version of the steps outlined by SPONSOR above. Each committee member suggested five agencies, until a preliminary list of 12 unduplicated possibilities was arrived at. Then the four men visited the agencies, eliminated some, revisited the remainder. After thorough study, four agencies, each one with a long tv track record, got the Campbell Soup account.

Henry Stevens, product manager on hot soups, recalls the numerous interviews the selection committee had with the agencies. "We knew many people in each agency anyhow, and their accounts. Nonetheless, we met the key men, let them tell their own story. Then we'd go back for a second time."

This spring, after the agencies had a chance to prove themselves, Campbell President William Murphy said that the multiple agency set-up is giving the company a greater degree of creative work and better advertising than ever before.

Block Drug Co.'s approach to agency switching this past summer was virtually the opposite of the Campbell technique. For one thing, Advertising Manager George Abrams did most of the scouting and deciding by himself, without aid of a management committee. Furthermore, when the list of potentials had been narrowed from 100 to six, the final selection was made on the basis of presentations. Harry B. Cohen created a tv film commercial in four days as part of its presentation.

It's interesting that the size of the agency was a big factor with Block. As George Abrams put it to SPONSOR: "We wouldn't want our products to have to fight for attention. In a medium-sized shop the agency's key people are our people."

The television departments of the potential agencies were studied with particular care. Block was looking for an agency that could take over the writing and production of its network shows and the buying for its spot campaigns.

Within a month of beginning the search for a new agency, Block Drug Co. assigned Amm-i-dent, Green Mint and Pycopay to Harry B. Cohen Advertising Co.



"Sorry, ma'am, we're completely sold out of KRIZ Phoenix basement specials."

Speculative presentations: Actually the speculative presentation is used very rarely in these days of television as a basis for choosing an agency. For one thing, the majority of advertising directors feel that it's impossible for an "outsider"—which the agency making the pitch certainly is—to give a sufficiently intelligent analysis of the distribution, sales and advertising problems to come up with effective campaign ideas. Furthermore, they feel it's unfair to request such an expensive procedure from an agency, particularly since the presentations are rarely considered conclusive. And last, but far from least important, is the difficulty, expense and time involved in showing adequately what the agency could do for the client in tv.

Nor are decisions about agencies always made on the basis of tv track record, or billing factors. Very recently, a major drug firm switched agencies because a new executive at the current agency has a hold on a valuable tv property that the firm wanted to buy.

A multi-million dollar insurance account followed its account executive to a shop in which he became a partner a few years ago. This type of agency change, however, has become somewhat rare among air advertisers because of the vast expenditures necessary to set up or revamp an agency capable of servicing a major television advertiser.

The criteria for choosing a certain advertising agency vary almost as much as do the methods and reasons behind a change. But if there was one general rule that all advertising directors seem to agree upon it is the need to pick "an agency that fits *the size and requirements* of your products."

Case for big shops: Said the advertising director of one of the top package goods firms: "After you've gotten into one of the top 10 or 15 radio-tv agencies, there's not much difference between one or another. Virtually no agency today produces its own show, but the bigger shops have more experience, better staffs and can do a better job. When an agency has more tv billings and various different tv clients, its personnel automatically becomes more knowledgeable about the medium."

The advertising director of a major tobacco company also leaned toward large agencies. "When you need sharp action in network tv, you're pretty well limited to the bigger agencies."

Said the advertising director of a large oil company: "We got into tv when no one knew anything about the medium, but since then it's become a lot more expensive and more competitive. You need a lot of services besides the skeleton tv staff a small agency can afford. The agency that handles our network show has greater research facilities, more personnel resources, and, let's face it, it's got a definite advantage in network negotiations because it buys time for many clients."

Smaller agencies: The advertising director of one of the food product giants felt that large agencies have no advantage over medium-sized shops: "It depends what you're talking about—in network, the small shop's at a disadvantage. But smaller shops are more creative often. Tracy-Locke in Texas have done some of the best eight- and 20-second tv spots on a regional basis that I've ever seen.

"Largeness is no insurance of service. On our products I want to be sure we have an established timebuyer who's had broad client experience, and that's more likely in a large agency. But a smaller agency may combat this by going into the field and developing personal contacts among station managers."

The advertising executive of a large drug company is a strong advocate of matching the size of the account to the size of the agency. "At a giant shop, you'd be at a disadvantage if you're not one of the large accounts. A new show or time period, for example, would be offered to the big boys, not to you."

A soap company advertising executive felt that tv time franchises have put small shops out of the running. "Tv has eliminated most small agencies. Ten or 15 big agencies have the inside track and that's why they attract accounts. Look at the growth of some agencies lately—you can always trace it to their television, like McCann-Erickson and Leo Burnett.

"Personally, I feel an agency must have two qualifications: (1) a normal amount of creative tv ability—pro-



gram ideas and commercial technique; (2) an agency must be in position to negotiate with stations and networks fast; it must have a hep media department, good timebuyers. In fact, if an agency today can negotiate for time, you don't give a damn whether they know tv production or not."

The advertising director of a watch company favors big agencies for time buying. "It's the big agency that can wield important influence with the stations, because it controls so much business. It can buy better for us, because the stations rush to it with new availabilities, if any open up."

Says the advertising director of a large drug firm: "Some accounts, cosmetics, for instance, demand a lot of special detail work from the agency because of co-op, special store ads, the number of varied tv commercials. Accounts in the proprietary field need less detail. This is the sort of thing that determines what size of agency is best. A small agency, for example, is better on detail work.

"Occasionally, advertisers make the mistake of rushing to the so-called 'hot' agency, and it strikes them as a prestige factor to have the account handled by an agency with that reputation. Personally, I'd shy away from an agency that had been adding a lot of extra television billing within a short time. The necessary reorganization within the agency would probably deprive us of attention."

Splitting the account: After the advertiser has chosen an agency he often still has to decide whether to split the account among two or more agencies. Sometimes a split by products is necessary because of competitive reasons. Among the giant package food firms with their lines of dozens of products, such a situation is virtually inevitable.

However, various other factors cause advertisers to assign different products to different agencies.

"We have a men's line and a women's line," one drug advertiser told SPONSOR. "And actually, one agency is particularly clever in male-appeal cosmetics commercials. Our women's line of proprietaries is older, and has been handled by the other agency for many years now. It does a fine job."

A cigarette advertising executive favors split accounts for competitive reasons: "We have three competitive cigarette brands. Each requires a campaign of its own, and each competes with the other brands. It's natural that they should be handled by different agencies. Besides, frankly, I feel splitting the account keeps the agencies on their toes."

The advertising director of a firm making shaving products favors a split account from bitter experience: "Twice we were caught by having agencies collapse, and I ended up having to write tv commercials myself. That's just one reason I like to have the load shared by two or more agencies. But I also keep in touch with four or five other agencies on an informal basis, just to insure against mishap, and to make sure our agencies keep doing a good job."

Said a food products advertiser: "We split our account partly because there'd be an unhealthy tendency to concentrate on the large-spending product, if our entire line went through one agency."

Most advertisers objected to splitting an account by media, although they each cited instances where it might be necessary. The disadvantages, they felt, were in a tendency to destroy the unity of theme which generally makes an advertising campaign a success.

Several advertising directors of certain food and cigarette concerns spending many millions each year mentioned that they tend to split their account along institutional and consumer advertising lines. International advertising, too, is mostly handled by specialized export agencies. But the majority of advertising executives were leery of splitting accounts between print and air.

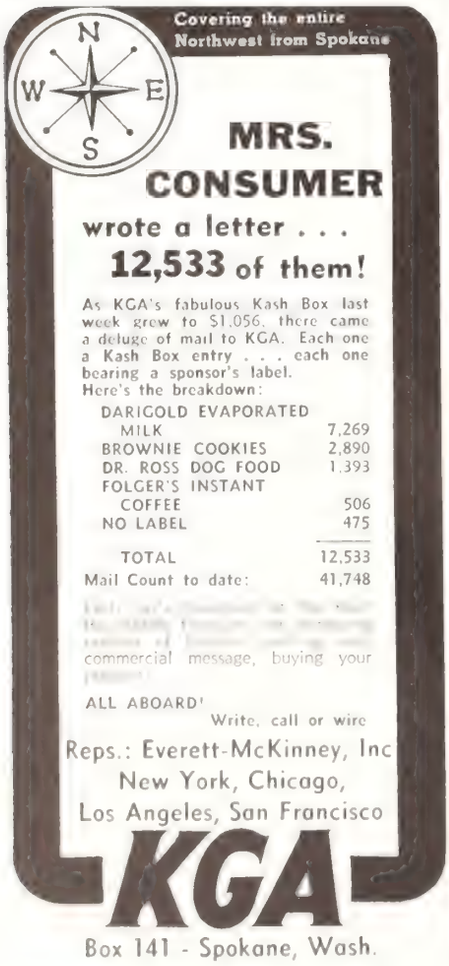
"There are advantages," says the top advertising executive of a food products firm. "You get two agencies competing on the same line of products, and better thinking results. But the shop handling print may come up with an idea that can't be carried into air media. Then you lose some carryover on your sales message, and inevitably one agency ends up dragging its feet."

A big soap advertiser feels that network tv virtually eliminates splitting an account. "If you have a lot of products buying into a network tv show, it's much better if one agency rather than a group of agencies supervises the show. That doesn't mean that you don't benefit by splitting the account by products, other than in tv."

The most unusual split by products as well as by media is the one that has evolved for the Mennen Co., via Kenyon & Eckhardt and McCann-Erickson. Each agency handles a certain number of products. However, McCann-Erickson buys all the spot tv for all the products and K&E buys all the spot radio for all the products. The production of commercials is handled by the agency handling the particular products, and the agencies cross-bill each other on the time by products also.

Here's how Leonard Colson, Mennen's advertising manager, explains the system: "This way, each agency buys a bigger schedule and therefore gets better franchises. Besides, K&E already had radio experience for our products, whereas McCann is bigger in spot tv."

Why accounts move: Touchiest subject in advertising is "what went wrong with our advertising agency." There isn't an advertising director who'll go on record on the foibles and weaknesses of the agency just re-



signed, but here's a run-down on the reasons behind some of the headlines made during the past few months.

Personality clash: Over $5 million in jewelry billings flew out the window after a quarrel between the agency president and the top executive of the account. Reason for the quarrel? It wasn't business, say those who heard it.

Sometimes the very thing that brought an account into an agency—a personal friendship between the top executives—can hurt the relationship as it proceeds. There's a tendency for information to get bottlenecked on the high level; ideas spawned at Southampton, somehow don't get back to the department heads on Madison Avenue. Neither the agency nor the company advertising manager are properly informed.

Poor handling of television: Just a short time ago a multi-million drug account switched agencies, after having spent a couple of million dollars in a network tv show that never got its feet off the ground. The situation comedy never pulled adequate ratings, even though the agency revamped the show twice within six months. Within weeks of its arrival in the new agency, the drug account announced sponsorship of a new network film buy.

A few months ago, a cosmetics advertiser split his billings, giving a fair-sized chunk of the air billings to a new agency. What preceded it was months of skipping from one network show to another, never sticking for more than eight weeks with any of them. The problem: the agency had an inadequate research department, hadn't gotten the facts about audience composition.

Poor recommendations: There's nothing that undermines a client's confidence more than poorly thought-out recommendations whether they stem from his account man or the agency president.

Said a drug advertiser: "Evaluating tv is harder than other media. And by the time you see your ratings, you've already spent a small fortune. Hence, there's a tendency in tv for high agency brass to pontificate, even when they're not well-versed tv men. The tv specialists within the agency don't dare contradict the president, and the harm's done."

One drug firm paid through the nose for the privilege of having one of the top agencies. The agency had a hard-to-handle tv star with a stage-struck family member. The agency built a show around the novice, palmed it off on the relatively small advertiser. The show flopped and heads rolled.

Sales set-backs: Advertising's not always to blame, but it's almost always the scapegoat. When sales start slipping, chances are the client will start looking around, "to get some fresh thinking."

How can advertisers keep agencies from slipping?

Bill Hausberg of Lehn & Fink sends the agency all bulletins to salesmen and memos pertaining to advertising that circulate in the company to keep his agency up to date.

Harvey Bond of Benrus Watch Co. likes to feel that he can call on the people at the agency who're specialists, not just on his account group, to get the benefit of their thinking.

Al Stevens of American Tobacco Co. channels all ideas and problems through the account executives to avoid tangled communications.

Don Stewart of the Texas Co. maintains regular personal contact with his account man, v.p. of radio-tv and copywriter. He adds that it's good to have the writers occasionally attending meetings to keep them well informed about new product developments, sales approaches.

George Oliva of Nabisco works with the buyers on selecting stations, for fear that an important market might be overlooked.

Bill Campbell of Borden Co. deals personally with such tv specialists as programing v.p., packager, copy supervisors, film directors, so that company policy will be translated into every Borden program and commercial.

Alden James of P. Lorillard has 30 people in his advertising department; including brand managers, researchers, media men. He likes to have them all in continuous communication with their agency counterparts. ★ ★ ★

THE EASIEST WAY
TO SELL THE BIG NASHVILLE
NEGRO MARKET
USE ALL-NEGRO STAFFED
WSOK

ROUND-UP

(*Continued from page 95*)

"A Bouquet of France" is the new theme on WQXR's *To France—With Music* show twice a week from New York. The program has been on the air for four years under the sponsorship of Air France and the French Government Tourist Office, and each show features various parts of France.

Jacques Fray is the narrator, and his first-hand description of the scenic beauties of each locale is coupled with scattered interviews from returned tourists and occasional celebrities from the area. The show is on Tuesday and Thursday, 7:05 to 7:30 p.m.

* * *

A tie-in with 56 local drug stores in the Lansing, Mich., area has been announced by radio station WILS. The station sponsors one institutional announcement per day and two on Sundays to promote drug purchases in reciprocation for commercial drug product announcements.

The advertiser is guaranteed one display for one week in each of the stores for a 13-week contract. For 26- and 52-week contracts he is guaranteed three and eight weeks of display respectively. In addition, each store is supplied with a decal identifying it as a member of the group plus shelf talkers and counter cards reading "As Advertised" and "Radio Special" to supplement any materials supplied by the manufacturer.

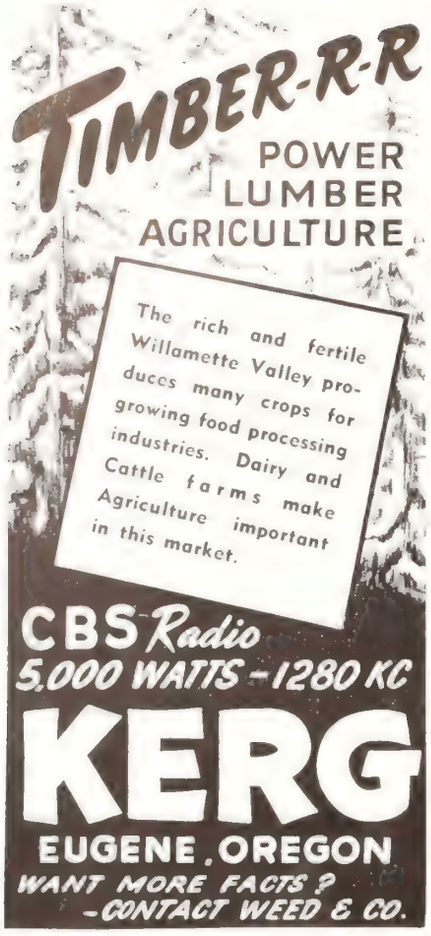
* * *

The Spanish language Sombrero Network announced that it now has a nine-station coast-to-coast operation that reaches 2,500,000 Spanish speaking people in the U.S. The "flagship station," KCOR, San Antonio, will supply soap operas and other taped features to the members of the network.

Clients already using the full network include the American Tobacco Co., Ex-Lax, Falstaff Beer, Lydia Pinkham and Old Gold.

* * *

Boston's WHDH has charted a food survey specially for the advertising and food executive. The survey is presented in a graphic manner which indicates the annual gross food sales for each of the 25 counties covered by the station. Brochure is available on request to the station. ★ ★ ★



WMRY
NEW ORLEANS

KNOK
FT. WORTH-DALLAS
formerly KWBC

KCOH
HOUSTON

1 order delivers the Negro Population of the South's 3 Largest Markets ...cuts cost, too!

negro radio South

Gill-Perna, Inc., Nat'l Representatives
Lee F. O'Connell, West Coast

Newsmakers in advertising



Marion Harper Jr., *president of McCann-Erickson, will see his agency acquire all of Westinghouse' $3,000,000 consumer products account from Fuller & Smith & Ross effective 15 July 1955. This will leave F&S&R with Westinghouse's industrial advertising only. McCann-Erickson has been handling Westinghouse air billings only (network tv spearheads:* Studio One, Best of Broadway, *both CBS TV). Agency's strong tv know-how, say trade reports, helped win rest of account's billings.*



George H. Frey, *NBC vice president in charge of tv network sales, last month announced new "color spread" plan for tv advertising to start next fall. Plan brings magazine concept to the spectaculars, enables advertisers to buy 90-second commercials in the Sunday night 7:30-9:00 p.m. specs on a one-time (or more) basis at $70,000 each ($48,000 each for the summer series). Each spec offers six such availabilities. First advertiser buying into plan is Sunbeam Corp. (through Perrin-Paus).*



Walt Disney, *who together with ABC, boldly married tv and Hollywood, is seeing fruits of this marriage in the recently-anounced Warner Bros.-ABC tieup. Studio will make film for tv web in format like* Disneyland. *Meanwhile, Disney's late afternoon hour strip on ABC TV,* The Mickey Mouse Club, *has corralled four sponsors, General Mills, through Knox-Reeves; Campbell, via Leo Burnett; Bristol-Myers, through DCSS; Armour, via Henri, Hurst & McDonald. Quarter hours are still available.*



James W. Seiler, *(top) president of American Research Bureau, and* **James L. Knipe,** *president of C. E. Hooper Inc., have narrowed the competitive picture in the broadcast measurement field. They have made an agreement which calls for ARB to operate in tv only, Hooper to concentrate on radio. As of 31 March, Hooper suspended publication of local television Hooperatings (65 cities), will furnish radio measurements in 105 cities during the 1955-56 season (local only). ARB publishes monthly tv reports in 70 cities, is preparing a study of 140 "Abilene to Zanesville" markets to give current information on hitherto neglected small markets. ARB and Hooper will continue to maintain separate identies, though each will cross-sell for the other. And both Seiler and Knipe will serve on the other company's board of directors.*



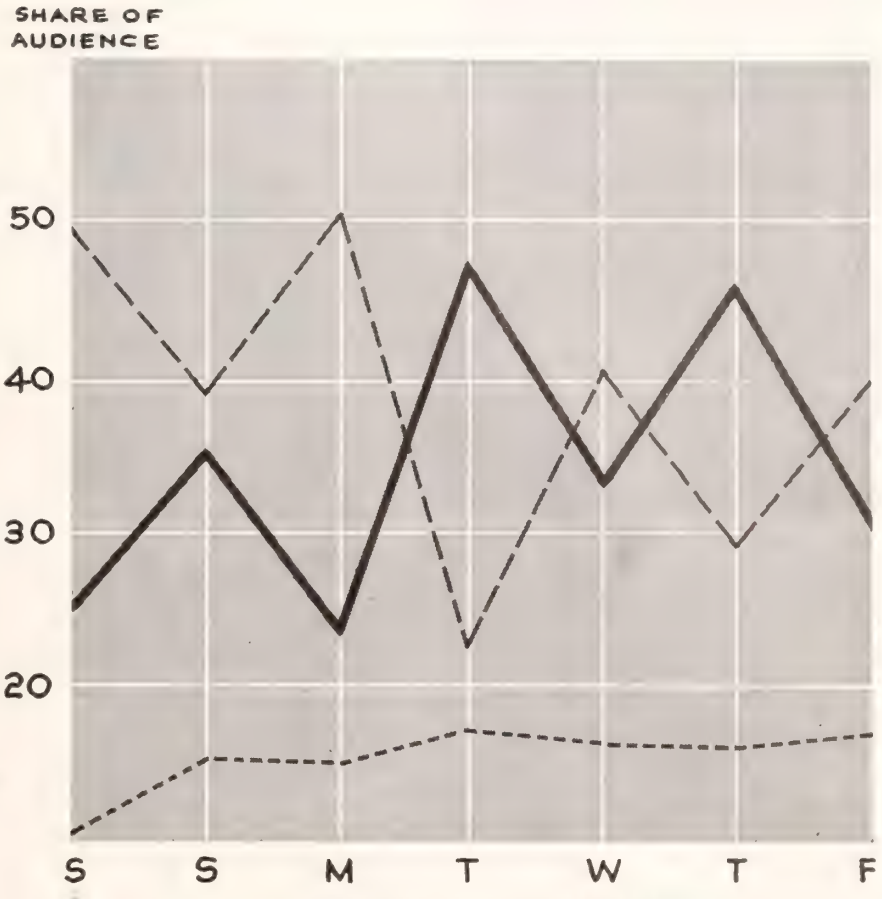
So there you are!



Star of the **PET MILK-ARMOUR GEORGE GOBEL SHOW.** (Not represented in these figures, but he'll be included in the next ARB Survey)

HERE'S HOW WTTV AND NBC-TV STACK UP IN THE INDIANAPOLIS AREA

Based on share of audience study for 91 night time quarter-hour NBC-TV periods in 42 counties surveyed by ARB*, January, 1955, WTTV Grade B.



STATION WTTV-NBC ——————
STATION B — — — — — — —
STATION C - - - - - - - - - - - - - - -

SUNDAY-SATURDAY AVERAGE*

WTTV	STATION B	STATION C
34.9	38.9	15.5

Here's the area Surveyed



WTTV Television Serving Indianapolis, Terre Haute, Bloomington and ALL of the great HOOSIER HEARTLAND

WTTV channel 4

A SARKES TARZIAN STATION

BUSINESS OFFICE: Essex House, Indianapolis 6, Indiana
Represented Nationally by MEEKER TV, Inc.

WLS
gives you
All 3
Market...
Coverage...
Programming
Contact us or call your John Blair man TODAY!
WLS CHICAGO 7
The PRAIRIE FARMER STATION
890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

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BMI

"Meet the Artist"

BMI introduces another complete continuity package as part of its regular Station Service.

"Meet the Artist" comes to you as a 15-minute—three-per-week series of scripts highlighting behind the scenes glimpses into the music business . . . the stories of America's favorite musical personalities and their song hits. The material is factual, up-to-the-minute and presented in an easy, informal style. Disc jockeys will enjoy using it—listeners will appreciate hearing it.

"Meet the Artist" fills a special need in areas where such data is not easily available . . . highly commercial.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

¡Mas Detalles!
(more facts)*

on the
L.A. Mexican American
Market

- 95% of homes are radio equipped
- 23% do not read newspapers
- 51% do not read magazines
- 500,000 population

KWKW is preferred by 2 to 1 over second best station.

*Pulse, Sweep covering market, audience and brand preferences as available

Call or write—

KWKW
PASADENA • LOS ANGELES
Spanish Language Station
AM-FM

representatives:
New York—Richard O'Connell, Inc.
San Francisco—Broadcast Time Sales

EAST SIDE
WEST SIDE
ALL 'ROUND
GRAND CENTRAL • RADIO CITY • TIMES SQUARE
NEW YORK


SHELTON


ABBEY HOTEL


KING EDWARD

"Call your local travel agent for reservations, or write hotel direct".

•

Teletype NY 1-3601

* * *

Comfortable Rooms
Sensible Rates
TV Available
Air Conditioning
Central Locations
Fine Food
Friendly Hospitality
Conventions
Garage "AAA"
(At the Shelton
Enjoy the Free
Pool and
Monte Proser's
"La Vie")

BE SURE TO STOP AT
ROYAL CREST HOTELS

ANNOUNCING
1955 EDITION OF
TELEVISION DICTIONARY/HANDBOOK
FOR SPONSORS

***1000 more definitions than ever before—2200 in all!**

***All the new color tv terms.**

***Special sections covering painting technique, art work, tv moving displays.**

"A Complete Education in Television for Only $2."

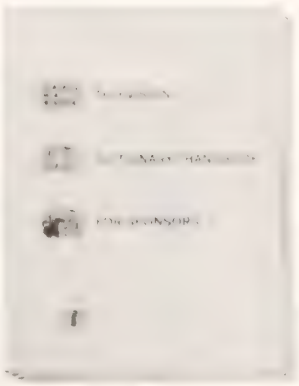
The 2200 television terms defined in the brand-new edition of Television Dictionary/Handbook graphically measures tv's phenomenal growth. The first TV Dictionary published in 1950 contained only 300 terms.

Compiled by Herbert True of Notre Dame University—in consultation with 37 tv experts — the 1955 Dictionary is a "must" for any professional associated with any part of the television industry!

No more wondering what the other fellow's talking about. No more grasping for the right word in your letters! Your conversation and correspondence take on new sparkle, new authoritativeness.

First Editions Sold Out Completely

The 1951 and 1953 editions sold out almost immediately. The same will no doubt hold true of the 1955 edition—only quicker. Don't be disappointed. Send for your copy today!



CONTRIBUTORS AND CONSULTANTS

DR. CHARLES ALLEN, Research Dir., Medill School of Journalism, Northwestern U., Evanston, Ill.
JOHN W. ANDERSON, Libbey Glass Corp., New York
BILL BALLINGER, Tv Prod., Canadian Exact, New York
BOB BANNER, Dir., Fred Waring Tv Show, CBS TV, New York
GEORGE M. BENSON, Dir. Sales & Research, Tv Workshop, Ford Foundation, New York
RALPH S. BING, Ralph Bing Co., Cleveland
JAMES M. BOERST, Publisher, Executives Report Tv Service, Larchmont, N.Y.
WM. J. BREWER, Radio & Tv Dir., R. J. Potts, Calkins & Holden, Kansas City
FRANK BURKE, Editor, Radio & Tv Daily, New York
EDDIE DAVID, Prod. Dir., Ziv Tv Programs, Los Angeles
HARRY DIETER, Tv Mgr., Potts-Calkins & Holden, Chicago
ORRIN E. DUNLAP JR., V.P., Radio Corp. of Amer., New York
HUDSON FAUSSETT, Dir., Armstrong Theatre, NBC TV, N.Y.
WM. D. FISHER, V.P., Gardner Advertising, St. Louis
DON FORBES, Mgr. Studio Programs, KCOP, Los Angeles
MAURY FRINK, Pres., Frink Film Studios, Ellard
NORM GRANT, Scenic Dir., NBC TV, New York
KEITH GUNTHER, Prod.-Dir., KSD-TV, Kansas City
R. B. HANNA, Mgr., WRGB TV, Schenectady
SHERMAN K. HEADLEY, Asst. Mgr., WCCO, Minneapolis
GEORGE HEINEMANN, Dir. Tv Prog., NBC TV, Chicago
BERNARD HOWARD, Academy Film Prod., Chicago
DOUG JOHNSON, Author, TV Writer, CBS TV, NBC TV, N.Y.
BILL LADISH, Prod. Dir., WDAF TV, Kansas City
ROBERT L. S. LEEDY, Asst. Adv. Mgr., Communications Prods. Div., Du Mont Labs, Clifton, N.J.
CHESTER MacCRACKEN, V.P. Radio-Tv, Doherty, Clifford, Steers & Shenfield, New York
DON McCLURE, Sales Mgr., Bonded Tv Film Service, New York
HARRY McMAHAN, V.P. Charge Radio Tv Commercials, McCann Erickson, New York
RAY MERCER, Ray Mercer Prodns., Hollywood
HOWARD NEUMANN, Tv Dir., Lowe Runkle, Oklahoma City
BERNARD F. OSBAHR, Editor, Tele-Tech & Electronic Industries, New York
LEE RUWITCH, V.P. & Gen. Mgr., WTVJ, Miami
DR. DIK TWEDT, Research Supvr., Needham, Louis & Brorby, Chicago
WALTER WARE, Scheideler, Beck & Werner, New York
JACK WEBB, Tv Actor; Prod. Dragnet, Mark VII Prodns., Hywd.
ADRIAN WEISS, Louis Weiss & Co., Los Angeles
BEULAH ZACHARY, Prod., Kudner Film & Oth. NBC TV, Chi.

Order Now — We'll Bill You Later

SPONSOR SERVICES, INC.
40 E. 49th St., N. Y. 17, N. Y.

Please send.....copies of TV Dictionary/Handbook as checked below:

☐ **1-9 copies—$2 each** ☐ **10-49 copies—$1.50 each** ☐ **50 or more—$1.25 ea.**

Name _____ Title _____

Company _____

Address _____

City _____ Zone _____ State _____

☐ **Payment enclosed** ☐ **Bill me later** ☐ **Bill company**


I'm the cat in catalyst.
I'm changing the double-billion dollar, two-station Houston market every day—with top adjacencies to basic ABC and other net shows—top local artists—top syndicated film features—top power (316,000 watts)—and daily local color too!
Quite a lot of changes for this cat—lucky for Houston—lucky for you—the best buy I—KTRK-TV—Channel 13—Houston.
BLAIR-TV.
KTRK-TV
THE CHRONICLE STATION
CHANNEL 13
National Representatives: BLAIR-TV
150 E. 43rd St., New York 17, N. Y.
P. O. BOX 12, HOUSTON 1, TEXAS—ABC BASIC
Houston Consolidated Television Co.
General Mgr., Willard E. Walbridge
Commercial Mgr., Bill Bennett

REPORT TO SPONSORS for 4 April 1955

(Continued from page 2)

SRA suggests cut-in policy

Station Representatives Association is urging stations to charge one-time announcement rate for network cut-ins. SRA stand is result of growth in use of cut-ins plus lack of standard pricing and servicing practices among tv stations, webs. Most common station charge now for cut-ins is 7½-10% of Class "A" hour rate—which is about half of usual one-minute or 20-second announcement rate. SRA takes position that cut-in is same as any station-originated announcement, hence regular station rate should apply.

-SR-

More B'way shows on tv?

Telecasting of "Peter Pan" spectacular and then "Southwest Corner" on NBC Kraft Theatre 30 March does not necessarily point to rash of tv exposure for short-run Broadway shows. Broadwayites point out not only are short-runs rarer this season but successful shows are getting into black quicker—thus indicating less need for tv cash. Case in point is "Bus Stop," which recouped investment in three weeks, big reason being sale of film rights.

-SR-

CARTB hears O'Neil, Karol

Canadian Association of Radio & Television Broadcasters, which held 30th annual meeting in Quebec, heard prominent U.S. broadcasters outline U.S. (am) trends. MBS president Thomas F. O'Neil pointed to (1) use of smaller time segments on stateside networks, (2) increased number of web clients, (3) scatter-type buying. CBS Radio sales vice president John Karol cited the flexibility of strip programing and duplicating of nighttime shows in afternoon.

-SR-

More retail $$ to radio

Increase in share of retail ad dollars going to radio is spotlighted by super markets' use of am medium. In 1954, 53% of supers used radio. Year before, figure was 49%. RAB president Kevin Sweeney told Washington admen recently supers are now radio's largest retail customer. Sweeney predicted within 2 years radio will have 15-20% of retail ad budgets compared with less than 5% in 1953.

-SR-

Dep't stores and air media

While department stores are joining other retailers in putting more dollars into radio (RAB alone signed up $1 million in new department store radio business last year), wide gulf still exists between air media and department stores. Among department stores who do $1 million or more in business annually, share of ad budget going to radio ranges from 1.8 to 5.3%, according to RAB. Smaller department stores use higher share of ad dollars for radio than larger ones. How gulf between air media and stores can be bridged is treated in 2 articles this issue. (See articles starting on pages 34 and 36.)

-SR-

More concert music on radio

Substantial increases in concert and religious programing on radio are shown in forthcoming "Buyer's Guide to Station Programing," to be published by Sponsor Services, Inc., this month. About 100 am outlets had 10 or more hours weekly of concert music, according to last year's "Buyer's Guide." This year figure is over 420. New Guide will have listings for 2,158 radio stations, compared with 1,568 in 1953 Guide. Tv stations listed are 88% of video outlets on air.



Tv needs a circulation study

Ask most advertisers with a heavy stake in television what their greatest need today is and you'll get this answer: a circulation study.

Today advertisers are flying blind when it comes to calculating their television coverage. Estimating how far out the signal from a station is effective or how many sets there are to reach in your television markets has to be done by guess-work processes.

The ray of hope on the horizon is that the NARTB is hard at work developing an official industry circulation measurement. A careful study designed to test the NARTB's method of measurement is now in progress with results expected by late spring.

SPONSOR, speaking for the hundreds of advertisers who want a circulation study so that they can make more scientific use of television, urges the NARTB to push its measurement study with all possible speed. In the inevitable interim, however, between this spring and first appearance of official NARTB figures, SPONSOR is studying ways to provide raw material for set estimates—but merely as a stopgap. It's through an official industry measure of circulation that the advertiser and agency will be best served.

* * *

'Full-strength' spot radio

The advertiser who hasn't used spot radio recently ought to sit down and talk with Garrett & Co., manufacturers of Virginia Dare Wine. Garrett recently returned to spot radio after several seasons of spot television. This is Garrett's verdict:

Spot radio today is as powerful as ever before—if used at "full strength."

Garrett is a veteran air advertiser. Its "Say it again, Virginia Dare" jingle built sales steadily over many years of spot radio campaigning through the '40's and early '50's. It has a basis for comparison when it reports that the medium's power to sell is as dynamic now as it was before television.

But, Garrett points out, you must use greater frequency today. This is what the company means when it says spot radio should be used at "full strength." Where once Garrett and its agency, David Mahoney Inc., might have considered 35 announcements weekly as saturation, today the figures range up to 100.

Used this way so as to blanket a wide variety of audiences, the company finds radio is its most productive buy, dollar for dollar. You'd come away from conversation with Garrett and David Mahoney executives with valuable insight into the way radio can be used best today. But the next best thing to talking with them is the article on the Virginia Dare campaign in this issue of SPONSOR (see page 31).

SPONSOR is particularly anxious to see the philosophy of Garrett and other users of full-strength spot radio widely understood because there remains today too little clear recognition of what spot radio can do. It can't be said too often that television's glamor has magnitized many an advertiser to the point where radio's power to sell at low cost is overlooked.

* * *

Welcome for visiting ad men

The agency executive who doesn't get out from behind his or her desk and visit stations around the country is missing something. Look at what happened to Ruth Jones and John Eagan of Compton when they visited WBRC-TV, Birmingham, recently. They were greeted at the airport by a fellow dressed as a cave man; a mobile unit with tv cameras; and Mr. and Mrs. J. Robert Kerns (he's WBRC-TV v.p. and managing director).

But more important Ruth and John got a terrific opportunity to study the local scene. It was all part of a look-see into the station's *Joan and You* kitchen show. For getting the facts nothing beats being on the spot—beside all the fun that comes with that warm station welcome.

Applause

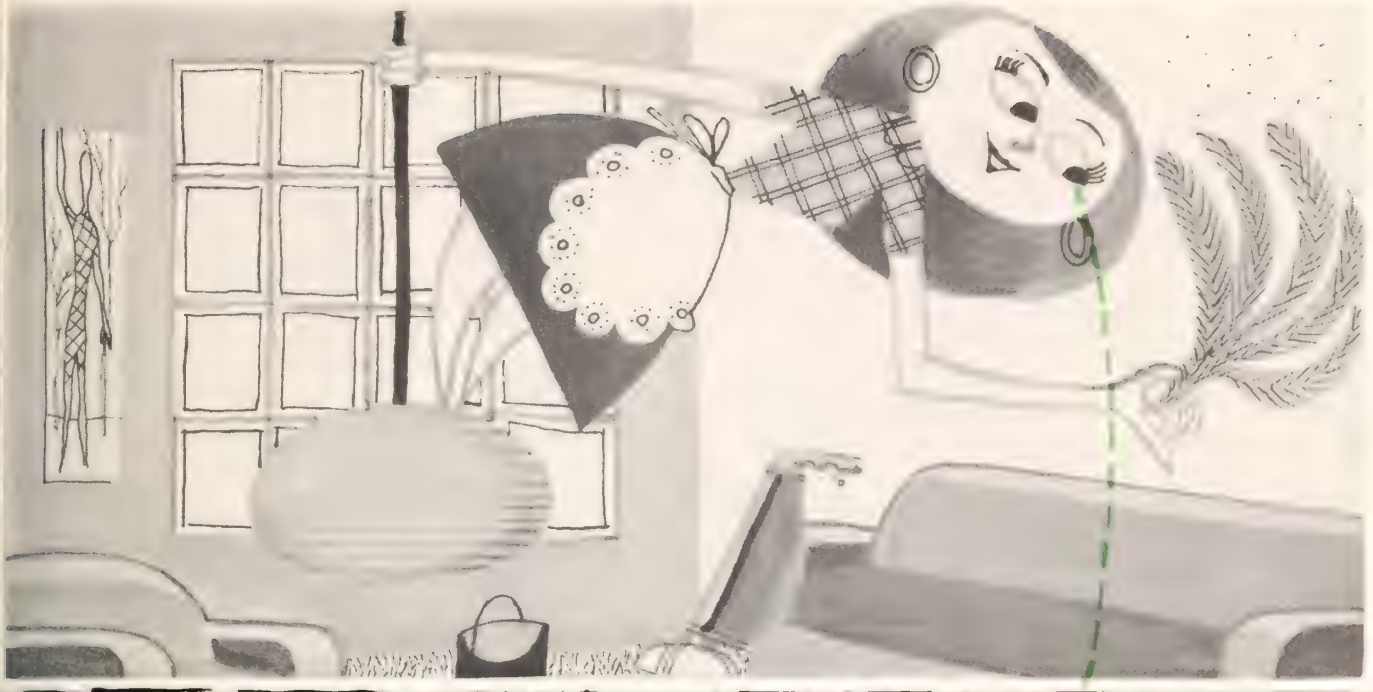
ANA's ad management study

During decades past the big focus in the American economy was on production methods. Today the American battle of production is won: We can make virtually anything in any quantity. Now the question is: How much can we sell?

It's the advertising men and women of 1955 who are busy finding the answer to that question. They have at their command the powerful persuasive forces of media like radio and television. But there's more to the battle for a high level of selling than how media are used. There is also the vital matter of how America's advertising executives use themselves. It's in this area of advertising management that the Association of National Advertising has launched a project of importance to our entire economy.

The ANA project is designed to help advertising managers become better management executives so that they can more effectively marshall their own departments and their agencies for the best in selling efforts. As part of the attempt to raise management standards, ANA has begun compiling a series of case histories on how a cross-section group of companies organize their advertising departments. Many of the companies under survey are major air advertisers and the project should be of special benefit to the sponsor firm. Nowhere is good management technique more important than in handling television and radio with their inherent need for flexible control on an almost day-to-day basis.

The ANA merits more than applause. It should receive eager cooperation everywhere it goes in gathering the facts on how to manage advertising with the maximum of modern technique and the minimum of wasteful straining on a treadmill.



To sell anything used in a kitchen use *Southern Cooking.*

Eudora, Nashville's leading cateress, provides just the right touch of cooking skill and Southern accent.

Monday thru Friday 4:00-4:30 p.m. Regular participating rate for one minute applies. Add 85 per spot (commissionable) if Eudora does full or part commercial. With three-a-week schedule, product is stocked in Eudora's kitchen on exclusive-for-category basis.

greater Nashville watches channel 5

the CBS station for 62 Tennessee and Kentucky counties—a billion dollar market reached by Nashville's highest towered, maximum powered station

WLAC-TV

100,000 watts • channel 5
CBS Basic Affiliate
Nashville, Tenn.

For more availabilities, check our national reps, The Katz Agency.



NOT THE CHORUS...

the Star!

★ When Adam J. Young Jr. Inc. represents your station, you get concentration on YOU exclusively.

In talking to advertisers, we're not selling a long list of stations—we concentrate on YOU and the market YOU serve.

We represent only 20 top radio stations . . . each in a widely separate and distinct market.

This policy of *exclusivity of concentration* gets such impressive results that we can afford to concentrate on the star . . . not the chorus.

Adam J. Young Jr. Inc.

477 madison
new york cit

RADIO STATION REPRESENTATIVES

New York · Boston · Chicago · St. Louis · Los Angeles · San Franc

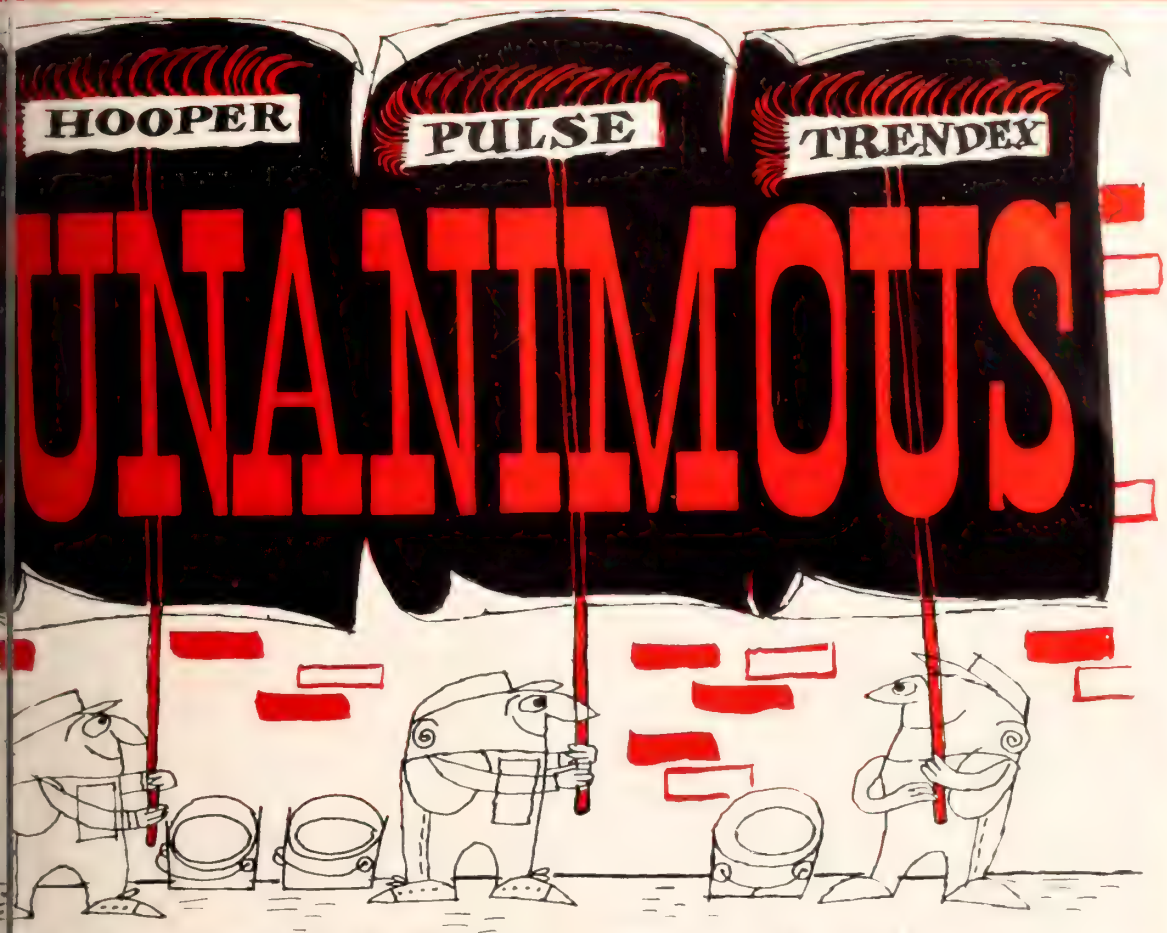
RECEIVED
OCT 6 1955
NBC CENTRAL LIBRARY

SPONSOR

...e magazine radio and tv advertisers use

18 APRIL 1955

50¢ per copy • $8 per year



...ere's unanimity in Kansas City:

...MATTER HOW YOU COUNT THE
...IENCE THE NO. 1 STATION IS

WHB

10,000 WATTS, 710 KC

...THE WHB LEADERSHIP LINE-UP:
...CE—HOOPER Average share of audi
...m.-6 p.m. Mon.-Sat., Jan.-Feb., 1955
...CE—TRENDEX Average share of audi
...m.-6 p.m. Mon.-Fri., Jan.-Feb., 1955
...CE—PULSE Average share of audience,
...p.m. Mon.-Sat., Jan. Feb., 1955

This is what Mid-Continent programming, ideas and excitement have achieved for WHB! All three national surveys—PULSE, HOOPER, TRENDEX—give WHB the top daytime spot with ratings as high as 48.9% (Hooper). So no matter which ratings you buy by, your best Kansas City buy is WHB. Talk to the man from Blair or WHB General Manager, GEORGE W. ARMSTRONG.

MID-CONTINENT BROADCASTING COMPANY
President: Todd Storz

KOWH, *Omaha*
Represented by
H-R, Reps, Inc.

WTIX, *New Orleans*
Represented by
Adam J. Young, Jr.

WHB, *Kansas City*
Represented by
John Blair & Co.

TOP TIMEBUYERS GIVE BUYING TIPS
page 29

Johnson & Johnson: big-time tv on a budget of only $600,000
page 32

Woolworth moves into network radio with Sunday extravaganza
page 34

Tv test: in week no. 9 beans and brown bread sales are accelerating
page 36

Can tv soap opera be put on film?
page 38

NSI: CAN IT MEASURE RADIO?
page 40

Autorama: commercial use of telethon idea
page 43



THE PROCTER & GAMBLE CO.

Traditionally in the Public Confidence . . .

Consumer confidence in Ivory Soap is wide-range . . . from Mothers who choose Ivory for baby skin care to that of Doctors who recommend Ivory more than any other soap. Confidence of advertisers in the Havens & Martin, Inc., Stations, is equally wide-range . . . from drug products to gasolines . . . from soups to automobiles. Big and small, advertisers use WMBG-AM, WCOD-FM and WTVR-TV, because Havens & Martin experience and program pioneering have earned a loyal and responsive audience in one of the South's richest areas. Join with confidence the growing list of advertisers using the First Stations of Virginia—Richmond's only complete broadcasting institution.

PIONEER NBC OUTLETS FOR VIRGINIA'S FIRST MARKET

WMBG AM WCOD FM WTVR TV

MAXIMUM POWER 100,000 WATTS • MAXIMUM HEIGHT 1049 FEET

WTVR Represented Nationally by BLAIR TV, INC.
WMBG Represented Nationally by THE BOLLING CO.



REPORT TO SPONSORS

18 APRIL 1955

"Monitor" seeks "cume" audience

Cumulative audience concept will be given fillip by NBC Radio's revolutionary weekend show, "Monitor." Web feels, however, that current cume data, as shown by Nielsen, is out-dated by new show as well as by such offerings as news packages on other networks. Conventional cume data is "horizontal," totes up audience in same time slot during 5-day or 4-week period. NBC says need is for "vertical" cume data, which would show unduplicated homes corralled by sponsors who buy scattered announcements at different times of day over one or 2 days.

–SR–

"Monitor's" sales plan

"Monitor" sales plan is set up to induce clients to take advantage of radio's cumulative audience. Though NBC doesn't know what "Monitor's" cume will be, it points out NBC has reached, according to Nielsen, 29.6% of all homes on Saturday and Sunday between 10:00 a.m. and 10:00 p.m. and estimates out-of-home audience would add another 30% of homes. Special Introductory Dividend Plan will be offered from 12 June to 1 October. For advertisers who buy 20 minutes or more of announcements, one free minute's worth will be given for every 2 bought. After 1 October regular discounts will run up to 30%, figured on both weekly and annual dollar volume basis.

–SR–

Another movie, tv tie-in

Continuing trend toward making movies from successful tv shows is evidence of movie industry's if-you-can't-beat-'em-join-'em attitude. Similar attitude on part of tv is shown by frequent tv tie-ins with movies and movie stars, though some admen deplore giving Hollywood free publicity. Now slated to be converted to movie is "Our Miss Brooks," which Warner Bros. will produce with Eve Arden starring. Lucille Ball, Desi Arnaz, Jack Webb have already appeared in movies based on their tv shows.

–SR–

Magazine trend grows

Growing acceptance by advertisers and agencies of magazine concept as inescapable due to tv's rising costs is illustrated by thinking going on at Y&R, biggest air agency in U.S. Agency feels single-brand sponsorship is impractical for all but top spenders, points out that only about 15% of nighttime web tv shows are single-brand shows. Fact that magazine-type advertising is effective even for relatively small web tv sponsor is shown in story of BAND-AID. (See "Johnson & Johnson: big-time tv on $600,000 budget," page 32.)

–SR–

Webs watch GM negotiations

Networks are playing role of anxious onlookers in current negotiations between General Motors, United Auto Workers. CIO union has made clear it will strike if it does not win some form of guaranteed annual wage. Walkout would probably affect radio, tv network investments of GM next season, would have some impact, one way or another, on other auto makers, too. PIB network gross billing figures for January show auto makers are 3rd largest industry category in tv, 6th largest in radio. Auto makers are running against current network radio trend by increasing spending.

SPONSOR, Volume 9, No. 8, 18 April 1955. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial, Advertising, Circulation Offices: 9 E. 37th St., New York 16. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S., $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore, Md., under Act of 3 Mar. 1879.

REPORT TO SPONSORS for 18 April 1955

Tv franchises affected

Plans to revamp tv network lineups next season are renewing concern among sponsors about their "rights" to time slots. Longines-Wittnauer protested when informed by CBS its 11:00-11:15 p.m. thrice-weekly time slot will not be available after 13 May. Big show switch will take place in CBS' 7:30-8:00 p.m. weekday periods with half-hour family shows scheduled to replace current 15-minute programs. Six CBS sponsors will be "bounced," as web seeks to lure ABC shows and clients.

-SR-

Two soapers to be filmed

As evidence of thinking among syndicators, that the answer to putting soap operas on film is the self-contained drama, new Station Film Library firm is planning to shoot 2 such dramas shortly. SFL President Harry Trenner has plans for putting 520 quarter-hour episodes on film, involving $2.5 million investment. Trenner said stations can buy films outright or residuals only. (See: Tv dilemma; how to put soap opera on film," page 38.)

-SR-

Film vs. live tv shows

Fact that tv stations depend more on film than live shows for local programing is indicated in NARTB's 1955 Film Manual, out today (18 April). But study of station programing showed that live programing has slight edge on film in number of sponsored hours. Study was based on answers from 47% of NARTB membership, or 27% of all U.S. tv stations operating prior to 1 May 1954.

-SR-

Outlets differ in film use

Variation in extent to which small and large video outlets depend on film as compared with live programing locally is highlighted in NARTB Film Manual study. In markets of up to 50,000 tv families, study showed, stations devoted 26 hours, 23 minutes to film shows, 16 hours, 17 minutes to live shows weekly. In markets of between 50,000 and 150,000 tv families the figures were 30:49 and 12:07; in the 150,000-500,000 tv family group, 27:24 and 18:34; in the 500,000-1,000,000 tv family group, 29:52 and 24:00; in the over-1,000,000 tv family group, 36:57 and 23:15. The above figures are based on local film and live programing during the week of 6-12 June 1954.

-SR-

Tv plus radio found potent

Belief among many admen that radio and tv—when used together—have more sales potency than either medium used separately is bolstered by figures in recently released Nielsen booklet on "Tomorrow's Grocery Market." Figures show sales progress of 30 grocery commodities from 1949 through 1953. Those products using both network radio and tv showed average sales increase of 54%; those using tv with little or no radio went up 31%, those using radio with little or no tv up 25%.

-SR-

Client contest trend continues

Trend to launch new tv series with big client-created promotion contest continues. Latest one: "The Lucy Show" (reruns of "I Love Lucy") on CBS TV Sundays for Lehn & Fink and Dorothy Gray. Contest started yesterday, 17 April, with premiere of show. Prizes (up to $600) are awarded on 2 levels: best station promotions for the show; best merchandising of products sold on the show. Winners will be announced by 1 July. Judges include: Charles Sinclair, SPONSOR Senior Editor; James Gagin, Drug Editor of Chain Store Age; Ferd Ziegler, Director of Sales Promotion, McCann-Erickson.

(Sponsor Reports continues page 127)



A SPRING TONIC

WGAL-TV is a marvelous, rejuvenating sales elixir! This super-powered station gives your selling tremendous new impetus because it has a potent effect on the spending habits of more than three million people who have an effective annual buying income of $5 billion, who spend $3 billion every year. WGAL-TV is the one station that reaches this vast, responsive audience. Buy your Channel 8 spring sales tonic—*now!*

WGAL-TV

Lancaster, Pa.

NBC • CBS • DuMont

Channel 8 Mighty Market Place

Harrisburg	Reading
York	Lebanon
Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown

STEINMAN STATION

CLAIR McCOLLOUGH, PRES.

Representatives:

MEEKER TV, INC.

New York Chicago
Los Angeles San Francisco

advertisers use

SPONSOR

Volume 9 Number 8
18 April 1955

ARTICLES

The nation's top timebuyers

A group of the nation's most prominent timebuyers, as named by station reps, state their buying philosophy and offer advice to advertisers for getting the most out of their radio and television dollars **29**

Johnson & Johnson: big-time tv on only $600,000

The well-known boiled egg Band-Aid commercial has reached almost every tv home in the country in the year and a half it's been on tv, believes Johnson & Johnson. High believability and impact are important factors in success **32**

Why Woolworth chose network radio

Network radio was chosen as the medium that would enable the big 5 & 10c chain to reach "more people more frequently more economically" **34**

Blow-by-blow account of a tv test: Week 9

Sales for the last two weeks of March are up 66% from the same period last year. Sales for the entire nine-week tv-only test are up 51% over the same nine weeks in 1954 when no television advertising was used **36**

Can you put soap operas on film?

Because film costs are higher than live shows, the soap operas must be rerun to keep costs reasonable. But filming episodic series poses problems **38**

NSI: can it measure today's radio audience?

SPONSOR airs some of the questions that are being asked throughout the radio-tv industry, together with Nielsen's answers. Critics question the technique of sampling, conflict between NSI findings and those of other services **40**

Autorama makes commercial use of telethon idea

A Miami used-car dealer raised week end sales nearly 300% using a seven-hour tv stint. He grossed $261,880 with an investment of only $4,780 . **43**

COMING

B&M beans tv test: Week 11

SPONSOR's series on a tv-only B&M campaign in a new market will continue with the results reported after 11 weeks. The six-month test has already kicked sales of B&M beans and brown bread up by one-half over this period last year **2 May**

Spot radio helps build an airline

North American Airlines has been built to leading position among non-scheduled airlines using saturation spot radio as advertising keystone **2 May**

Trends in local programing

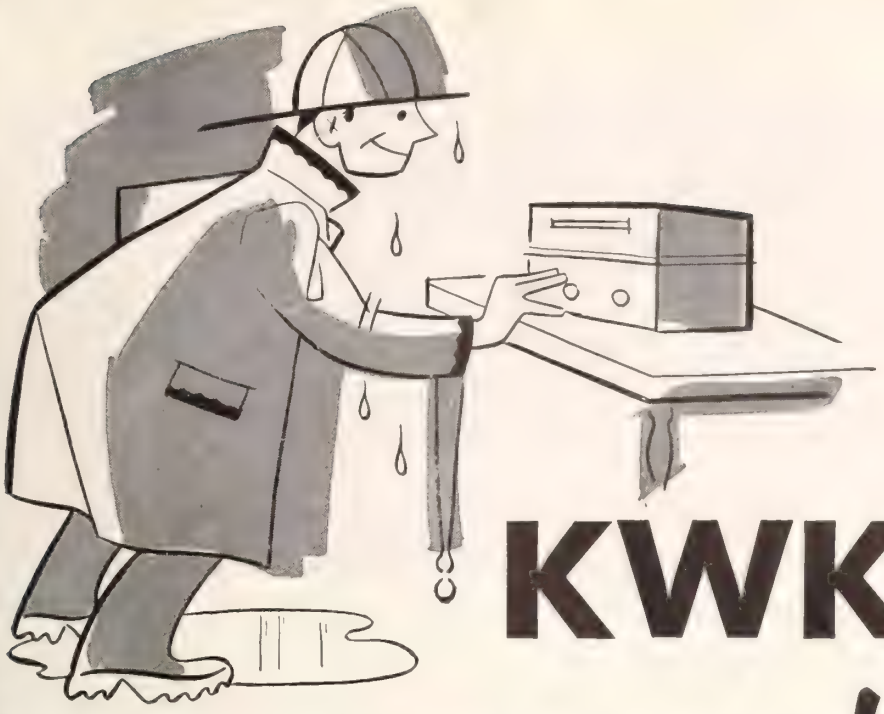
Second issue of SPONSOR Services Inc. guide to local programing reveals [illegible] in music and news and specialization by stations all over U.S. **2 May**

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KWKH (SHREVEPORT)

EVEN FLOODS INTO *Water Proof!*

LATEST Hoopers show KWKH favored over the second station . . . *morning, noon* and *night* —up to 104%! Yet, the 50,000-watt power of KWKH gives you tremendously more than Metropolitan Shreveport . . .

Nearly 85% of our coverage is in places like Water Proof, Louisiana (pop. 420) —just one of hundreds of towns and villages in our 80-county daytime SAMS area. Actually, KWKH delivers 22.3% more daytime homes than all six other Shreveport stations *combined!*

Get all the facts from The Branham Company.



Nearly 2 million people live within the KWKH daytime SAMS area. (The area includes additional counties in Texas, Oklahoma, New Mexico and Mississippi not shown on map.)

KWKH

A Shreveport Times Station

TEXAS
SHREVEPORT, LOUISIANA
ARKANSAS

50,000 Watts • CBS Radio

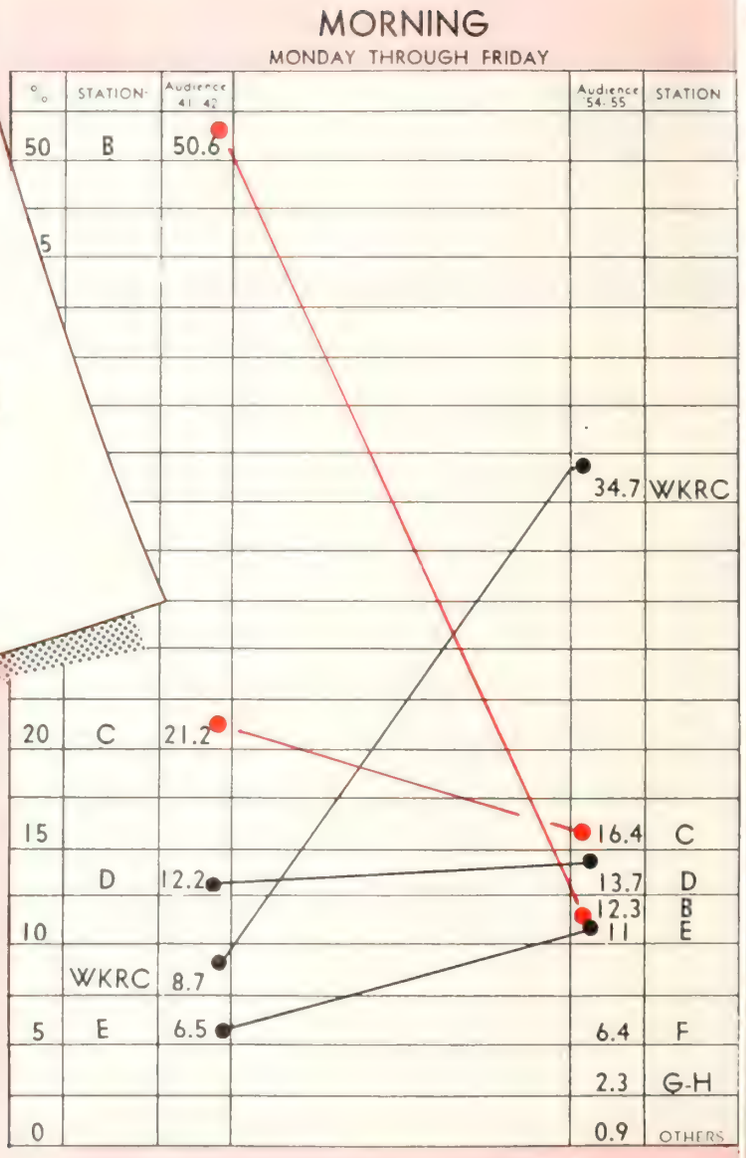
The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

From the Desk of
Ken Church

1954 was WKRC Radio's biggest year in National Business
This Hooper chart shows why
Ken



Ken Church
National Sales Manager

Don Chapin
Mgr. New York Office, 550 Fifth Avenue

REPRESENTED BY THE KATZ AGENCY
CBS RADIO NETWORK

FALL-WINTER

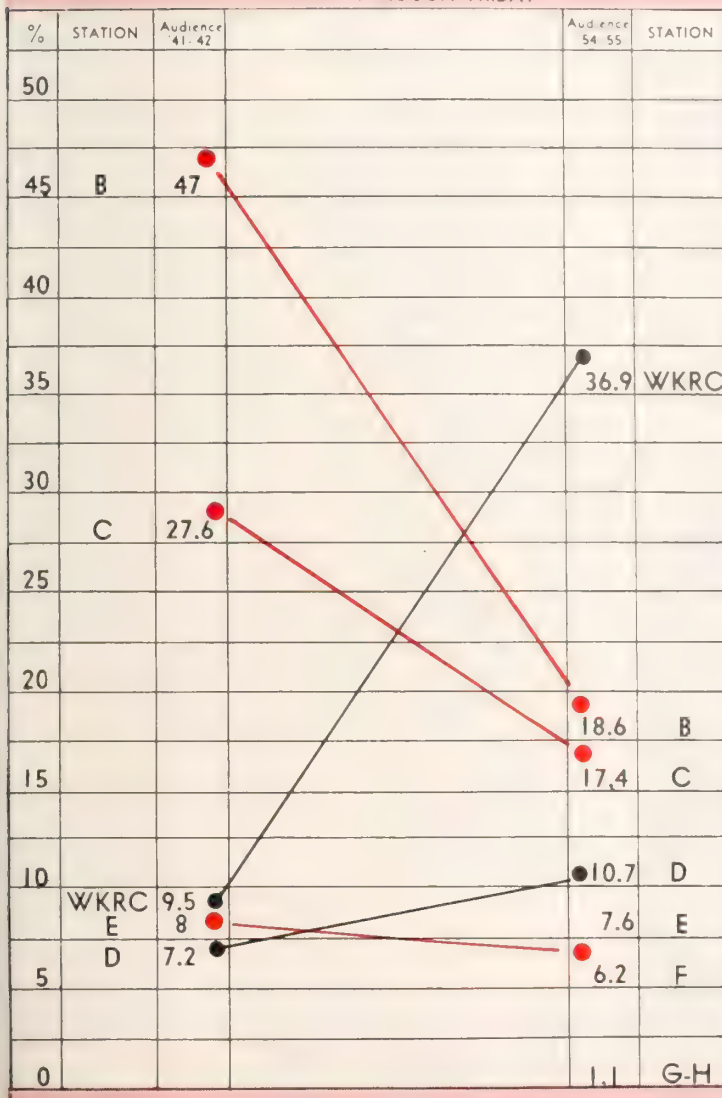
COMPARISON

CINCINNATI HOOPER SHARE OF AUDIENCE

(October 1941-February 1942) to (October 1954-January 1955)

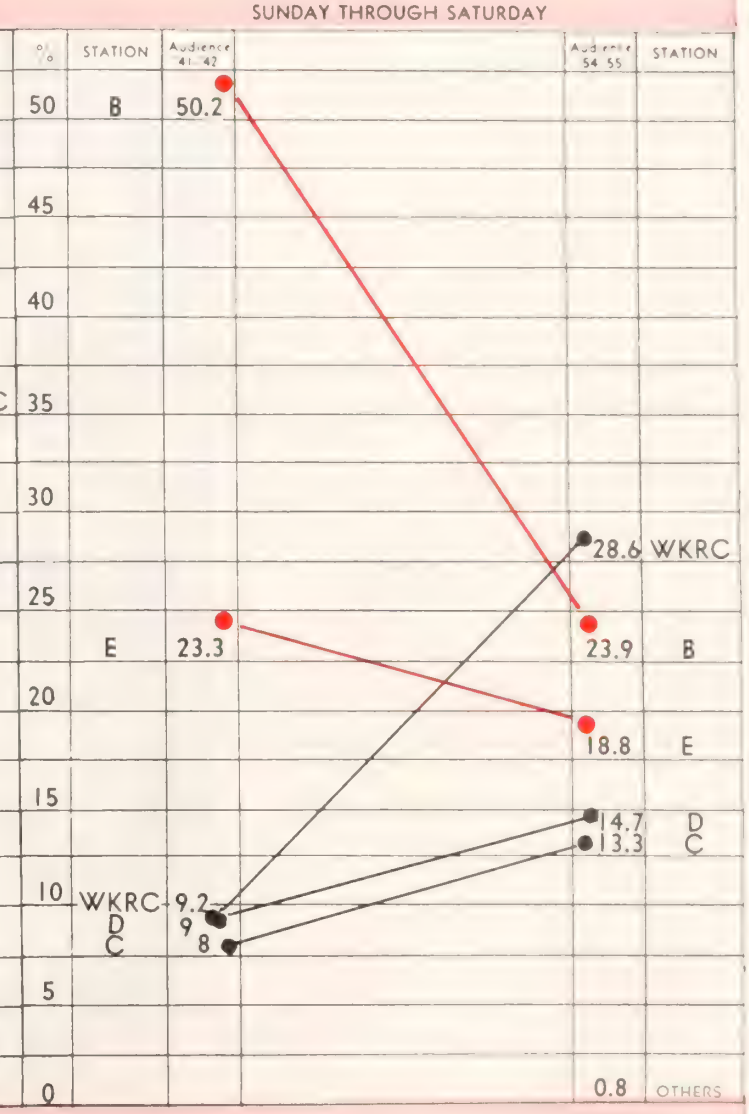
AFTERNOON

MONDAY THROUGH FRIDAY



NIGHT

SUNDAY THROUGH SATURDAY



Stretch Your Advertising Dollars with WKRC-Radio

WKRC alone reaches more metropolitan Cincinnati families than the combination of any two other Stations during the day.

Contingent on length and size of advertising expenditures, WKRC-Radio offers merchandising support comparable to other Cincinnati Stations.



KBIG RADIO IS THE "STURDY" FOUNDATION OF "STURDY" SALES

In 1954 the Sturdy Dog Food Company of Burbank, California changed from multiple media to the one medium which matched its Southern California-wide distribution—RADIO. Through the Mogge-Privett Agency, the Sturdy Co. selected a mid-morning KBIG News Broadcast by Alan Lisser, the Catalina Station's Program Director and award winning newscaster, as their Advertising Foundation. This gave blanket coverage at low cost which was supplemented by spot announcement campaigns.

One year later Craig Sandford, Sturdy President, writes KBIG: "We showed a 17½% gain in sales for the year. The last six months and the first two months of this year show a 22½% increase. Our KBIG newscast was the *only* advertising we ran consistently throughout 1954."

Sturdy contract renewal on KBIG for 1955 is the most eloquent testimonial possible. Whether it's dog food or cement, men's clothes or groceries, floor wax or real estate, your KBIG account executive or Robert Meeker man can show you case histories which may be helpful in *your* Southern California advertising problems.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat Rep Robert Meeker & Assoc Inc.

Timebuyers at work



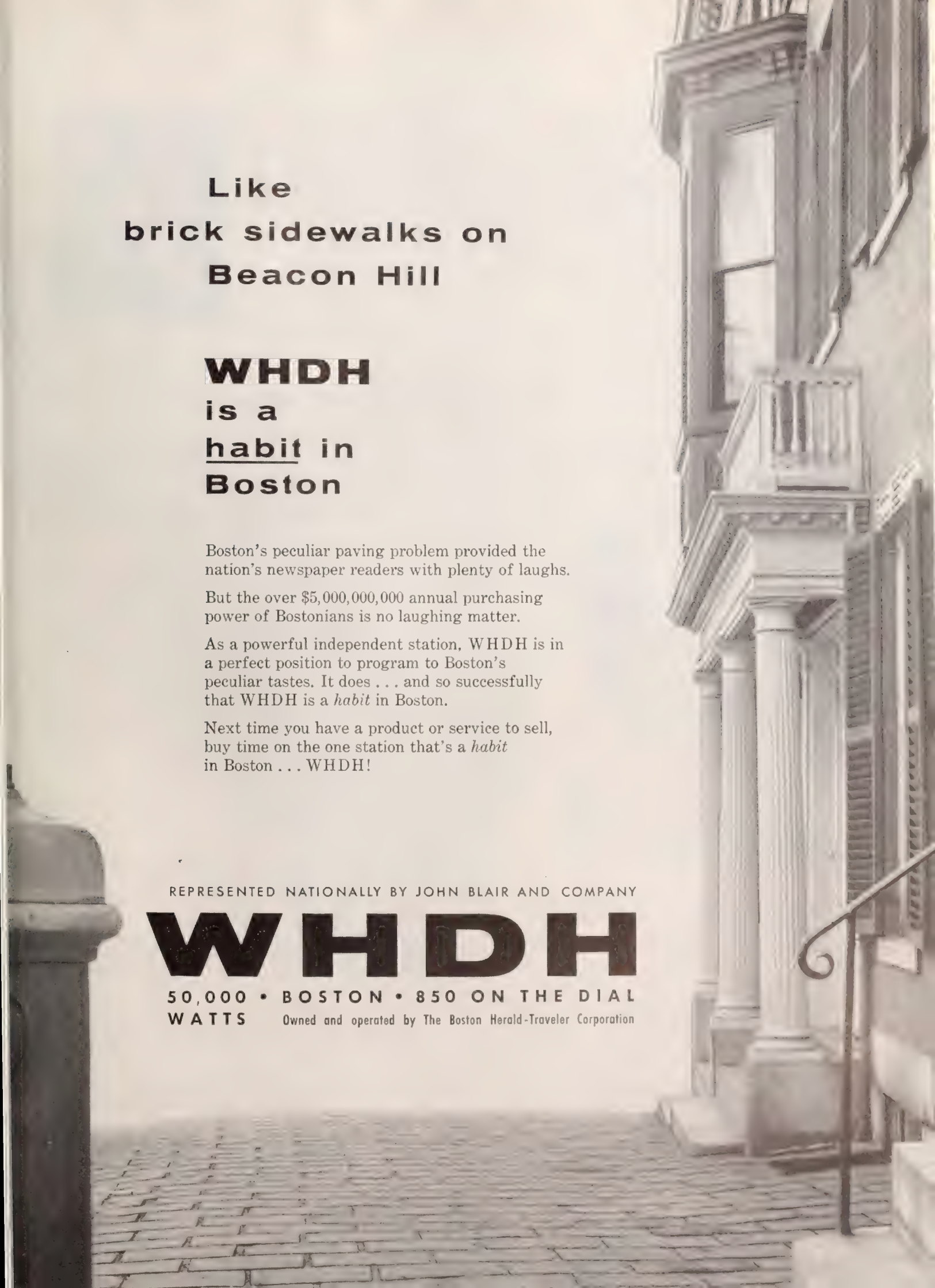
Ruth Falk, *Hege, Middleton & Neal, Greensboro, N. C., contends that, "One way to make radio or tv time pay off for a client is to tie-in with programs that stimulate interest in his product. For instance, one of our clients, Brick and Tile Service, an association of brick manufacturers, offers a free booklet entitled* Carolina Homes *to home builders. Where possible, we are spotting this booklet before and after an industrial film program called* Building Dreams *which is currently being offered to tv stations in the South. These live spot announcements, when tied in with the brick industry film, produce outstanding results in requests for the booklet. And, most important, result in more interest in the use of brick and other clay products."*



Jean Simpson, *Doyle, Dane & Bernbach, New York, says realistic pricing of am saturation plans is making the medium increasingly valuable today. "Radio saturation plans," says she, "are enabling the advertiser to go in and out of a market quickly without being penalized pricewise. Advertisers are using this medium most effectively by (1) coordinating intensive promotions with peak sales periods. An advertiser can't buck the consumer buying tide. He can lift sales valleys slightly, but is much better off if he can lift the sales peaks. (2) He can use radio saturations to introduce new products or to put across a changed sales or product story. (3) It's effective for hitting problem sales areas and (4) to promote seasonal products."*



Paul J. Ewing, *Campbell-Mithun, Minneapolis, has suggestions for smoother agency-station relationships. "It has always been our feeling that when an advertiser is willing to schedule several spots per week, on say, a 26- or 39-week basis, the radio stations might welcome this with a good package rate. In buying for one of our clients for the coming summer months, I found almost unbelievable the small number of stations who are set up to offer a run-of-schedule package when asked for it. This situation does not apply to the power stations only, but to stations in markets of all sizes. If an advertiser is willing to leave the placement of the spots up to the station on a run-of-schedule basis, the station should come through with a published rate lower than the fixed cost."*



Like brick sidewalks on Beacon Hill

WHDH is a habit in Boston

Boston's peculiar paving problem provided the nation's newspaper readers with plenty of laughs.

But the over $5,000,000,000 annual purchasing power of Bostonians is no laughing matter.

As a powerful independent station, WHDH is in a perfect position to program to Boston's peculiar tastes. It does . . . and so successfully that WHDH is a *habit* in Boston.

Next time you have a product or service to sell, buy time on the one station that's a *habit* in Boston . . . WHDH!

REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

WHDH

50,000 WATTS • BOSTON • 850 ON THE DIAL

Owned and operated by The Boston Herald-Traveler Corporation



AGENCY AD LIBS



by Bob Foreman

Two tv trends: adult westerns, kiddie shows

By some strange coincidence, the trout season opens in our fair state at just about the same time when most pilot films are also released (for the tv year ahead). Whether there is a more sinister relationship than the temporal one between the netting of a plump trout and of a satisfying tv property, I cannot say.

However, the methods employed in obtaining both are quite equivalent, interesting and difficult. Also, by making the wrong move, it is possible to get into very deep water.

Since I see far more pilots, plots and people-with-ideas than I do trout, it might be worth while for me to point out what appear to be two very definite developments in our business. For this is the season—tv season, that is—which reveals the trends that will be with us in the fall.

Trend Number One is caused by tv's discovery of (for want of a better name) the Adult Western. Coming several years after the release of the motion pictures *High Noon* and *Shane*, the number of adult western dramas in the pilot film or active plan stage is hardly less than amazing.

Some already have their time slots. Others are coiled in the can, waiting for a juicy thirty-minutes with minor competition and a big feed-in.

ABC's Warner Bros. epic will, I understand, have a substantial amount of its drama peppered with Cheyenne-type characters and locales. In addition, they have a well-done film about Wyatt Earp, the gun-totin' marshal.

CBS has already cleared tv time for its radio show *Gunsmoke* and expects this series to make definite inroads against some of the medium's toughest competition on NBC Thursday nights.

As for NBC, it has a pilot in the making which will be the forerunner of a series called *Frontier*—and Script One is an exciting as well as mature slice of outdoor drama. It will be produced by Tony Miner.

Then come the packagers themselves. I couldn't possibly list all the westerns they are trying to sandwich into this already crowded medium. I've seen no less than six so far—each presented with the same prologue about how the medium is crying for an adult western, how box office success is assured with this type of story and how the virtues of the

(*Please turn to page* 60)

All This . . . and CBS Too

(A Brilliant Analytical Study)

Syndicated half-hour shows on WMT-TV:

Hopalong Cassidy	**Liberace**
Mr. District Attorney	**Badge 714**
Eddie Cantor Show	**City Detective**
Star and the Story	**Smilin' Ed McConnell**
Life of Riley	**Douglas Fairbanks Presents**
Gene Autry	**Amos 'n' Andy**
Ford Theatre	**Racket Squad**
Lone Wolf	**Sherlock Holmes**
Superman	**Janet Dean**
Wild Bill Hickok	**Soldiers of Fortune**
Range Rider	**General Teleradio (30)**
Florian Zabach	**(Feature Film)**

ALL SPONSORED

(Gives WMT-TV the 15 top once-a-week shows and the top 10 multi-weekly shows in a 26-county area [TelePulse]).



WMT-TV

CBS for Eastern Iowa

Mail address: Cedar Rapids

National Reps: The Katz Agency

(WMT, 600 kc, CBS, same reps., also produces)



Good news travels far... fast!

Newsfilm, the only syndicated news service specially tailored for television, has more than doubled its list of subscribing stations in six months. Here's why...

Newsfilm is produced to famed CBS News standards, but is available to all stations regardless of affiliation. *Newsfilm* brings you news-in-depth reported by such newsmen as Howard K. Smith in London... David Schoenbrun in Paris... Griffing Bancroft in Washington and Robert Pierpoint in Tokyo, plus some 250 camera correspondents around the globe. *Newsfilm* gets to stations *fast* from four major processing centers, prepared and speeded by a staff of more than 100 full-time writers and editors, technicians and dispatchers. *Newsfilm* offers exclusive extras: custom-made opening and closing titles... special-order coverage... all footage classified for easy re-use... weekend news analysis... newsquiz... special maps and charts.

And the good news has gotten around that *Newsfilm* news programs are winning the biggest audiences in their time periods in such major markets as Philadelphia, Washington, Buffalo, Seattle and Portland. To find out how *Newsfilm* can boost the ratings of *your* news shows, contact...

CBS TELEVISION FILM SALES, INC.

New York, Chicago, Los Angeles, San Francisco, Dallas, Atlanta, Boston, Detroit and St. Louis. Distributor in Canada: S. W. Caldwell Ltd., Toronto

49th and MADISON

SPONSOR *invites letters to the editor. Address* 40 *E.* 49 *St., New York* 17.

TV IN AUSTRALIA

As you undoubtedly know, commercial television in Australia is on the verge of opening up. In connection with this, we recently received a request from our associate agency in Melbourne asking that we furnish them with copies of every trade magazine published for the tv industry in the United States. We did this, and have just received an answer, which, I thought, might be of interest to you.

In his letter, Mr. K. Martin Doe, Director of the Paton Advertising Service Ltd. in Melbourne, states . . . "In our opinion we have concluded that SPONSOR is best suited for our immediate requirements, and we are negotiating here with the object of subscribing."

Have you considered the possibility of starting an Australian edition?

ANDREW N. VLADIMIR
Radio & Tv Department
Irwin Vladimir & Co., Inc.
New York

LOCAL & NATIONAL RATES

I read with great interest your article "Should radio have both national and local rates?" (21 February 1955, p. 38). It appears that agencies and reps are losing a lot of commissions that legitimately belong to them. Stations appear to favor two rates to make cooperative advertising more advantageous to the local advertiser.

Any advertising that is to be paid for by an agency should be billed to the agency. When advertising is placed on a 50-50 basis, the local advertiser would be billed at one-half the local rate and the agency would be billed at one-half the national rate. This same formula would work when a different basis is used. If the national advertisers will only pay one-quarter of the cost, it would be one-quarter of the national rate, and the local advertiser would be billed for three-quarters of the local rate.

The reason we have two rates is be-

(*Please turn to page* 17)





(use up the salt!)

WLW seasons your Radio dollar with an extra amount of powerful promotion and merchandising. So you get double your money's worth. Only WLW's Radio two for one plan guarantees you an additional dollar or more in big-time merchandising for every advertising dollar you spend. Nobody else doubles your dollars like WLW. So how about trying our Radio recipe featuring your product. We'll trade two dollars of ours for every one dollar of yours! You'll like the results when . . .



one equals two on **WLW** RADIO

a distinguished member of the
CROSLEY GROUP

WLW	Radio
WLW-A	Atlanta
WLW-C	Columbus
WLW-D	Dayton
WLW-T	Cincinnati

Exclusive Sales Offices:
New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago, Miami.

There's a new look to the Scranton-Wilkes-Barre-Hazleton Market



Look at your latest ARB ratings and you'll see a most amazing switch in the great Northeastern Pennsylvania area. You'll see how overwhelmingly the lead has shifted to WGBI-TV.

WGBI-TV presents the highest rated show in the entire market.

WGBI-TV is first in total quarter hours of viewing 9 A.M. to sign off.

WGBI-TV is ahead of the second station during this same period by 43 quarter hours (while on the air) and leads all of the remaining stations *combined.*

WGBI-TV carries five out of the top 10 shows and also has the highest rated local newscast and late film theatre.

In any category WGBI-TV's leadership is impressive.

If you want to sell in Northeastern Pennsylvania, you had better be on

WGBI-TV

Dominating the Scranton-Wilkes-Barre-Hazleton market. And soon to be the *Highest Powered Station on the CBS Network* with 1 million watts.



Represented exclusively by BLAIR TV, Inc.

cause we feel the national advertiser with many outlets should not be entitled to the same rate as the local advertiser who only has a few outlets or even a single outlet. We also feel that the national advertiser is not entitled to the frequency discounts that are earned by the local advertiser.

Under the 50-50 basis the national advertiser could get twice as much advertising as he does when it is placed on the regular national rate. The local advertiser would also benefit by buying his advertising at one-half the local rate.

The portion of the cost paid for by the national client would be commissionable to the agency and the agency would be able to supply suitable copy and could recommend markets and availabilities. The stations would pay their reps on the same amount.

Everyone is happy in this set-up:

The local advertiser saves 50% on his normal local rate.

The national advertiser saves 50%.

The agency controls the account and earns his commission.

The rep gets his regular sales commission.

The radio station is happy to pay commissions to agency and sales commission to his rep.

The agency cannot lose even if one of his clients places all his advertising cooperatively, because every cent spent is commissionable.

The rep can afford to spend a lot of effort when he gets paid on this basis instead of losing his commission when he is by-passed.

Our local rate is only 25% less than our national rate, which doesn't net us our local rate after commissions.

KEITH S. FIELD
Manager
WARA, Attleboro, Mass.

TV SOAP OPERAS

Would you be good enough to get for me whatever information you may have available re: U.S. Television soap operas, their success, if any, and any rating reports which you may have available in your files.

GORDON ALLEN
Radio-Tv Director
Vickers & Benson Advertising
Toronto, Ontario

• SPONSOR carried a story on soap operas in the 7 April 1952 issue. Another article appears this issue page 38.

(*Please turn to page* 119)

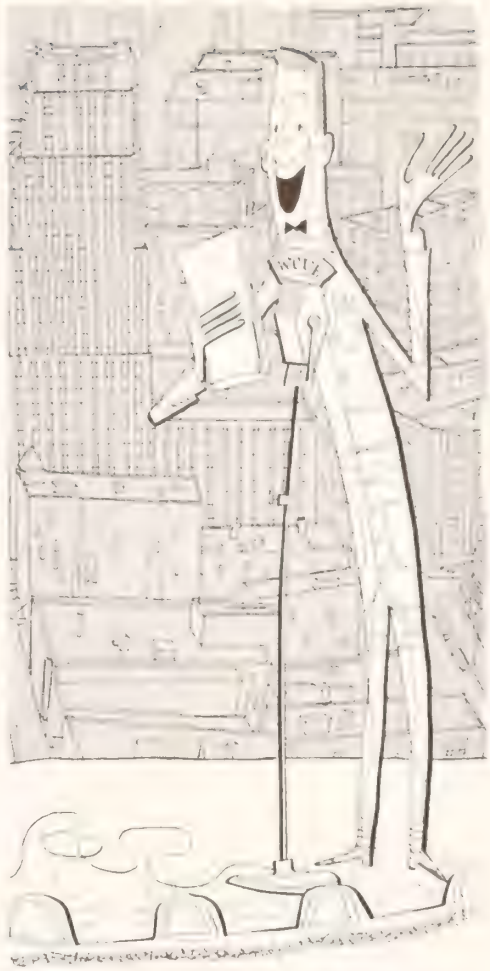
you're right on *cue!*

No news to fluff your lines. There's only one CUE to follow when your stage is set in Akron. Why, they love us in our own home town (see our Hooper) . . . one CUE from us and they'll love you, too.

more MUSIC
more NEWS
more OFTEN

Wcue
Akron's only independent—we're home folks
TIM ELLIOT, *President*

John E. Pearson Co. National Representatives after February 15, 1955



THE BUFFALO EVENING NEWS STATION

CBS BASIC
WBEN-TV
CHANNEL 4

WBEN-TV LEADS THE WAY

1st on the air . . . 1st in know how . . . 1st in experience. WBEN-TV, Buffalo's favorite station, is also 1st in Niagara Falls, Olean, Jamestown, Lockport and other Western New York communities. WBEN-TV has high penetration in Toronto and Southern Ontario. Trained and experienced personnel of Buffalo's 1st station are equipped to interpret and handle your advertising needs. . . .

Get the WBEN-TV Story from HARRINGTON, RIGHTER & PARSONS, INC.

biggest daytime coverage in Texas

Just how much territory does the KENS 50,000 watt voice cover?

- ✓ **105 counties in the .5 Millivolt area of KENS**
- ✓ **4,271,400 people within the KENS coverage**
- ✓ **1,171,100 families earn their living within KENS' range**
- ✓ **$5,845,696,000 is the annual buying power for the KENS audience**

The powerful daytime voice of KENS 680 Kc. dominates the 109,737 square mile area lying between Houston . . . Waco . . . San Angelo . . . Del Rio and Brownsville. All that land . . . with all of its cities and all of its people with all of that money gives the KENS advertiser amazingly low cost per thousand, astonishingly low cost per sale. Free & Peters has full information.



EXPRESS-NEWS STATION

KENS

680 CBS

50,000 WATTS 10 KW NIGHTS

SAN ANTONIO, TEXAS

Ask FREE & PETERS, Inc. for details

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
CBS-Columbia	Ted Bates, NY	CBS 91	Willy; alt Th 10:30-11:00 pm; 7 Apr; 52 wks
CBS-Columbia	Ted Bates, NY	CBS 60	Arthur Godfrey's Talent Scouts; alt M 8:30-9:00 pm; 27 June
Dixie Cup, Easton, Pa	Hicks & Greist, NY	ABC 57	Super Circus; sec half-hr seg; Sun 5:30-6:00 pm; 10 Apr
Eastman Kodak, Rochester, NY	JWT, NY	NBC 78	Kodak Request Performance; W 8:00-8:30 pm; 13 Apr
General Foods, Instant Maxwell House Coffee Div	Benton & Bowles, NY	CBS 165	Ethel & Albert; M 9:30-10:00 pm; 20 June; summer replacement for December Bride
General Foods, Walter Baker Choc & Cocoa & Post Cereals	Benton & Bowles, NY	CBS	Pantomime Quiz; F 8:00-8:30 pm; 8 July; 8 wks; summer replacement for Mama
Hoover Co, North Canton, Ohio	Leo Burnett, Chi	CBS 55	The Morning Show With Jack Paar; partic M-F 7:00-9:00 am; 18 Apr; 1 wk
Liggett & Myers, NY, for L&M filter cigarettes	Cunningham & Walsh, NY	ABC 73	Mr. Citizen; W 8:30-9:00 pm; 20 Apr
Procter & Gamble, Cinn	Y&R, NY	CBS 70	My Favorite Husband; Sat 9:30-10:00 pm; 7 May; 8 wks
Procter & Gamble, Cinn	Y&R, NY	CBS 145	The Line Up; alt F 10:00-10:30 pm; 1 Apr; 26 wks
Revlon Prods, NY	William Weintraub, NY	CBS 67	The $64,000 Question; T 10:00-10:30 pm; 7 June; 88 wks
US Steel, NY	BBDO, NY	CBS	United States Steel Hour; alt W 10:00-11:00; 6 July


Frank A. Berend (3)


John P. Marsich (3)

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Home, NY	Biow-Beirn-Toigo, NY	CBS 119	Secret Storm; M-F 4:15-4:30 pm; 2 May; 52 wks
Amer Home, NY	Biow-Beirn-Toigo, NY	CBS 117	Love of Life; M-F 12:15-12:30 pm; 2 May; 52 wks
Carter Prods, NY	SSCB, NY	CBS 122	Meet Millie; alt T 9:00-9:30 pm; 22 Mar; 52 wks
General Foods, White Plains	Y&R, NY	CBS 60	The Inner Flame; M-F 1-1:15; 4 Apr; 52 wks
General Mills, Mnpls	Tatham-Laird, Chi	NBC 66	Ding Dong School; M-F 10:00-10:30 am; 22 Apr; 52 wks
Gerber Foods, Fremont, Mich	D'Arcy, NY	NBC 66	Ding Dong School; M-F 10:00-10:30 am; 31 Mar; 26 wks
Pharmaceuticals, Newark	Edward Kletter Assoc, NY	CBS 96	Meet Millie; alt T 9:00-9:30 pm; 15 Mar; 52 wks


John F. Reeder (3)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Norman R. Anderson	John W. Shaw Adv, Chi, acct exec	Same, also vp
Myles E. Baker	Lennen & Newell, NY, serv dept hd	Same, also vp in chg of serv
Frank A. Berend	NBC, LA, asst to vp in chg western div	Warwick & Legler, LA, exec
David Bradshaw	Y&R, NY, dir of opers of r-tv dept	Same, mgr of r-tv dept
Donald W. Brown	KVTV, Sioux City, continuity dir	Allen & Reynolds, Omaha, r-tv copywriter
Kemeth F. Browning	Grant Adv, Chi, acct exec	Tracy-Locke, New Orleans, vp & gen mgr
N. Elena Cadiz	Reed Adv, NY	Allan Assoc, NY, publ & pub rels dir
Ruth J. Cerrone	Lennen & Newell, NY, copy group hd	Same, also vp
Chester V. Cheek	Robert Monroe Prods, NY, natl sls mgr	Michener & O'Connor, Harrisburg, sls mgr, motion pic div
Al Fiegel	KTVQ, Okla City, prom mgr	Erwin, Wasey, Okla City, r-tv dept
Edward F. Flynn	Lennen & Newell, NY, copy group hd	Same, also vp
Emile Frisard	Biow-Beirn-Toigo, NY, copy writer	Same copy group hd
Ben J. Gibson	Cary-Hill Adv, Des Moines, acct exec	Same, also vp
James Hausman	Lennen & Newell, NY, copy group hd	Same, also vp
John F. Henry	Geyer Adv, NY, acct exec	Same, also vp
Robert Hunter Higgons	Hicks & Greist, NY, acct exec	Biow-Beirn-Toigo, NY, acct exec
L. J. Hubbard	DCSS, NY, dir of res	Same, also vp
Fred Irwin	Alcoa, Pittsburgh	Geer, DuBois, NY, asst acct exec
Laurence J. Jaffe	McCann-Erickson, NY, acct res mgr	Erwin, Wasey, NY, dir of res
Charles D. Kasher	Charles Antell, Balt, pres	TAA, NY, owner
Robert Kroll	BBDO, NY	Warwick & Legler, NY, tv copy supvr
Joseph A. LaCava	Cary-Hill Adv, Des Moines	Same, asst mgr
Thomas A. Lane	McCann-Erickson, NY, vp and dir	Lennen & Newell, NY, sr vp & mgmt acct supvr
Robert Laws	Own Agcy, Hollywood	Hal Stebbins, LA, vp & acct supvr
John F. MacKay	Anderson & Cairns, NY, creative dir	Same, also vp
John P. Marsich	Kudner, NY, hd r-tv timebuyer	Same, asst dir of media in chg of time buying
John F. W. McClure	McCann-Erickson, asst acct group supvr	Same, also vp
Frank McCullough	Y&R, NY	Morey, Humm & Johnstone Adv, NY, dir of mktg
William W. Morgan	KIOA, Des Moines, sls stf	Roger Johnson Adv, Des Moines, gen mgr & acct exec
Ben Morris	Lever Bros, NY, prom spec	Grey Adv, NY, mktg & sls dev dir
William W. Mulvey	Maxon, NY, acct exec	Cunningham & Walsh, NY, acct exec
Paul E. Nelson	Gardner Adv, St Louis, regl acct exec	Same, farm r-tv mgr
E. Graham Nickerson	Compton Adv, NY, creative consultant	Same, vp & asst to pres
S. J. Niefeld	Henri, Hurst & McDonald, Chi, in chg of spec res projects	Same, res dir
Frank P. Noto	Assoc. Adv, Harrisburg, acct exec	Same, r-tv dir
Neal Nyland	R. L. Polk, Det, sr acct exec	Geyer Adv, Det, vp & acct exec
David Palmer	Morse International	Erwin, Wasey, NY, mdsg dir
Alfred L. Plant	Grey Adv, NY	Warwick & Legler, NY, acct exec
John F. Reeder	Benton & Bowles, NY, acct supvr	Same, also member, bd of dirs


Walter G. Smith (3)


William W. Mulvey (3)


Thomas A. Lane (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Firms, New Offices, Changes of Address



T. E. Hulse (1)



E. Graham Nickerson (3)



John F. Henry (1)



Neal Nyland (3)



James C. Zeder Jr. (4)



David Bridgham (2)

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Elliott W. Reed	Free & Peters, NY, acct exec	Needham, Louis & Brorby, NY, acct exec
Sol Sackel	Bolta Products, dir of adv, mdsg, publ	Sackel Adv, Boston, pres
Robert Schiels	Wm. Esty, NY	Paris & Peart NY, copy chief
Justin M. Schuchat	St Louis Post Dispatch, copy supvr in chg of retail creative adv	Warner & Todd, St Louis, creative stf
Walter G. Smith	Biow Co. NY, vp & dir of media planning	William Esty, NY, vp
Frederick C. Stakel	Alcoa, Pittsburgh, adv mgr	BBDO, Boston, acct group supvr
Dick Stevens	WCCO-TV, Minnpls, dir	Campbell-Mithun Adv, Minnpls, tv dept prodcr
Hugh Sutherland	JWT, LA	Same, media supvr
Mal Thompson	Transfilm, NY, prod supvr	BBDO, NY, tv prodcr
Robert H. Thurmond	JWT, LA, media dir	Same, Chi, assoc media dir
Maurice Umans	Paris & Peart, NY	Same, creative dir
Robert E. Walsh	Metropolitan Group	Paris & Peart, NY, acct exec
Joe S. Watkins	Zimmer-Keller-Calvert, Det	Bonsib Adv, Fort Wayne, Ind, creative and contact stf
Al Weinthal	CFCF, Montreal, prom mgr	Harold F. Stanfeld Ltd, Montreal, r-tv dept
Thomas Pearse Wheelwright	Chrysler Corp, Det, sls prom mgr, parts div	Ruthrauff & Ryan, Det, mdsg group contact man

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Jack S. Beldon	General Electric, Bloomfield, NJ, air conditioning div, mktg mgr	Same Syracuse, mgr mktg for r-tv dept
Robert Champion	Borg-Warner Corp, Chi, Norge Div, regl sls mgr	Whirlpool Corp, St Joseph, Mich, west central sls mg
C. G. Coburn	JWT, NY, sr publ rels acct supvr	Pan-Amer Coffee Bureau, NY, dir of publ rels
Charles F. Dunn	Motor Prods Corp, North Chi, Deep Freeze Appliance Div	Autoyre, Oakville, Conn, NJ sls rep
Harold R. Fagerson	Borden's, Chi, Milk Div, vp in chg of sls	Same, Chi Central District, sls dir
T. E. Hicks	Julius Schmid, NY	Lever Bros, Pepsodent Div, NY, mktg vp
Martin R. King	General Electric, NY, publ rels manpower dev program	Same, Cleve, adv mgr for Lamp Div
Albert J. Power	Remington Rand, NY, exec	Zotox Pharmacal, Stamford, vp & gen mgr
Jay M. Sharp		Alcoa, Pittsburgh, adv mgr
William H. Shriver	Van Sant, Dugdale, Balt, r-tv dept	Amer Brewery, Balt, dir of adv
George W. Sutton	Schenley Internatl NY, asst adv mgr	Same, adv mgr
Donald E. West	Ogilvy, Benson & Mather, NY, in chg of mdsg	Rockwood, Bklyn, vp in chg of mktg for consumer pro
James C. Zeder	Chrysler Corp, Plymouth Div, Det, asst to adv dir	Same, r-tv adv mgr

5. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Alcoa, Pittsburgh	Aluminum screening	Ketchum, MacLeod & Grove, Pittsbur
Buitoni Foods, S. Hackensack, NJ	Macaroni products	JWT, NY
Cinch Prods, LA	Cake & other ready-mix prods	Hixson & Jorgenson, LA
Crosley Appliances, Cinn	Home appliances	Earle Ludgin, Chi
Robert Hall Clothes, NY, Div of United Merchants & Mfrs	Ready-wear	Carl Ruff Assoc, NY
Hudnut Sales, NY	DuBarry Beauty Preparations	Al Paul Lefton, NY
Lee Ltd, Beverly Hills	Dri-Mist, deodorant	Erwin, Wasey, La
Louis L. Libby, LIC, NY	Frozen foods	Hilton & Riggio, NY
Lucky Tiger Mfg, Kansas City	Lucky Tiger Hair Tonic, Shampoo	Erwin, Wasey, NY
Miami High Life	Miller High Life Beer	Charles Anthony Gross Adv, Miami
Pacific Salmon Assoc, Seattle	Puget Sound & Alaska salmon	Erwin, Wasey, LA
Parker Pen, Janesville, Wis	Parker 51-21, Jotter ball point pen, pencils, desk sets	Tatham-Laird, Chi
Phila Gas Works	Gas Works	W. S. Roberts, Phila
Procter & Gamble, Cinn	Crest toothpaste containing fluoristan	Benton & Bowles, NY
Shirtcraft, NY	Shirts & sportswear	Friend-Reiss Adv, NY
Trico Prods, Buffalo	Windshield wipers	JWT, NY
Westinghouse Elec, Pittsburgh	Electrical appliances	McCann-Erickson, NY
Zotox Pharmacal, Stamford, Conn	Zotox, Triocin, Hydrotox	Erwin, Wasey, Toronto

6. Station Changes (reps, network affiliation, power increases)

CKNW, Vancouver, sold by William Rea, pres of International Broadcasting Co. to Southam Co. Ltd, 21 March, subject to approval by Board of Governors, 15 April

KAKE, Wichita, appoints Joseph Hershey McGillvra natl rep

KBET-TV, Sacramento, Calif, became CBS affil 20 March, 1955

KCMO-TV, Kansas City, started broadcasting color test pattern 23 March

KERO-TV Bakersfield, Calif, appoints George P. Hollingbery natl rep

KROY, Sacramento, appointed George P. Hollingbery natl rep

KTHT, Houston, appointed Paul H. Raymer natl rep

KTVW Seattle-Tacoma appoints Adam Young natl rep

WBUF-TV, Buffalo, NY, uhf, bought by NBC, 11 March, subject to FCC approval

WDSU-TV, New Orleans, began broadcasting local programs in color from its new color studio 22 March

WEBB, Dundalk, Md, begins broadcasting 2 April on 1360, 1,000 watts

WEMP, Milwaukee, began broadcasting on 1250 kilocycles 28 March (previously broadcast at 1340)

WLVA-TV, Lynchburg, Va, increased to 50 kw

WNDU-TV, Notre Dame, appoints Meeker TV natl reps

WOW, Omaha, will become CBS affil 19 June

WNOE, New Orleans, became independent 19 March (was MBS affil)

WTPS, New Orleans, became MBS affil 16 March, replacing WNOE

WTVY, Dothan, Ala, became CBS affil 30 March under Extended Market Plan

WTVT, Tampa, Fla, became CBS affil 1 April

WXIX, Milwaukee, started beaming 263,000 watts with addition of 51 ft to antenna, 13 March

WXYZ-TV, Det, boosts power: 316,000 video; 158,000 audio with addition of new 50,000 watt transmitter, 1 April



Getting bigger and BIGGER!

BACK in March, 1954, when the Iowa Radio-Television Audience Survey was taken, 56.9% of all homes in this State had television sets — one-fourth of which had been purchased less than six months previously.

Today, we estimate that WHO-TV has coverage of a minimum of 302,000 sets in Central Iowa — owned by 566,300 city people, 545,100 rural people.

WHO-TV's Audience is getting bigger and bigger. Free & Peters have latest facts.

WHO-TV

Channel 13 • Des Moines • NBC



Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives

WEMP

MILWAUKEE

Now!

MILWAUKEE'S

MOST POWERFUL

INDEPENDENT

5000

WATTS on

1250

MILWAUKEE'S

BEST BUY

Second Highest Ratings mornings and afternoons in 7 station market*

LOWEST COST

PER THOUSAND

Pulse—Jan.-Feb. 1955

WEMP WEMP-FM

MILWAUKEE

HUGH BOICE, JR., Gen. Mgr.

HEADLEY-REED, Nat'l. Rep.

24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Jesse Shwayder

President
Shwayder Bros., Denver

"The Golden Rule has more power than the atom bomb," says Jesse Shwayder, president of Shwayder Bros. And he's got good reasons for his belief: Some 44 years ago he got together $3,500, borrowed the name Samson from the Bible for his trade mark, took the Golden Rule for his policy and began building what has become the country's largest luggage manufacturer.

This year Shwayder Bros. will spend about $1.5 million in advertising, more than half of it in tv. Grey Advertising is Shwayder's agency. During the past year, the firm sponsored Ziv Tv's *Mr. District Attorney* in 33 major markets on an alternate-week basis, and at an estimated $900,000 cost.

In the earliest days, the Samsonite trade mark showed the five Shwayder brothers standing on a piece of luggage to demonstrate its strength. Tv has put glamor into that concept: commercials on *Mr. District Attorney* show three pretty United Airline hostesses perched on a piece of the firm's new Ultralite Samsonite luggage.

Shwayder sums up the reasons for his company's success this way: "We bring our product to the attention of the people with as broad an advertising campaign as we can afford and we follow throughout our organization the principle of the Golden Rule—'Do Unto Others As You Would Have Others Do Unto You.'"

This inscription, incidentally, is on a golden band around a marble which Shwayder always carries with him. Here's a story he tells:

"Some time ago, a multi-million dollar chain asked us if we would sell them an extra-large volume at a special cut price. As we met around a conference table to analyze the facts, I reached in my pocket, pulled out the marble, and rolled it across the table.

"'How does this proposition affect our basic policy?' I asked.

"The lettering on the marble was the most powerful voice in the room. We wrote a letter to the multi-million dollar organization explaining we could not make special price arrangements."

Today, the company which started in a little Denver store employs more than 4,000 people. Expected volume for 1955 is $60 million, and the company sells more than 25% of all U. S. luggage. Jesse Shwayder believes the Golden Rule can do for others what it has done for him and wherever he goes, he distributes marbles with the Golden Rule inscription. ★ ★ ★



FAITHFUL

Hundreds of thousands of
people faithful to radio
(and radio's sales message)
in the rich Detroit area,
consistently tune their home
and car sets to

WJBK Radio
DETROIT

for the best in
news, music and sports

Represented Nationally by
THE KATZ AGENCY

A STORER STATION

National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690



we feel like we swallowed the canary

44.8*



GUY LOMBARDO

AND HIS *ROYAL CANADIANS*

First rating in Pittsburgh (nation's 7th biggest consumer market) — a lyrical 44.8, knocking off 2nd highest rating there... for Iron City Beer. In New York, 13.8 **first rating**** wins 4th highest spot among all non-network ½-hour film shows. 39 sparkling films.

* ARB, Jan. 1955 — Pittsburgh
** ARB, Feb. 1955 — New York

29.1*

LOUIS HAYWARD



THE LONE WOLF

The 2nd highest rating of any non-network ½-hour film show in Milwaukee (nation's 14th biggest consumer market)... where it's heating up sales for Wisco Gas. 39 thriller-dillers with thrilling ratings in market after market.

* ARB, Jan. 1955 — Milwaukee

WIRE, PHONE OR WRITE YOUR NEAREST MCA-TV OFFICE TODAY FOR AUDITION PRINTS

BEVERLY HILLS, 9370 Santa Monica Blvd., (Bedford 6-2001

ATLANTA
BOSTON
BUFFALO
CHICAGO
CINCINNATI
CLEVELAND
DALLAS
DETROIT
HOUSTON
KANSAS CITY, MO.
MINNEAPOLIS
NEW ORLEANS
NEW YORK
PHILADELPHIA
PITTSBURGH
ROANOKE
ST. LOUIS
SALT LAKE CITY
SAN FRANCISCO
SEATTLE

TORONTO • LONDON • PARIS

LOOK AT THESE TOP RATINGS FOR MCA-TV SHOWS!

And we've got a score more just like these—syndicated film hits that are snaring No. 1 ratings wherever played. For top ratings, big-time story, *solid* merchandising support, you can't beat MCA-TV shows . . because they're beating everything in sight!

24.5*

ROCKY JONES
SPACE RANGER



Among the highest-rated kid shows in St. Louis (nation's 8th biggest market). "One of the greatest merchandising shows on TV," says a sponsor, Dr. Pepper Co. 39 fascinating science-fiction films getting top ratings everywhere.

* ARB, Jan. 1955 — St. Louis

THERE'S AN MCA-TV SHOW FOR EVERY PRODUCT, EVERY MARKET, EVERY BUDGET . . .

ABBOTT AND COSTELLO
BIFF BAKER U.S.A.
CITY DETECTIVE
CURTAIN CALL
FAMOUS PLAYHOUSE
FOLLOW THAT MAN
HEART OF THE CITY
HOLLYWOOD OFF-BEAT
I'M THE LAW
MAN BEHIND THE BADGE
MAYOR OF THE TOWN
PLAYHOUSE 15
PRIDE OF THE FAMILY
ROYAL PLAYHOUSE
AND COUNTERPOINT
SOLDIERS OF FORTUNE
TELESPORTS DIGEST
TOUCHDOWN
WATERFRONT
WHERE WERE YOU?

MCA TV
Film Syndication

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

"Y'ALL COME"



'n they're all comin' in! Borden's with "Life of Riley", Olympia Beer and White King Soap with "Science Fiction Theatre", Langendorf Bread with "Western Marshall", Burgermeister with the "Eddie Cantor Show"—these national spot programs *plus* seventeen national announcement schedules—all brand new within the last thirty days!

The networks (all four of 'em) are here too. Within that same thirty day period, sponsors of "Dragnet", "Lux Video Theatre", "George Gobel", "I've Got A Secret", "Bob Cummings Show", "Life With Father", and "It's A Great Life" have come to our party—anxious for some of those refreshments served up by Cal Sales in the form of 303 million dollars in *spendable income*. It's all gravy, too, because 55% of the 98,600 TV homes in Cal Sales' coverage area can receive *only* KSBW-TV.

Y'ALL COME! Get in the swing and invite your cash register over with Channel 8!

ASK HOLLINGBERY

KSBW
RADIO 1380 KC
TELEVISION Channel 8
SALINAS-MONTEREY CALIFORNIA

CBS, NBC, ABC, DuMONT

SPONSOR BACKSTAGE



By Joe Csida

Today's tv star should sell

The door behind me in the RCA Victor recording control room opened and Perry Como walked in. His greeting was as warm as ever. It wasn't until he had half removed his bright red coat that his eyes fell upon the pack of Old Golds on the table at my elbow. He slipped back into the coat, picked up my pack of Old Golds, hurled it across the room, reached into his pocket and placed a pack of Chesterfields on the table. Then he removed his coat.

All this, of course, was done in a completely good humored fashion, and I relate this small episode from the days when I was RCA Victor's director of artists and repertoire only to set the scene for a few remarks on a subject which sponsors, their agencies and the performers who work for them have kicked around for some time. The subject: How much selling should a performer do for his sponsor?

I can put my own opinion on the record quickly and briefly. Plenty! In one fashion or another I have worked with entertainers, nondescript and highly talented, big names and no-names, from tent shows to tv for a little better than 20 years. I still work with them, and I have found and continue to find —even today many artists have a completely cockeyed attitude concerning their function in tv, and radio for that matter.

The Como incident demonstrates, I think, the perfect basic attitude. The relationship between Como and Liggett & Myers and Cunningham & Walsh is without doubt one of the most successful, long term sponsor-agency-artist relationships in the industry. And I am quite convinced that a good measure of the success of this combination lies in Mr. Como's basic attitude. He is not only willing to tell his viewers and listeners that he likes Chesterfield cigarettes and smokes them himself. He actually does like Chesterfields and smokes them. I believe Perry's soft sell recommendation to his viewers that they smoke the cigarette is largely responsible for the success of the show as a commercial vehicle.

I have sat in on several sessions where an agency and/or a sponsor man was broaching the subject of doing a commercial pitch to a star or semi-star performer. The delicacy with which most of such advertising and business men approach the subject when tossing it at a performer always amused me.

"Now, look, Hamlet," it generally goes, "We don't really want you to read the commercials, but—er, ah—that is, er—

(*Please turn to page 66*)

AROUND FARGO,

IT'S WDAY-TV

BY A COUNTRY MILE!



HOOPER TELEVISION AUDIENCE INDEX Fargo, N. D. - Moorhead, Minn. — Nov., 1954			
	TV-SETS-In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*
(*Adjusted to compensate for fact stations were not telecasting all hours)			

FARGO-MOORHEAD Hoopers prove that WDAY-TV outruns all television competition, by a comfortable country mile. *Day and night, WDAY-TV gets 5 to 6 times as many Metropolitan Fargo viewers as the next station!*

Look at the TV sets-in-use—*65% at night!*

With the next nearest stations 50, 185 and 200 miles away, you can be sure WDAY-TV is amazingly popular *throughout* the heavily-saturated Red River Valley. Let Free & Peters give you the whole story — *it's really something!*

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



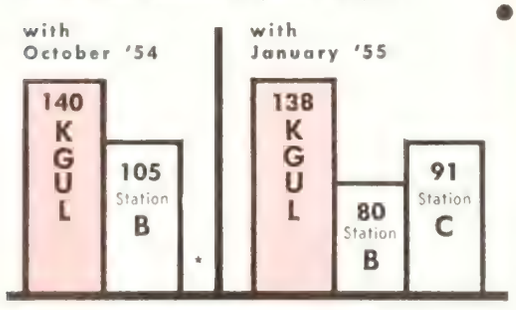
FREE & PETERS, INC., *Exclusive National Representatives*

Speaking of Share!

WE'RE PROUD OF OUR SHARE* IN THE TEXAS GULF COAST

and too — we're proud that **KGUL-TV's** audience grows and grows

The Houston-Galveston Area A. R. B. for February 1955 also shows that KGUL-TV is consistently increasing its audience for more programs than either of the other two stations in the area.



* KGUL-TV and only one other station on the air in October



*for example

BETWEEN 6 AND 6:30 P.M. KGUL-TV HAS 64.4% OF THE AUDIENCE MONDAY THRU SATURDAY

(A.R.B. February 1955
For Houston-Galveston Area)



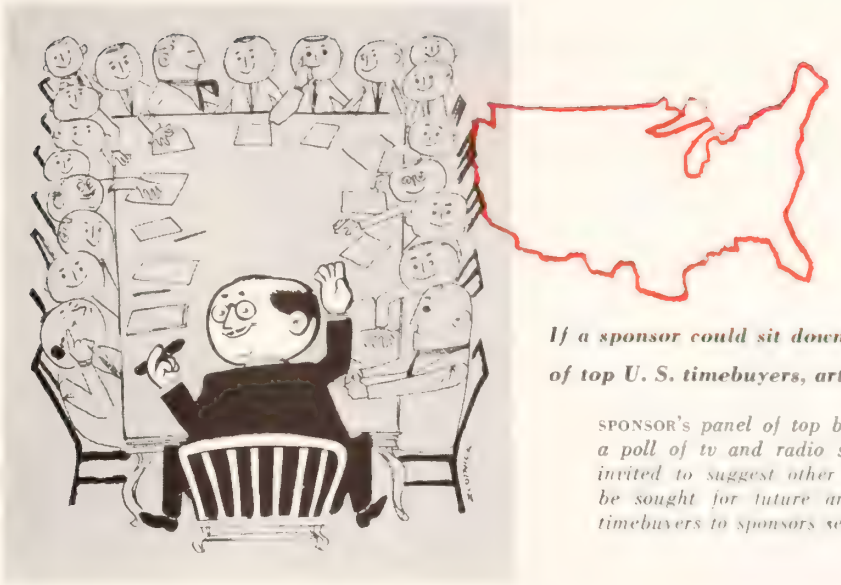
Best Buy in Texas

kgul TV

GULF TELEVISION COMPANY GALVESTON

FOR THE GULF COAST AREA CHANNEL 11

REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES



If a sponsor could sit down at one table with a panel of top U. S. timebuyers, article tells what he'd hear

SPONSOR's *panel of top buyers was selected through a poll of tv and radio station reps. Readers are invited to suggest other buyers whose views should be sought for future articles. For advice from timebuyers to sponsors see article and box next page*

TOP TIMEBUYERS:

How they think sponsors could make better use of air media—and the timebuyer's skills

Advertisers are making better use of the timebuyer's skills than at any other stage in broadcast history. Yet timebuyers still feel advertisers can do more to use their knowledge productively.

These two conclusions emerge from a series of intensive interviews with timebuyers who are among the most experienced and active in the nation. Also revealed is a widespread feeling on the part of top buyers that today the timebuyer has more and more emerged at many agencies as an executive.

Before choosing top timebuyers for inclusion in this study, SPONSOR went to radio and tv station representatives who have wide acquaintance among buyers, asking: "Who are the top buyers in terms of billings handled and experience?" The list compiled from representatives formed the basis for selection of the buyers whose collective thinking is summarized here. While many other names could be added to the list, representatives surveyed felt that these buyers could give well-balanced expression of the best in agency thinking on time buying.

The panel includes, alphabetically: Paul Benson, Benton & Bowles; Jerome Feniger, Cunningham & Walsh; Thaddeus Kelly, McCann-Erickson; Bill Kennedy, Ted Bates; Phil Kenney, Kenyon & Eckhardt; Mary Elizabeth Loeber, Brisacher, Wheeler & Staff, San Francisco; John Marsich, Kudner; Martin Murphy, Young & Rubicam; Louis J.

TOP TIMEBUYERS

... pictures of 13 members of ... timebuyer panel. Included in ... but not pictured are: Jerome ... C&W; Martin Murphy, Y&R; ... Vanderploeg, Arthur Meyer- ... & Co.; Charles Wilds, N. W. Ayer; ... Wright, J. Walter Thompson.



Paul Benson, B&B

"We ask for availabilities from all radio and tv stations in a market to insure getting best buy."



Thaddeus Kelly, McCann-Erickson

"At the actual buying level, this agency still believes in specialists in print, air, outdoor."



Bill Kennedy, Bates

"There's no set formula for covering a market, but 'the shorter the campaign, the more intensive.'"



Phil Kenney, K&E

"We ask to get full responsibility in buying network, clearing ... spot radio, shows."



Mary Elizabeth Loeber, Brisacher, Wheeler

"Ratings are used only as an indication of the relative standing of stations in a market."



John Marsich, Kudner

"Don't go [illegible] and section [illegible] Remember time buy[illegible]"

Nelson, Geoffrey Wade Advertising, Chicago; Fred Norman, Grant Advertising, Chicago; Arthur Pardoll, Foote, Cone & Belding, New York; George Polk, BBDO; Helen Stenson, Foote, Cone & Belding, San Francisco; Evelyn Vanderploeg, Arthur Meyerhoff & Co., Chicago; Charles Wilds, N. W. Ayer; Aubrey Williams, Fitzgerald Advertising, New Orleans; Anne Wright, J. Walter Thompson; Robert Wulfhorst, Dancer-Fitzgerald-Sample.

SPONSOR asked these buyers what guidance they would wish to see passed on to the nation's air advertisers. Here, point by point, is their thinking:

1. *Visit stations on your trips to local distributors and salesmen, and see media representatives whenever you get a chance to.*

"Clients should know the mechanics of media," says Dancer-Fitzgerald-Sample's Robert Wulfhorst. "The more informed they are about the competitive picture in radio and tv, the more flexible is their thinking about the air media."

"In the case of big clients, the media reps frequently make contact with the advertisers directly," says K&E's Phil Kenney. "Generally, this is fine with the agency, because the reps can presell the client on certain concepts and uses of media. The only time it does more harm than good is when the rep's idea is in conflict with current campaign plans."

All the buyers interviewed agreed that they find it easiest to work with a client who is well versed in the technical aspects of radio and television, knows stations, program trends. "In that way, we don't have to sell them the medium before selling them on a campaign," said one buyer.

"Our agency used to have a rough time with the chairman of the board of a company, because he insisted on personally approving every single announcement buy," another buyer told SPONSOR. "One day I sort of took my life in my hands, and started talking to him about time buying, how one evaluates a station, what ratings and research services are available and how the buyer uses them. In other words, I gave him a short course in time buying. When I got through, (and it took six hours) he put his arm around my shoulders, and said, 'My boy, you just put me through college.' And from that day on he was a doll to work with."

2. *Don't hop on the bandwagon of popular time periods.* Often you buy expensively, when you buy a fad, so don't go on an "early-morning only" or "Class A tv" jag without shopping around.

"Occasionally, clients are blinded by certain time periods," says N. W. Ay-

Timebuyers' tips to advertisers on getting most out of radio-tv

1. LEARN AIR MEDIA AT FIRST HAND. Visit stations ... your sales trips, talk to reps, keep up on programing trends. T... more you know about the mechanics of radio-tv, the more efficient ... will you guide your buyers.

2. DON'T HOP ON "POPULAR TIME" BANDWAGON. ... audience doesn't necessarily mean right audience for you. Y... may be better off with a lesser-rated time, than being wedg... among five other advertisers in the high-rated slot.

3. DON'T BUY BY FORMULA. There's no single yardsti... for judging stations in every market. You hamper a buyer if y... don't let him evaluate stations by their place in the market, cha... acter of management, general programing pull.

er's Chuck Wilds. "But if so, it's the agency's fault, because it's up to the agency to pre-sell them and convince them of the wisest buys."

"Sometimes I actually stay away from high-rated spots because I'm more interested in memorability," says Foote, Cone & Belding's Art Pardoll. "The top-rated times are as popular as Southern belles. Buy them, and you may get wedged in between three or four other advertisers."

"Available rating services still do not furnish the ultimate in reporting program popularity—they are just indicators," says Fred Norman of Grant Advertising, Chicago. " 'Whom do you want to reach' is paramount. Therefore it follows that time purchases are dependent upon the audience desired."

"In radio today you're dealing with more specialized audience segments," says J. Walter Thompson's Anne Wright. "For example, if you buy early-morning radio, you're getting an audience loyal to the early-morning personalities—you have a 'fan audience.' Therefore, in order to reach a broader listenership, it is sometimes advisable to consider splitting the schedule to take advantage of the loyalty to different personalities.

"It used to be possible to get 30% of the audience with one evening program announcement. To reach the same share of audience today, you may have to buy as many as six announcements."

3. *Don't impose formulas upon your timebuyers.* There's no formula for covering one particular market, and there certainly isn't for the entire country. Sliderule yardsticks tend to be restrictive upon creative thinking, stiffle the best use of the buyer's judgment and knowledge of a specific market.

"There's really no best station and no best time," says Kudner's John Marsich. "Some stations have higher circulation, but that's offset by higher rates. Furthermore, there are other factors to consider besides cost-per-1,000 and circulation. Type of audience, programing appeal and the place of the station in the market may be undefinable mathematically, but they do affect sales."

"You might get a high rating on one station," says BBDO's George Polk, "but how effective your announcement would be crammed in with lots of others is the question. A buyer gets to know the caliber and character of station management and therefore makes a more valid decision. In radio, of course, there's more local programing, therefore the medium requires more knowledge of local situations—market, station personnel, etc. A tv buy is

(Please turn to page 114)



Louis Nelson, Wade

"You're available [illegible] would be glad to [illegible] [illegible] [illegible]"



Fred Norman, Grant

"See every station rep [illegible] The best ideas stem from station men and [illegible]"



Art Pardoll, FC&B

"I look for memorability, not ratings. Popular time slots [illegible]"



George Polk, BBDO

The better buyers know a market, says he, the better they can evaluate a station's status there.



Helen Stenson, FC&B

"Meeting station managers at [illegible] talks for better station-[illegible]"



Aubrey Williams, Fitzgerald

"No man can know enough about all media to buy intelligently. Specialization leads to new ideas."



Bob Wulfhorst, D-F-S

"A good working [illegible] that will [illegible] [illegible] [illegible]"

. DON'T FAVOR ANY ONE MEDIUM. Before every campaign, consider all media, think in terms of various combinations of media—radio and tv, spot and network—to make sure you're not overlooking any way to stretch ad dollars.

. MAKE FILM COMMERCIALS IN THREE LENGTHS. Good tv availabilities often have to be snapped up quickly. Your timebuyer can do just that, if he's not bound to a certain time length by the film commercials you've provided for him.

. EXPLORE LOCAL TV PROGRAMS, SYNDICATED FILMS. You may get added sales impact by being identified with a show rather than buying announcements only—and at comparable cost. Consider combining programs and announcements.

. CONSIDER ALL STATIONS IN A MARKET. There's no "best station" in a market, be it by power or network affiliation. Any station may be best for your campaign if it has schedules delivering the right audience for you.

Johnson & Johnson: big-time tv on a $600,000 budget

Magazine plan brings nighttime network within means of BAND-AID advertiser

If the Johnson & Johnson Co. analysis is correct, just about every tv home in the United States has seen the boiled egg BAND-AID Plastic Strips commercial illustrated below at least once.

It is a year and a half since the plastic strip first lifted the egg and dipped it into the water on *Your Show of Shows*. This season it has been repeating the performance twice a month on the *Imogene Coca Show*, carried over 95 NBC TV stations.

The commercial is virtually the entire tv campaign for BAND-AID Plastic Strips with Super-Stick. Even the program is a secondary consideration.

Johnson & Johnson's tv experience is noteworthy as evidence of the trend toward growing acceptance of the "magazine concept" in television:

In addition, the egg commercial is significant because:

- It illustrates how big-time television is possible on a relatively low tv budget—$600,000 is SPONSOR's estimate;
- It reflects a shift from reliance on individual show ratings to considera-



J&J dramatizes *sticking power of BAND-AID Plastic Strips with Super Stick by holding egg with bandage in boiling water. Six out of every 10 consumer letters received by firm mention demonstration. How long can a commercial remain effective? This one's been going strong 18 months.*

tion of the cumulative, unduplicated audience;

- It strengthens the views of those who hold that program-commercial integration is not important;
- It proves tv's unique power to convince.

The egg commercial is one of the medium's outstanding demonstration pitches. Six out of 10 consumer letters received at the multiple-plant J&J headquarters in New Brunswick, N. J., make specific reference to it. Drug stores report endlessly how customers ask "for the plastic strip that picks up the egg."

That it is one of the most *convincing* commercials around is the firm belief of Johnson & Johnson Educational Director, Monroe D. Schackner. R. J. Shaw, Product Director of BAND-AID Plastic Strips, states that sales showed a sharp rise after the egg demonstration started its tv career. It is a stopper, too, in its print form, the agency—Y&R—reports. But Shaw, along with others at Johnson & Johnson, feels that qualitatively, the impact of the tv version is of far greater consequence.

In part, the rapidly rising sales curve reflects a similarly steep rise in total surgical dressing sales, about 46% in the past three years. By its own estimate, Johnson & Johnson does approximately 75% of the total business.

Magazine concept: At Young & Rubicam, whose air billings are the largest in the United States, Johnson & Johnson does not rate as a big tv dollar account. But it is of great importance as a symbol of the changes that are coming about in tv. An evaluation of television as a changing advertising medium seems to have taken place in the top echelon of Y&R. The slotting of the egg commercial in the *Imogene Coca Show* illustrates the new thinking. It is explained as follows by Rodney Erickson, v.p. in charge of account planning for television:

1. The rising cost of television made single-brand sponsorship of a half-hour show impractical for Johnson & Johnson. Actually, only about 15% of all nighttime shows are single-brand shows, he finds. Erickson estimates that it takes between three and four million dollars to run a 52-week schedule. Even the top cigarette and soap spenders are finding the going too

(*Please turn to page* 72)



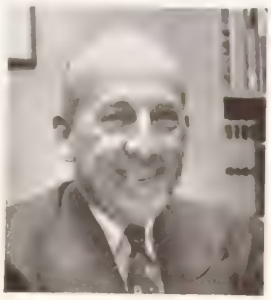
J&J's E. G. Gerbic, V P. Dir. of Adv & Merch



J&J's Monroe D. Schackner Educational Director



J&J's Robert J. Shaw Product Director



Y&R's Milford Baker, V.P. Account Supervisor



Y&R's Clifford Smith Account Executive



Y&R's John Swayze, Supervisor Tv Commercials

This is ad team *which has guided destiny of the new J&J plastic bandage, which now does 75% of total dressings business*



Why J&J bought "Imogene Coca" show

1. Rising tv costs make single-brand sponsorship impractical. Even top soap, cigarette spenders find going rich. Y&R agency says only 15% of all nighttime shows are single-brand programs

2. Nielsen figures show that program averaging 25 will reach 90% of all tv homes in six month period, due to audience turnover. Top ratings are thus not essential for a broad coverage

3. J&J had been a sponsor of *Your Show of Shows*. With its demise, the *Imogene Coca Show* offered only possibility of buying one-minute participations in prime NBC or CBS night

4. Real choice was between Coca program and addition to print campaign. Presence of tested commercial, regarded as one of most powerful around, was a factor in final media choice



Traditionally inactive in advertising (photo shows first store), Woolworth has increased ad effort recently, will spend largest slice in radio

Why Woolworth bought net radio

Firm gets full network coverage via lavish one-hour musical program for 52 weeks in one of biggest recent net radio buys. Cost: $832,000

"Through radio it is possible to reach more people more frequently more economically than through any other medium."

This forthright declaration by its agency account executive neatly sums up the reasons for the F. W. Woolworth Company's decision to launch the most ambitious radio show of recent years on a full network come 5 June.

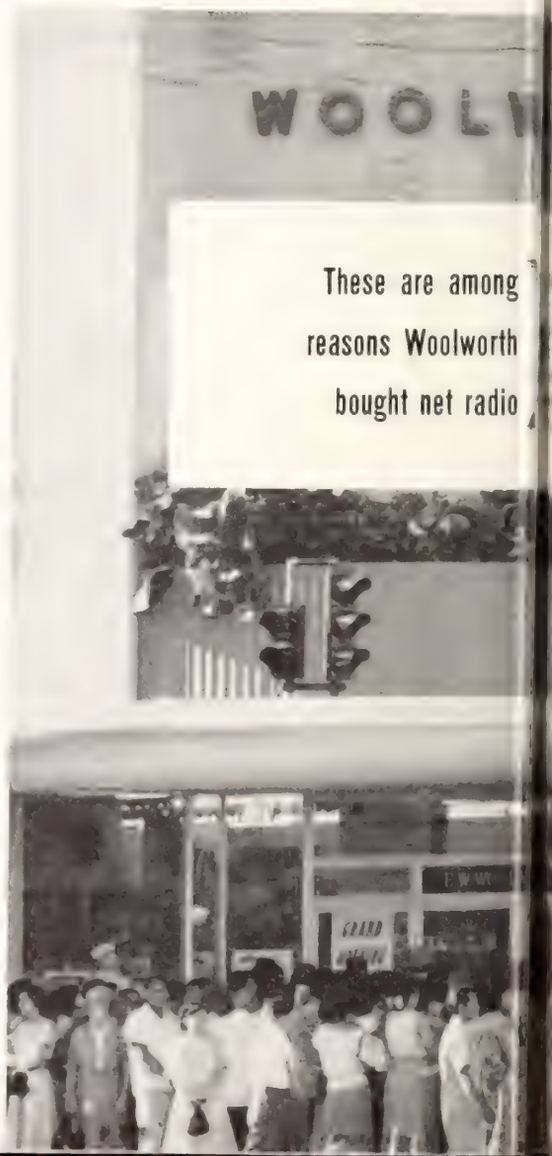
The show is a musical extravaganza. *The Woolworth Hour*, featuring Percy Faith and a 45-piece orchestra, screen star MacDonald Carey as host and guest stars from the musical world. It will be carried on the full 206-station CBS Radio network Sunday afternoons. Time-and-talent cost per program is $16,000. Net budget for the 52-week period is $832,000.

A Woolworth executive told SPONSOR: "This is the most important step we have taken in our advertising. It provides us with all-important continuity—in all seasons, all periods of the year. Furthermore, the number of people we expect to reach through the radio show is far greater than what we can get for the same money in print."

How important the step is for the [illegible] can be seen from an ad budget comparison. Last year, PIB showed the company spending $531,468 in consumer magazines (a large amount in addition goes for Woolworth's own in-store publications). This year's magazine budget is expected to be about the same, considerably less than the radio expenditure.

Competition for the Woolworth billings plum was keen among the networks. Excitement in network corridors was reminiscent of pre-tv days. More than landing an account was involved. The advent of *The Woolworth Hour* is significant because:

- In this day of participations and growing use of five-minute segments, a big company is riding with a big-time hour radio show.
- The choice of network radio was based upon a comparative analysis of media ability to combine great coverage, glamor, prestige and low cost.
- Advertiser and agency take a *positive* approach to network radio as a foremost ad medium, look upon it not as a declining, but a growing medium.
- Woolworth appears to be among the first large *network* advertisers to base much of its thinking on the newer concepts of the out-of-home and out-of-living room audience.



• The program is deliberately designed to answer what many today feel are the program requirements for easy listening to radio.

• Woolworth intends to concentrate on straight product sell, as well as institutional advertising.

• Cooperative advertising, so long a feature of the local and regional scene, now goes national, since Woolworth suppliers will share the cost.

• Woolworth is completely new to network radio. The sale represents progress in creation of new accounts which all the networks have been working toward.



Show announcement brings smiles to (l. to r.) CBS Radio president Adrian Murphy, conductor Percy Faith, Woolworth ad mgr. E. C. Burman, p.r. head Rae McClaren, star MacDonald Carey

The Woolworth venture is a sign of a current reevaluation of network radio now stirring in some ad circles. CBS reports renewed interest among agencies, which are beginning to take seriously the coverage data showing the great audience represented in cars, parks, beaches, and so forth, as well as the newer listening habits at home.

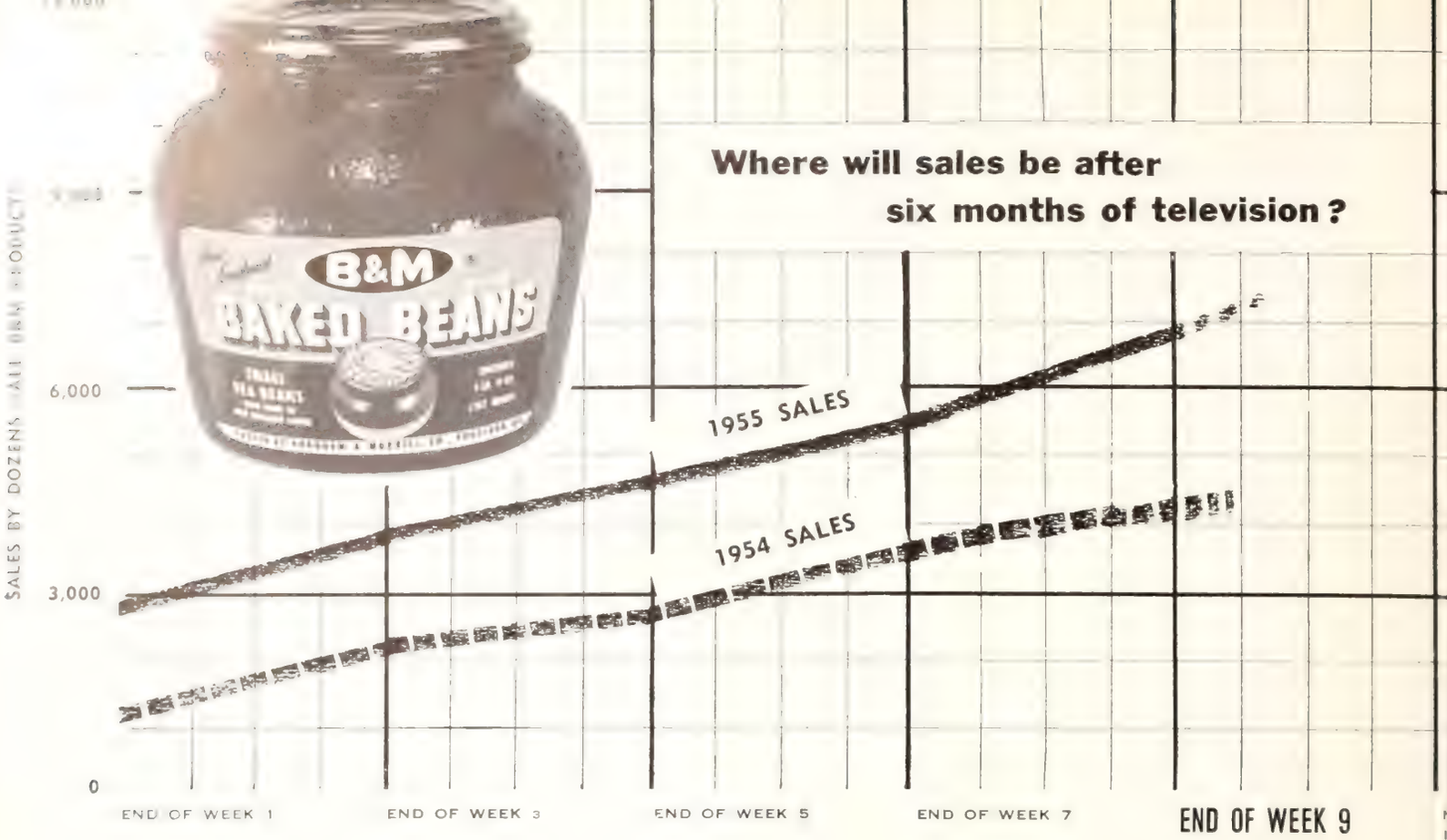
The Woolworth Hour is partly a recognition of the out-of-home audience. A recently issued Nielsen study shows an audience of over 3,000,000 car listeners during the 1:00-2:00 p.m. period in February; it is expected to increase greatly in the warmer months. According to the company the new audience figures were a major factor in its decision to buy network radio.

At the Lynn Baker agency, which handles the Woolworth account, a spokesman voiced the conviction that "radio will come back stronger than ever." An important reason for this, the agency says, is the fact that "radio has been forced to get into line economically."

Coverage: Network radio gives Woolworth just about 100% coverage of its 2,021 stores. Last January each network received a request for a county map showing the store-cities and

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Blow-by-blow story of a tv test

Sales for second half of March rose dramatically, topping last year's by 66%. Chart (above) traces week-by-week sales during tv campaign

For the first time *in television and trade paper history,* SPONSOR *is able to report results of a tv test campaign as they happen.* SPONSOR *recently revealed that Burnham & Morrill Co. had launched a campaign using tv only in a market where it had never advertised before and where sales of its oven-baked beans and brown bread were low. Objective: to see if tv alone could boost sales.*

This is SPONSOR's *second major series on media. The first was* SPONSOR's *two-year All-Media Evaluation Study (recently published in book form). The All-Media Study explored the role of each major advertising medium, urged advertisers to test media. The present B&M campaign is one case of an advertiser turning to a media test in the effort to solve a marketing problem.*

TEST IN A NUT-SHELL

PRODUCTS: B&M beans and brown bread
AGENCY: [illegible] Boston
MARKET: 100-mile zone around Green Bay, Wis.
MEDIA USED: television only
PAST ADVERTISING: almost none in area
SUCCESS YARDSTICK: sales, increased distribution
BUDGET: [illegible]
DURATION: [illegible] months
SCHEDULE: [illegible] participations daily except Sunday in afternoon

Burnham & Morrill sales in the Green Bay, Wis., test area are showing dramatic acceleration after nine weeks of television. Sales for the most recent period reported to SPONSOR, the second half of March, shot up over 66% compared with the same period last year. The sales increase for the first half of March was 28%.

In the phrase of Ad Manager W. G. Northgraves, the B&M sales climb can now be judged as the "well seeded" result of the television campaign rather than a momentary flurry.

Total sales for the nine weeks of television reported thus

far, are 51% ahead of the same period last year when no substantial advertising was used.

To get a quick picture of how 1955 volume compares with last year, glance at the chart at left. It shows total sales of all B&M products under test by the two-week periods which are reported in each issue of SPONSOR.

Only television advertising is being used by B&M. The campaign consists of six weekly one-minute tv announcements over WBAY-TV. "And remember we're doing no in-store point-of-sale merchandising," points out Marvin Bower, ad manager of the Otto L. Kuehn Co. brokerage firm in Milwaukee.

"We had explored the possibility of printing and distributing point-of-sale material tying the tv campaign to the product," he told SPONSOR. "But we found that the large chains just don't want that stuff cluttering up their stores. This is a frequent reaction today to merchandising material. So we're relying on the tv message to do the job."

Burnham & Morrill's chief competitor in the market, Puritan, has apparently been keeping close tabs on B&M tv results. Puritan has just dropped its newspaper co-op advertising program in the market, it's reported, and launched a series of co-op tv announcements. The Puritan tv messages are aired over WBAY-TV in a Sunday night feature movie program sponsored by a local grocery chain, Red Owl.

B&M commercials continue to use testimonials based on quotes from area housewives. In addition there are once weekly demonstration commercials which suggest ways housewives can serve B&M beans and brown bread (see picture below).

The recipe commercials are in a homemaker show, *What's New To DAY*, m.c'd by station personality Helen Day. Miss Day was just launching a new facet of the campaign at SPONSOR's presstime. She's telling listeners that they can obtain a free B&M booklet on ways to serve beans by dropping her a post card. Most of the commercials, however, are done in a late-afternoon children's show by veteran performer Capt. Hal O'Halloran. ★ ★ ★

9 TH WEEK OF B&M 26-WEEK TV TEST

This is the week-by-week inside report of what happens to a previously unadvertised product in a weak market when only one medium is used to stimulate sales

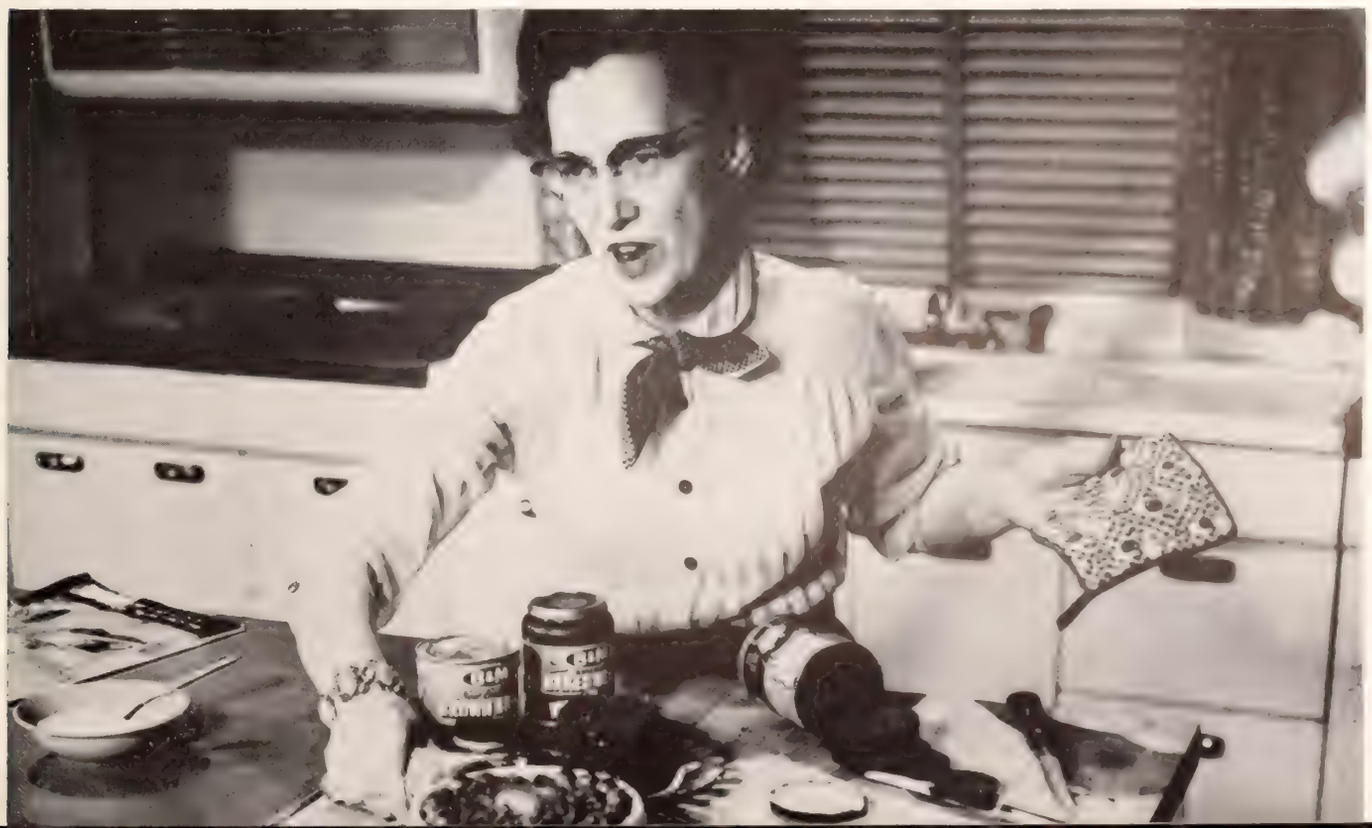
Results: *This year sales for all B&M test products in the Green Bay area totaled 1,390 dozen cans during the second half of March. Sales for same period last year were 835 dozen. That's a jump of 66%. B&M brown bread, whose sales were a trickle till the tv campaign, is showing biggest increases. Brown bread took an over 300% jump the latter half of March compared with last year.*

Competition: *B&M's biggest competitor in the Green Bay area, Puritan, is now dipping a toe into tv. It has canceled its newspaper co-op program, according to reports, and is diverting the money to co-op commercials on tv in a show sponsored by a local chain, Red Owl. Puritan, it's apparent, has been hearing trade reports of Burnham & Morrill's success with its television campaign.*

Giveaway: *As part of commercials on a women's program, free booklets showing ways to serve beans and brown bread are now being sent to women who write in.*

Merchandising: *No point-of-sale posters will be used, it's been decided. Stores don't want them so tv commercials alone must do the job.*

DEMONSTRATION COMMERCIALS GIVE IDEAS FOR SERVING B&M BEANS AND BROWN BREAD. LATTER SHOWING BIG SALES JUMP





THIS LIVE DAYTIME SELF-CONTAINED DRAMA COST $9,000 MORE ON FILM BUT COST ISN'T ONLY PROBLEM

Photo shows people involved in "Modern Romances," an NBC strip packaged by Stark-Layton. This one estimate for putting show on film is net, before agency commission. While figures are considered on the high side, they point up how production costs are hiked by film. The method of getting back this extra money via reruns is big problem

Tv dilemma: how to put soap opera on film*

One big question: Can you rerun a serial? The answer may be no, so many admen are examining the self-contained drama

Wanted: Bright man or woman with *the* answer to problem of putting soap opera on film. Cost of film must be almost as cheap as live show, yet must look better. Must convince tv stations and others that reruns will definitely get large audiences. Apply to almost any advertiser, agency, network or syndicator. Can name own price.

* * *

There are a number of people in the tv advertising business these days who are sorely tempted to run such an ad.

The question of how to put a soap opera on film economically has been agitating the business for several years. Some of these who have put a lot of thought to the question are frankly baffled and bewildered. Some think they may have the answer but are still selling the idea to others.

Everybody agrees, however, that soap operas or some kind of daytime tv drama will be put on film and sold possibly by next season.

**At presstime* SPONSOR *learned Station Film Library was planning to syndicate two self-contained daytime drama strips, see Report to Sponsors, page 2.*

The problem in a nutshell is this: Putting a soap opera on film costs more money in some cases, a *lot* more money than producing a live show. To justify this additional cost, the film would have to be rerun in some form or other. But there are a number of tough problems to solve in rerunning serials, not least among them the question of how you can rerun a story that goes on and on.

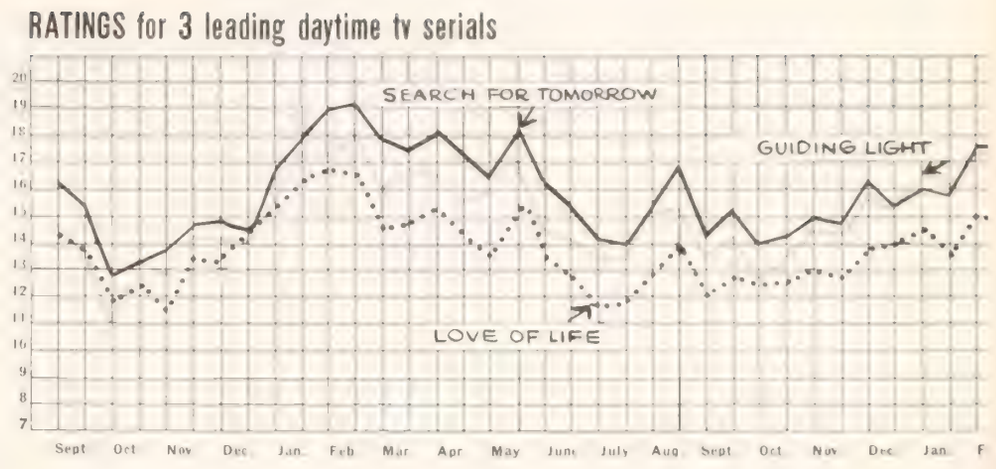
It may be asked: Why put a soap opera on film in the first place? There are four answers to this.

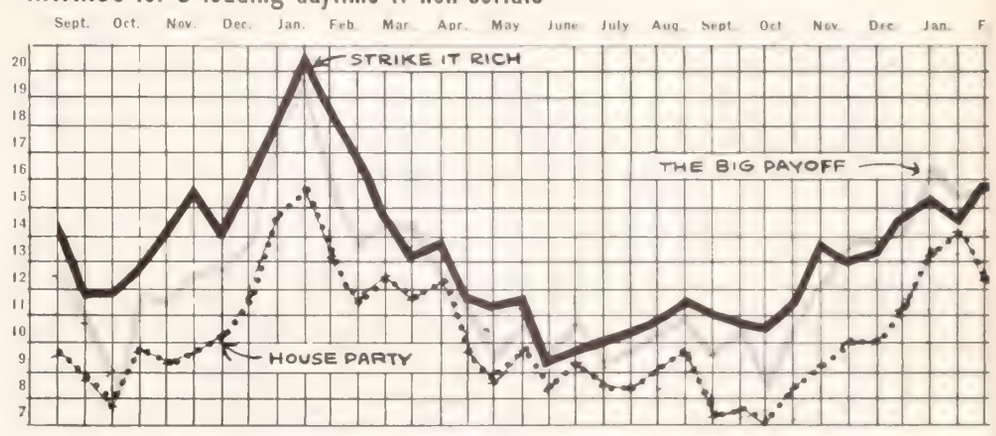
1. There are certain obvious advantages to film. The sponsor gets a more finished product, with fluffs, bad staging and other mistakes corrected by retakes. There are certain optical effects which can't be managed with a tv camera. In the event an actor gets sick, production can go ahead with scenes in which he does not appear. Film also offers the opportunity to take the soap opera outdoors.

2. Among those most interested in filming soap operas are film producers and syndicators. To put it bluntly, it offers another way of turning over a buck. Moreover, with networks expanding programs into periods fore and aft of their nighttime option slots, the syndicator is finding it more difficult to do without daytime shows.

3. Soap operas have been traditionally network program fare. In addition, the fact they are called soap operas highlights the fact that certain types of sponsors predominate. The significant fact, however, is not that soap firms are the biggest sponsors of soap operas but that the soap firms are big advertisers. There are few corporations selling products primarily to women who can afford five programs a week, 52 weeks a year. With daytime dramas on film, regional advertisers, local advertisers and national advertisers who cannot use networks because of big holes in their distribution will be able to tie their product locally to a proven program vehicle.

4. The fact that soap operas, rather than some other type of daytime tv programing, are candidates for film is a reflection of the long track record they have chalked up on radio and the top ratings they have registered on tv. (For a comparison of serial and non-serial daytime tv ratings, see charts directly above on this page.)





Soap operas give steadier year-'round audience than non-serials

Two charts above show Nielsen ratings of six daytime shows for past year and a half. Steadier ratings for the soapers are a reflection of the high frequency of viewing during the week by their loyal housewife audiences

Though the daytime serial's appeal has been proven, putting one on film comes smack up against one difficulty, in the opinion of some close to the problem.

According to I. S. "Zac" Becker, president of Air Features, which produces eight soapers on radio and is new seeking to enter the tv soap field, the difficulty is this:

"When you put a serial on the network and then syndicate it you will come up against a situation where network stations will be carrying two versions of the same serial. I don't think the viewers will like that and the sponsor certainly won't. A situation like that would take away some of the value of the sponsor's network program, not to mention some of the effect on ratings."

It has been pointed out, however, that keeping a film serial out of the network lineup and confining it to syndication would get around the problem of simultaneous exposure. An example of this approach is *The Heart of Juliet Jones*, pilots of which were produced last year by Charles Irving for Motion Pictures for Television. MPTV, and later Official Films, tried to sell the serial but reported lack of interest. Official lined up film orders from stations in seven markets but it was felt that about five times as many orders were necessary before a production investment was warranted.

Why couldn't *The Heart of Juliet Jones* be syndicated? Here's what Official's John Newman, director of advertising and publicity, said about it:

"We're convinced that a serial can be rerun. Nielsen figures prove that film reruns can get excellent ratings, in some cases even higher than the first-run. But the stations told us that the program was too expensive."

(*Please turn to page 94*)

NSI: Can it measure today's radi

"No." say some critics. Controversial NSI methods are discussed. pro a

by Charles Sinclair

Heated debates have raged within the radio-tv industry in the past few weeks. Their topic: the new Nielsen Station Index.

Some radio stations and their representatives have been particularly vocal in their objections to it, stating for the most part that NSI "short-changed radio."

At presstime, the Advertising Research Foundation had completed the first draft of a report on the techniques utilized by Nielsen in the NSI. But ARF members do not expect the final report to get into admen's hands for another three months. Conferences and decisions by ARF committee members will take up the interval.

SPONSOR is seeking to air, in this report, many of the questions raised concerning the methods of the new service. These questions were gathered through exhaustive probing of both NSI critics and NSI supporters. Some of the questions are brand new; some have a familiar ring, since the NSI methods parallel those used for many years by Nielsen in his national measurements.

But all of the questions are interest-

CRITICS: "NSI methods short change radio"

Opposition to new Nielsen Station Index centers on technique used by researcher Nielsen to gather radio-tv audience data. The NSI method, most critics feel, isn't measuring radio and tv properly, and is particularly harmful to radio.

Principally, NSI critics point to the low level of radio sets-in-use in the earliest NSI reports and state that they just don't make sense. Said the Station Representatives Association:

"These measurements of radio audience are not at all consistent with the enormous growth of radio in several directions, such as the increasing number of radio stations and the large current sale of radio sets, including new varieties."

Others say that the Nielsen technique of using data from a small home sample projected against a large number of homes is "short-changing radio to a serious degree." As Harry Maizlish of Los Angeles' KFWB told SPONSOR:

"It is ridiculous for Nielsen to base his conclusions on so insignificant a number of homes. It's time to get the real answer. I feel the responsibility of any rating service is so great they have no right to come out with any findings unless they give all facts and how they reached those conclusions in plain and clear words, holding nothing back."

Still another area of criticism of NSI centers on the tendency today for radio to be "dispersed" around the house in a multitude of radios, plus those used out of the home. Stated Ward Ingram of Hollywood's KHJ:

"With the increasing tendency toward sets which are smaller, more portable, and in use wherever the listener may be, it becomes increasingly difficult to measure radio listening by methods which involve the use of equipment which must be attached to the set, or diaries which are purported to reflect the use of that set."

"I claim that Nielsen never pretested his researching for a number of stations involving hundreds, and perhaps thousands of [illegible] and the manager of a big Eastern radio station.

Added the radio-tv research director of a major agency:

"NSI is intended as an improvement over other existing local measurement services. But the industry hasn't had a chance to decide if the whole NSI method—including its 'quality control' [illegible] Personally, I'm not yet convinced that it's sound."

NIELSEN: "NSI outlines true depth of radio"

A. C. Nielsen replied to its critics as follows:

"The noisy minority (and it *is* only a minority) of radio stations and their representatives who feel NSI is some form of plot against radio are ignoring an increasingly obvious fact:

"NSI Reports hardly short-change radio; they do more to outline the true dimensions of radio and tv as the stations who are using it will tell you—than any other local measurement.

"The very critics who wail that NSI hurts radio (because sets-in-use don't match their preconceived notions!) are overlooking half a dozen innovations that are at this very moment *helping* radio stations with facts they had never known before. These innovations are helping to give the selling of time—and the buying, as well—a New Look:

- For the first time, misleading percentage ratings have been relegated to a very secondary role. Instead, stress has been placed on truly projectable counts of *total homes reached*. That's what the advertiser has always wanted!
- For the first time, stations of varying power in the same market can count their audience in the immediate Metropolitan Area, in the highly competitive coverage area, and far beyond it as well. That helps *all* stations in their selling.
- For the first time, stations have as a sales tool realistic data on *four-week cumulative audiences*—the number of different families (or listeners) catching a series of programs in the course of four weeks. That's a "third dimension" for time selling.
- For the first time, figures are available on *listening frequency*—the number of times the average home tunes to the show in four weeks—a measure of listener loyalty and of the degree of repetition of advertising impressions.
- For the first time, stations have regular data on *auto radio usage* in NSI's "Auto-Plus." That *is* a plus for the radio medium.

"Who's helping the cause of radio? Research which depends on the vagaries of prompted memory, on measurements of only the at-home audience, on less scientific sampling? Radio men, who, ostrich-like, won't concede that tv has made inroads on radio in a seven-station market? Salesmen who can sell radio only with big numbers?

"Or, is radio helped most by those who, for the first time, report its *true size, all* its dimensions, and *all* its values?"

udience?

, in this report

ing, since they show that many industry members have been honestly puzzled by much of what they find in NSI.

Here's a sampling of those questions that will be taken up—and answered from Nielsen's own point of view—later in this report:

"How can Nielsen measure radio and tv accurately in thousands of homes by measuring what goes on in just a few homes?"

"I thought Nielsen didn't approve of research diaries. How can he now justify their use in the Nielson Station Index?"

"Why are Nielsen's radio figures lower and his tv figures higher in some markets than those of other existing local research services?"

"Can *any* research service possibly measure all the radio sets dispersed around a multi-set home in kitchens, workships, bedrooms and even bathrooms?"

Realizing the novelty of the NSI technique, SPONSOR asked Nielsen for an opportunity to visit homes in the NSI sample to see, at first hand, how NSI went about measuring the listening and viewing to all of the sets in a multi-set home. Reason: Most of the probings of Nielsen radio-tv research methods to date have been in the realm of theoretical discussions, rather than actual examination of how the techniques are applied in the field.

Nielsen officials refused permission, stating that it was the research firm's policy not to reveal the identity of homes in Nielsen samples and that they had turned down a similar request from the Advertising Research Foundation. Principally, said Nielsen, a visit by outsiders would "tend to create a self-consciousness about the measurement process that could conceivably affect the home's usefulness in the NSI sample."

Discussions of local and national radio-tv measurement services—their methods and their effects—are a familiar occurrence in the broadcasting in-

(*Article continues next page*)



BROADCASTERS:

A. C. Nielsen has signed 49 station and two network NSI contracts, but many broadcasters, reps oppose use of new local ratings



AGENCIES:

Total of 31 ad agencies have signed for NSI. Here, Art Nielsen shows early Recordimeter model to Y&R's radio-tv research director James English



AUTO RADIO

NSI reports on sets-in-use level of auto radio in new service, uses diaries and "Recordimeter" (shown on steering column) to gather radio listening data

dustry. SPONSOR has long sought to air these discussions and has approached the problem frequently in the past. Among the SPONSOR reports: "Do ratings waddle?" (29 November 1954, p. 31); "How different rating services vary in the same market" (25 January 1954, p. 34); "What's wrong with the rating services?" (28 December 1953, p. 34); "Are better Nielsen ratings coming?" (25 January 1953, p. 36).

Underlying most of radio-tv's research problems is one major factor—economics. It's agreed in the research field that a perfect radio-tv research service would be so expensive that the industry, as a whole, could not afford it. Therefore, each research firm has to design and perfect its technique in an area circumscribed by the amount of money people can conceivably spend for the service.

This basic problem exists for all the local-level radio-tv research firms—Pulse, Hooper, ARB, Trendex, Videodex. It's also true of the Nielsen Station Index.

So far, 12 NSI reports—six radio and six tv, covering a half-dozen areas—have been issued. The broad effects of these first reports, as gathered in discussions with buyers and sellers of air advertising, seem to form this pattern:

1. They will be wide in scope. Nearly two-thirds of the agencies whose radio-tv billings place them in the ranks of the Top 20 told SPONSOR they had bought NSI reports, or were soon going to. The list of advertisers,

(*Please turn to page* 102)

Nielsen vetoed SPONSOR request to visit sample homes: SPONSOR wanted to see at first hand how diaries are filled out, [illegible] NI ratings in homes are hooked up. But Nielsen refused on grounds homes might be made "self-conscious." To give readers some idea of how NSI works, here are instructions from NSI diary together with a sample of a filled-in diary

HOW TO KEEP AN AUDILOG - -

1. **FIRST** (when you receive this Audilog): turn on reminder switch of each Recordimeter® in your home.

2. **METER READINGS**: Each day, as you do your first listening, record the meter-reading. Also, record Time of Reading.

3. **RECORD SET ON, SET OFF:**
   a) Starting with 6 a.m. each day, place an X in the white **ON** column for each quarter-hour the set is on more than 5 minutes.★
   b) For each quarter-hour the set is off, place an X in the blue **OFF** column.★

4. **RECORD STATIONS:**
   a) Write in call-letters of stations tuned in for more than 5 minutes. Please do this for each quarter-hour.★
   b) For TV, please include **"—TV"** if this is part of station's call-letters.
   c) If FM station, just write in **FM**; no call-letters are needed.
   d) If station can't be identified, write in **D.K.** (Don't Know).
   e) If you were tuning around or didn't stay with a station more than 5 minutes, please write in **MISC.** (Miscellaneous). If you like, explain under **"Comments"** on that page.

5. **RECORD WHO LISTENS:**
   a) Write in number of persons who paid some attention to the program for each quarter-hour the set is on.★ Include visitors or neighbors.
   b) These entries should include:

      Men and Women: over 18
      Teen-Agers: 12 thru 18
      Children: 4 thru 11

6. **COMMENTS** (Bottom of each page): Explain anything unusual about things that have affected your listening or set usage—for instance: **"No one home today"** —or— "Radio out of order" —or— **"Moved set to bedroom, home with a cold"**, etc.

7. **FINAL METER READING:** On Saturday night—after you've done your last listening for the week—write in the Meter Reading in the space at the bottom of Saturday's page, also Time of Reading and Date.

Be sure you have the correct time when you make Audilog entries.

★ *If the entries are the SAME for 3 or more successive quarter-hours, just write in the information on the first and last quarter-hours, and join them with a vertical line. THIS IS A TIME SAVER for you.*





SEVEN-HOUR EVENT GROSSED $261,880 IN SALES FROM $4,780 AD OUTLAY, DREW 2,500 PEOPLE

All-night AUTORAMA sells 300 cars

Car dealer scores by adapting charity "telethon" idea to auto sales

All-night "telethons" on tv to raise money for charitable causes are nothing new. But what happens when a used-car dealer decides to adapt the same idea to his business and runs an all-night "autorama" in order to sell cars?

So much happened when Olin's, a used-car outlet in Miami, did this recently on WTVJ, that the event may well set a pattern for future automobile merchandising. Or merchandising of other products adaptable to the technique.

The "autorama," which took place 11 March, was for the dual purpose of celebrating the opening of Olin's new car lot and, of course, to sell cars in a hotly-competitive auto market.

The big night was a Friday. The entire week preceding, advertising and ballyhoo on local radio and tv stations and in newspapers invited people to come to Olin's Autorama for the "wildest trading ever", for free entertainment, free refreshments, and the possibility of being seen on tv. The show was to originate at Olin's lot, and Ed Lane, Olin's general manager, was to sell cars and make "deals" with customers right in front of the tv cameras. It was to be telecast from a little after midnight on Friday to 7:00 a.m. Saturday morning, seven solid hours.

Here's what the "autorama" did:

- It grossed $261,880 in sales from an investment of $4,780.
- It boosted sales nearly 300% that week end over preceding ones.
- It attracted over 2,500 persons (according to Miami police estimates) to the car lot in the course of the seven-hour telecast. Some customers came from over 100 miles away.
- It drew kudos from some of Olin's competitors; new and used-car dealers in the greater Miami area sent 20 complimentary telegrams, several indicating they might develop "autoramas" of their own.

(Article continues next page)

ED LANE, OLIN'S GENERAL MANAGER, "TRADED WILD" WITH CUSTOMERS BEFORE TV CAMERAS



It also taught Olin's some lessons for application to future autoramas, chief among which is to give closer attention to telephone facilities. They feel that a whole new avenue of business could have been developed from telephone leads coming in during the event if care had been taken to record the necessary information and follow it up.

Olin's is not new on the air, has been a consistent advertiser on WTVJ since early 1953, according to that station's promotion manager, Burt Toppan. The client uses mainly sports shows, short film drama features and local singing personalities.

Ed Lane, Olin's general manager since January 1953, personally appears in all of Olin's air commercials, uses a positive, factual hard sell approach. His basic video commercial consists of showing the particular car he is selling either live or in a picture. He gives the "blue book" (authoritative trade source) price for it, writes it on a blackboard, then slashes that price to Olin's sales figure. If the car is a late model, he will state that Olin's "100% Full Year Guarantee" goes with it (compared with the 30-day warranty given by many dealers).

It is Lane who sets all advertising policy for Olin's. He operates as closely as he can to his sales philosophy, which runs as follows:

"The car dealer today cannot afford to stick with 'tried-and-true' sales methods. Instead, he must use his ingenuity to come up with something different. The dealer must interest the customer to the point where he will leave what he is doing and come in and buy."

With this philosophy, it is not surprising that Lane was immediately interested when John S. Allen, WTVJ v.p. and general sales manager, and Marion Davis, WTVJ account executive, approached him with the idea of the "autorama." They conceived the idea as a result of the exceptional successes WTVJ has had with its annual United Cerebral Palsy telethon ($308,000 in cash was raised at last January's event). Allen was convinced that this type of television could be equally successful for a commercial sponsor.

Lane regarded this approach, with its spectacular possibilities, as an ideal way to open Olin's new car lot on N. W. 36th St., Miami's automobile row. His purpose was not only to sell cars but to establish Olin's as *the*

Please turn to page 70

SPONSOR FEATURETTE

HOW TO GET ONE-UP ON THE ANTI-TV SNOB

Kansas City agency copy director satirizes the kind of shows longhairs want on television

If you've ever been frustrated by the high-brow friend who says he never watches television because "there's nothing to watch on tv," you'll enjoy the following observations by Roy Parmenter, copy director at Carter Advertising Agency, Kansas City. Roy's satirical suggestions for television programing to please the anti-tv snob may suggest a few ripostes of your own for the next conversation with a man who "never watches tv" but doesn't like what he sees.

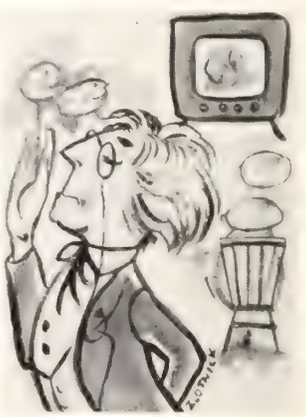
* * *

There is a fair-sized audience of Hooper-knows-how-many people who don't never watch television. Never. Maybe once in a while, if a set is on in a friend's home on Sunday afternoon, they will deign to watch *Omnibus*. Sets are never on in their homes because they wouldn't have such a symbol of decadence around.

These people are known as intellectuals. If you don't start programing to them soon, they may never become a market for you.

So, let's start. Here are a few suggested program titles well calculated to bring the intellectuals back to television:

Jackie Sartre Presents
Life Can Be Ambivalent
The Kraft-Ebbing Theater
Make Way for Dada
Life with Father-Surrogate



That's not all. Are you overlooking the Moslem market? Don't. Just program:

Face the Place

One more. This television program idea is an inevitable projection of the trend. If you don't work this one out, someone else will. It's called:

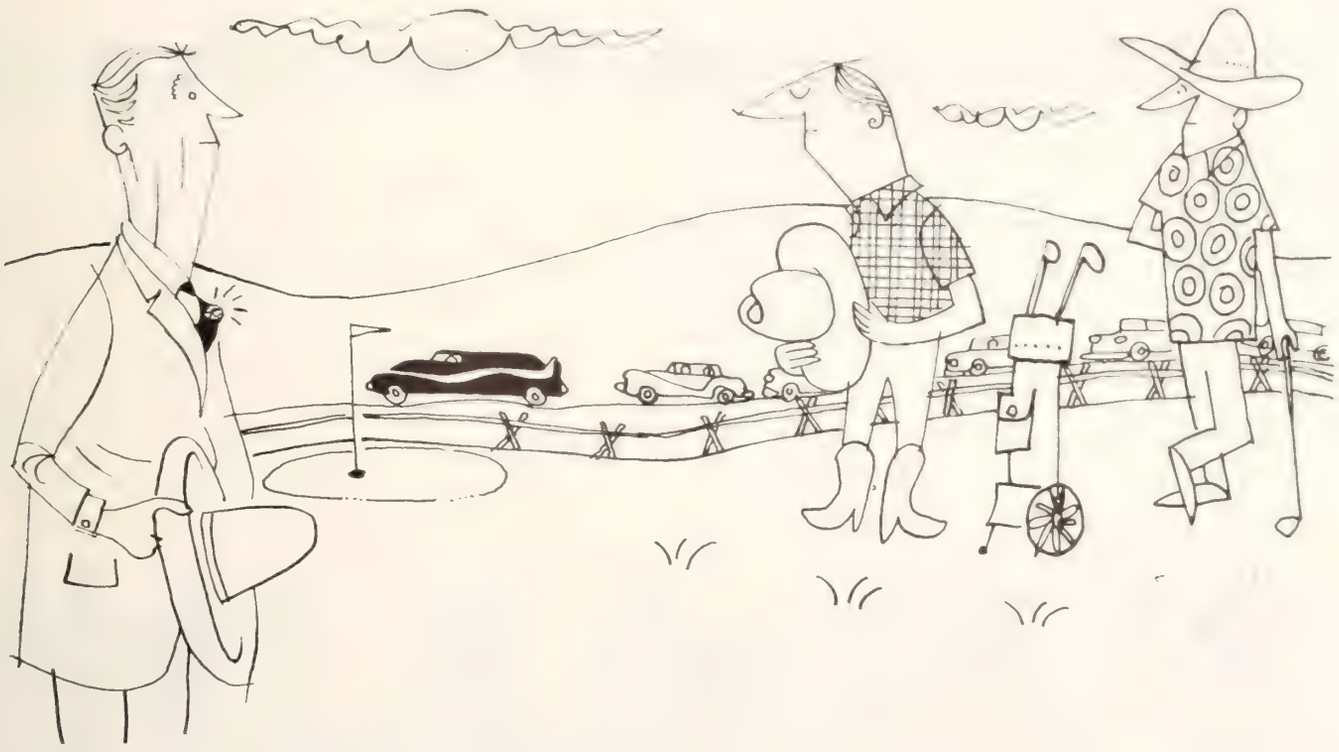
Face the Disgrace!

Somehow or other you are lured into a studio audience. Then the jolly m.c. calls your name out. Some of the larger boys drag you kicking and screaming up to the stage. There the most humiliating episodes of your life are acted out by professional actors and actresses, before your appalled eyes. There are no prizes for you. Instead, the studio audience is invited to your home and told to wander through the rooms, taking and keeping anything that appeals to them.

These send me absolutely free. Yes, these send me absolutely free. I hope they do you too! ★ ★ ★

PARTING IS SUCH SWEET SORROW,

or let's keep sediment out of this



THE road to a cemetery passed a golf course near a tee at which a foursome was waiting its turn to drive. A funeral procession came by; one old member of the group rose, removed his sun visor, and stood with head bowed in devout attention until the hearse was out of sight.

"Mac, you old coot," said one of his opponents, "we been playing golf together for twenty years, and that's the first time I ever see you show such tender feeling."

Mac teed up and carefully took a stance. "I figure it ain't a bit too much. After all, next Tuesday would have been our Silver Anniversary."

★ ★ ★

Nominations are now open for a way in which that story can be twisted around to point out that the Amarillo area is first in the nation, again, in retail sales per household. Winner gets the original sun visor.



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4 • Represented nationally by the Katz Agency

THESE 32 MEN SHOOT NEW



These 32 men cover a five-state newsbeat for WBZ-TV. They're film reporters. They're on 24-hour call. There's one within thirty minutes of anything that can happen anywhere in WBZ-TV's range. They feed ten news shows every day with fresh, on-the-spot *local* news film. Their documentary, *The Story of Hurricanes Carol and Edna*, won the top TV award of the Radio-
News Directors' Association last year.

This is the aggressive way WBZ-TV goes a
the news. It's typical of the spirit that perme
New England's *first* TV station. It's a spirit
moves WBZ-TV to be Number One in everyt
it does. So—WBZ-TV shoots the works on

ENGLAND FOR WBZ-TV



gramming. WBZ-TV news gets the big news ience. Big audiences on WBZ-TV mean big gs for advertisers in America's big sixth ket. Tell these big audiences the news about products. Call Herb Massé, WBZ-TV Sales nager, at ALgonquin 4-5670, Boston—or your rest Free & Peters agent.

WBC

WBZ-TV

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-TV • **WBZ+WBZA**, *Boston;* **KYW** • **WPTZ**, *Philadelphia;* **KDKA** • **KDKA-TV**, *Pittsburgh;* **WOWO**, *Fort Wayne;* **KEX**, *Portland;* **KPIX**, *San Francisco*

KPIX represented by THE KATZ AGENCY, INC.
All other WBC stations represented by FREE & PETERS, INC.

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film prog

Rank now	Past* rank	Top 10 shows in 10 or more markets (Period 1-7 February 1955) TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	5-STATION MARKETS Mnpls.	5-STATION MARKETS S. Fran.	4-STATION MARKETS Atlanta	4-STATION MARKETS Boston	4-STATION MARKETS Chicago	4-STATION MARKETS Detroit	4-STATION MARKETS Mlwkee.	4-STATION MARKETS Seattle-Tacoma	4-STATION MARKETS Wash.	3-STA MARK Balt.
1	1	***I Led Three Lives,*** Ziv (D)	22.1	6.3 wabc-tv 10:00pm	11.7 kttv 8:30pm	25.0 kstp-tv 9:30pm	20.2 kron-tv 10:30pm	16.4 wsb-tv 10:30pm	27.5 wnac-tv 7:00pm	13.5 wgn-tv 9:30pm	16.2 wjbk-tv 10:30pm	19.0 wtmj-tv 10:30pm	14.6 ktnt-tv 7:00pm	18.7 wrc-tv 10:30pm	15.9 wbal-tv 10:30pm
2	8	***Cisco Kid,*** Ziv (W)	21.4		14.4 kttv 6:30pm	24.9 weco-tv 4:30pm	20.4 kron-tv 6:30pm	12.2 waga-tv 7:00pm	12.7 wnac-tv 6:00pm	20.0 wbkb 5:00pm	24.2 wkzo-tv 6:30pm	26.9 wtmj-tv 5:30pm	16.5 komo-tv 7:00pm		23.5 wbal-tv 7:00pm
3	6	***Mr. District Attorney,*** Ziv (A)	21.2		15.4 knxt 10:00pm	19.5 kstp-tv 7:30pm		21.3 wsb-tv 7:00pm	22.2 wnac-tv 10:30pm	13.9 wbkb 9:30pm	14.0 wwj-tv 10:30pm	19.2 wtmj-tv 10:30pm	22.7 king-tv 9:00pm		15.7 wbal-tv 10:30pm
4	3	***City Detective,*** MCA, Revue Prod. (D)	21.0	9.2 wpix 9:30pm	13.2 knxt 10:30pm	13.7 weco-tv 10:15pm	14.5 kron-tv 10:00pm				5.9 ckiw-tv 7:00pm		22.4 king-tv 8:00pm		
5	2	***Badge 714,*** NBC Film (D)	20.4	7.6 wor-tv 9:00pm	18.4 kttv 7:30pm	23.0 kstp-tv 9:30pm	28.9 kpix 9:00pm	12.5 wlw-a 9:30pm	16.4 wnac-tv 6:30pm	17.9 wgn-tv 8:00pm	20.4 wwj-tv 7:00pm	7.9 wtvw 8:30pm	23.8 king-tv 9:30pm	16.5 wrc-tv 7:00pm	13.2 wbal-tv 10:30pm
5	8	***Favorite Story.*** Ziv (D)	20.4			21.0 weco-tv 9:00pm	9.7 kron-tv 7:00pm	20.9 waga-tv 7:00pm	1.0 wjar 10:00pm	17.2 wnbq 9:30pm	11.7 wjbk-tv 10:30pm		18.7 king-tv 8:00pm		
7	3	***Superman,*** Flamingo, R. Maxwell (K)	19.8	12.1 wrca-tv 6:00pm	13.3 kttv 7:00pm	12.5 wmin 5:30pm	22.5 kgo-tv 6:30pm	20.9 wsb-tv 7:00pm	17.5 wnac-tv 6:30pm	17.9 wbkb 5:00pm	24.2 wxyz-tv 6:30pm	8.7 wtvw 6:30pm	24.0 king-tv 6:00pm	20.5 wrc-tv 7:00pm	24.9 wbal-tv 7:00pm
8	7	***Annie Oakley,*** CBS Film, Flying A (W)	19.2	14.1 webs-tv 5:30pm	16.7 kttv 7:00pm	20.5 wtcn-tv 5:00pm	12.7 kgo-tv 6:30pm		17.4 whz-tv 6:00pm	22.5 wbkb 2:00pm	18.4 wxyz-tv 4:30pm	13.0 wtvw 5:00pm	24.8 king-tv 6:00pm	10.5 wttg 7:00pm	31.5 wbal-tv 5:30pm
8	5	***Liberace,*** Guild Films (Mu.)	19.2	6.1 wpix 6:30pm	5.7 krop 7:00pm	14.4 weco-tv 7:00pm	27.7 kpix 9:30pm	7.5 wlw-a 8:00pm	16.7 wbz-tv 3:00pm	9.0 wgn-tv 9:30pm	6.2 wwj-tv 6:30pm	35.8 wtmj-tv 8:00pm	22.5 king-tv 8:30pm	7.9 wttg 9:00pm	13.0 wbal-tv 7:00pm
9		***Range Riders,*** CBS Film, Flying "A" (W)	18.4		6.8 krca 7:00pm		28.2 kpix 7:00pm		28.7 wbz-tv 7:00pm	11.8 wbbm-tv 5:00pm	11.4 ckiw-tv 6:30pm	5.2 wtvw 10:30am	24.3 komo-tv 7:00pm		
Rank now	Past* rank	Top 10 shows in 4 to 9 markets													
1	2	***Life of Riley,*** NBC Film, Tom McKnight (C)	19.4		12.4 kttv 8:00pm	20.4 kstp-tv 6:00pm	17.9 kgo-tv 7:00pm			15.9 wgn-tv 9:00pm		18.9 wcau-tv 8:00pm	30.8 king-tv 7:30pm		
2	1	***Stories of the Century,*** Hollywood Tv (W)	18.6		14.8 kttv 9:00pm		1.3 kour-tv 7:00pm	14.5 wsb-tv 11:00pm	15.2 wnac-tv 6:00pm		20.2 wxyz-tv 6:00pm		18.4 king-tv 9:30pm	8.2 wtop-tv 7:00pm	
3	4	***Gene Autry,*** CBS Film (W)	17.9		10.8 knxt 7:00pm				23.2 wnac-tv 6:30pm	19.6 wbbm-tv 5:30pm	10.2 wjbk-tv 6:00pm		27.9 king-tv 6:00pm		
4	5	***The Whistler,*** CBS Film, Joel Malone (M)	17.1		8.5 kttv 9:00pm		25.5 kron-tv 10:30pm						19.6 king-tv 10:00pm		
5		***Kit Carson,*** MCA, Revue Prod. (W)	17.0	9.2 wrca-tv 6:00pm	9.0 kttv 5:30pm			14.9 wlw-a 6:00pm				28.5 wtmj-tv 5:00pm			16.9 wbal-tv 6:00pm
6	3	***Passport to Danger,*** ABC Film, Hal Roach (A)	16.9		7.2 krop 8:00pm	13.5 keyd-tv 7:30pm	13.7 kron-tv 10:30pm				8.7 wxyz-tv 10:00pm				
7		***Secret File, U.S.A.,*** Off. Films, A. Dreifuss (A)	11.5		6.3 kttv 8:00pm	9.2 wtcn-tv 10:00pm	2.5 kour-tv 9:30pm				14.9 wwj-tv 10:30pm				
8	6	***The Falcon,*** NBC Film (D)	11.0		9.4 knxt 10:30pm	5.2 keyd-tv 7:00pm					6.5 ckiw-tv 9:30pm		14.7 king-tv 7:00pm	12.0 wtop-tv 10:30pm	6.9 waal 10:30
9	7	***Boston Blackie,*** Ziv (M)	12.9		6.4 kttv 8:30pm		6.9 kgo-tv 6:30pm		23.7 wnac-tv 10:30pm	12.0 wgn-tv 9:30pm	14.2 ckiw-tv 7:00pm	11.2 wcau-tv 6:00pm			
10		***Cowboy G-Men,*** Flamingo, H. B. Donovan (W)	12.2	1.9 wcbs-tv 7:00pm							11.3 wxyz-tv 5:30pm		1.7 ktvw 5:00pm	10.4 wmal-tv 6:00pm	

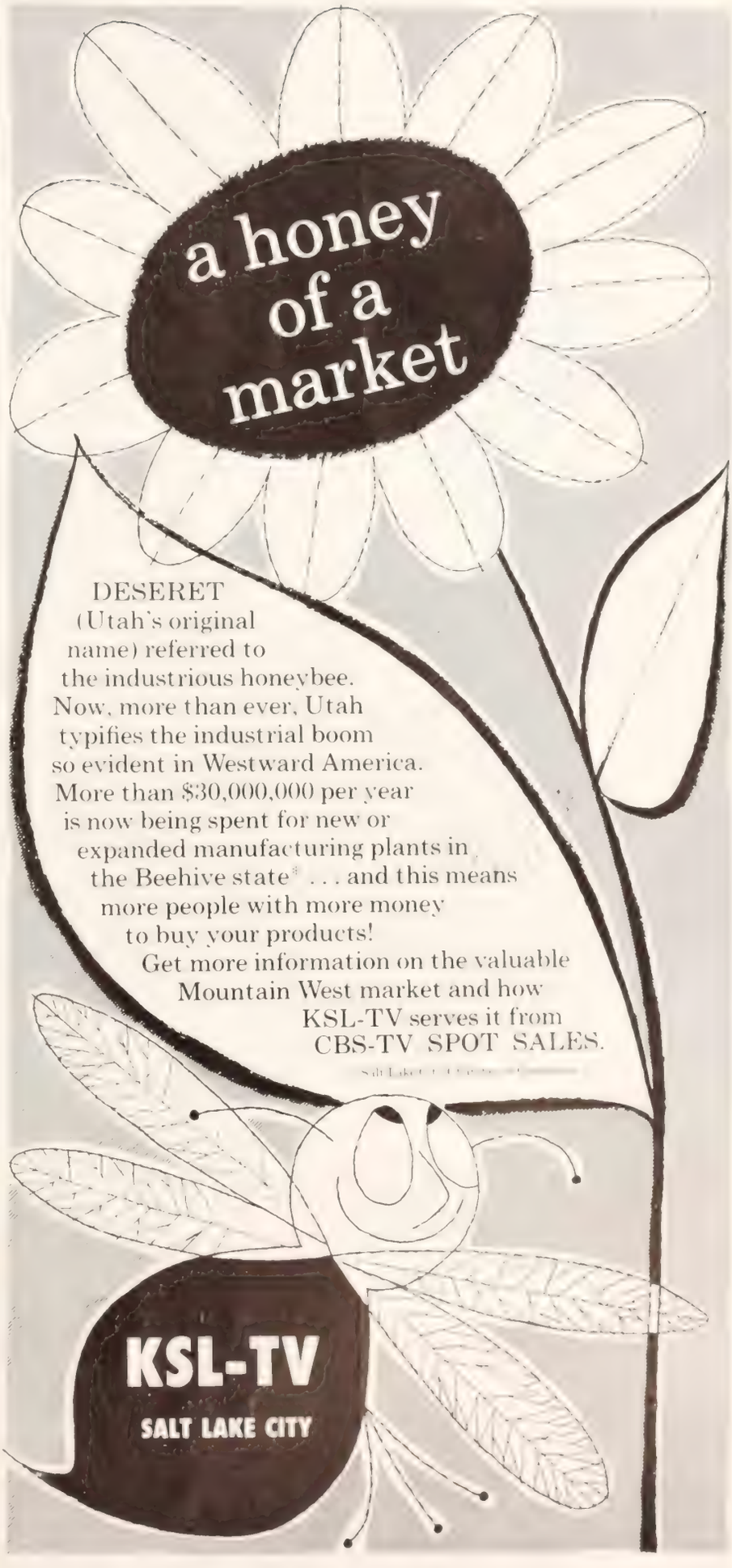
(C) comedy; (D) drama; (K) kids; (M) mystery; (Mu) ... fairly stable from one month to another in the markets in which they are shown, thi... to a lesser extent with syndicated shows. This should be borne in mind when analyz... trends from one month to another in this chart. *Refers to last month's chart. If ... was not rated at all in last chart or was in other than top 10. Classification as ...

m shows

ally made for tv

3-STATION MARKETS				2-STATION MARKETS			
Cleve.	Columbus	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
20.1	**19.2**	**13.2**	**21.3**	**23.5**	**54.3**	**25.3**	**46.0**
wxel 0:30pm	wbns-tv 9:30pm	wcau-tv 7:00pm	kds-tv 10:00pm	wabt 9:30pm	wbtv 9:30pm	whio-tv 9:00pm	wdsu-tv 9:30pm
	12.9		**23.7**		**33.8**		**33.3**
	wlw-c 6:00pm		ksd-tv 5:00pm		wbtv 11:00am		wdsu-tv 5:30pm
21.2	**14.9**	**12.0**	**21.2**	**22.0**	**56.5**	**19.5**	**29.5**
wews 5:00pm	wlw-c 10:30pm	wptz 10:30pm	ksd-tv 10:00pm	wbrc 9:30pm	wbtv 8:00pm	wlw-d 10:30pm	wdsu-tv 10:30pm
		4.7	**26.2**	**16.3**	**56.3**		**43.8**
		wfil-tv 7:00pm	ksd-tv 9:45pm	wabt 9:30pm	wbtv 8:00pm		wlw-d 7:00pm
23.2	**22.9**	**19.5**	**27.0**	**29.0**	**46.8**	**20.0**	
wnbk 5:00pm	wlw-c 7:00pm	wcau-tv 7:00pm	ksd-tv 9:30pm	wbrc-tv 9:30pm	wbtv 10:00pm	wdsu-tv 10:00pm	
	19.2	**6.9**			**55.8**		**52.8**
	wbns-tv 10:00pm	wptz 11:00pm			wbtv 9:30pm		wdsu-tv 9:30pm
13.7	**22.2**	**21.0**	**19.9**		**34.3**	**15.8**	**31.5**
wnbk 5:00pm	wbns-tv 6:00pm	wcau-tv 7:00pm	ksd-tv 6:00pm		wbtv 5:30pm	wlw-d 6:00pm	wdsu-tv 5:00pm
25.5	**16.0**		**16.7**		**32.8**		**23.5**
wnbk 5:30pm	wtvn 6:30pm		ksd-tv 12:30pm		wbtv 2:00pm		wdsu-tv 12:00n
25.2	**24.0**	**11.7**	**20.9**	**26.0**		**29.0**	**52.3**
wews 5:00pm	wbns-tv 7:00pm	wptz 11:00pm	ksd-tv 10:00pm	wabt 9:00pm		whio-tv 7:30pm	wdsu-tv 9:30pm
27.5			**18.2**		**31.8**	**16.3**	
wews 5:00pm			ksd-tv 11:30am		wbtv 5:30pm	wlw-d 6:00pm	
			30.4				**44.8**
			ksd-tv 9:30pm				wdsu-tv 5:30pm
						15.8	
						whio-tv 7:00pm	
4.5							**16.3**
wnbk 5:00pm							wdsu-tv 11:30pm
						23.5	
						wlw-d 6:00pm	
			12.9				**41.8**
			kwk-tv 10:30pm				wdsu-tv 5:00pm
						24.5	
						whio-tv 10:30pm	
	29.5	**11.0**	**18.7**				**41.3**
	wbns-tv 9:30pm	wptz 10:30pm	kwk-tv 10:00pm				wdsu-tv 10:00pm
		16.0					
		wcau-tv 7:00pm					
							35.5
							wdsu-tv 5:30pm

in market is Pulse's own. Pulse determines number by measur-
stations are actually received by homes in the metropolitan
given market even though station itself may be outside metro-
s of the market. *March chart will appear in next issue*



the
big
look



is
to
kbis
bakersfield
california
970

DOMINATING CALIFORNIA'S SOUTHERN SAN JOAQUIN VALLEY WITH POPULAR MUSIC AND NEWS 24 HOURS A DAY!

representatives:

SAN FRANCISCO DAREN McGAVREN
NEW YORK
CHICAGO
ST. LOUIS
LOS ANGELES
ADAM YOUNG JR.

New developments on SPONSOR stories

P.S.

See: "Farm radio and tv results"

Issue: 1 November 1954, page 54

Subject: Effectiveness of farm radio

Farm radio's influence on the farmer is shown by requests for booklets given out via the air by Cornell University.

For over seven years Cornell University has provided syndicated material for radio stations to use on their farm programs. From time to time free farm bulletins are offered as part of the service.

The listeners send their requests for the bulletins to the stations, which relay them to Cornell. In 1954, almost 78,000 such requests were made, and a random survey of the people asking for the material showed they would never have heard of the bulletins if they had not been broadcast.

The figure of 78,000 is considered especially high since the number of times the free bulletins were mentioned was cut from an average of 12 per week in previous years to six or seven a week in 1954. The chart below shows the number of requests per year as a result of the radio broadcasting.

1947	65,000
1948	65,000
1949	47,000
1950	85,400
1951	64,980
1952	42,320
1953	65,624
1954	77,924

P.S.

See: Sponsor Speaks

Issue: 21 March 1955, page 120

Subject: Answering Chicago Tribune's blast against tv

A tv station has prepared a series of facts and figures designed to prove that dollar for dollar tv advertising is more productive than newspapers. WCCO-TV filled a 19-page booklet with a statistical comparison between its impact on the Minneapolis-St. Paul area and the impact of newspapers serving the same communities. The report is entitled "Sight plus Sound plus Motion equals Advertising Action," and it cites these points of comparison between the two media in the area:

1. Circulation of major newspapers in both Minneapolis and St. Paul is failing to keep pace with steadily increasing populations.

2. Newspaper advertising rates have risen steadily in both the Twin Cities. "Forced combinations" exist in both Minneapolis and St. Paul, (i.e. an advertiser must buy both morning and evening newspapers).

3. In the Minneapolis-St. Paul metropolitan area, composed of the two large cities and their suburbs, an advertiser must buy *both* major newspapers to achieve adequate market coverage. Minneapolis and St. Paul newspapers *together* achieve less coverage than the tv ownership figure by about 8,000 families.

Taking an arbitrary figure of $555 which would buy one 1,500-line ad in the area's largest circulation newspaper, the booklet shows that an advertiser could use 14 announcements a week on WCCO-TV for the same price. The booklet shows a cost-per-impression of 78c on WCCO-TV vs. $4.13-per-impression for the newspaper. ★ ★ ★

IOWA *Almanac*

SERIES 1



IOWA'S OWN GOLD MINE

Iowa's soil produces more wealth each year than all of the gold mines in the world. With this production comes responsibility, shared here by a great land grant college and its communications service.

WOI-TV . . . now serving more than half of Iowa's area and population . . . famous for farm programs.

5 5 5 5

WOI-TV

AMES-DES MOINES
CHANNEL 5
100,000 WATTS
CBS ABC DUMONT
REPRESENTED BY
WEED TELEVISION

RELIGION

[illegible] of Christ — AGENCY: Direct

CAPSULE CASE HISTORY: *The Churches of Christ present a discussion panel,* The Living Word, *on Sunday afternoon at 5 p.m. Four area ministers discuss religious and secular questions. It was casually mentioned one Sunday that the following week marked the anniversary of one year on WDAN-TV. More than* 100 *cards and letters of congratulations came in that week, and many more the next week. Each program costs* $91.

WDAN-TV, Danville, Ill. — PROGRAM: The Living World

TV results

BREAD

SPONSOR: Harvest Bread — AGENCY: Hoag & Provandie Adv., Boston

CAPSULE CASE HISTORY: *The Harvest Bread Co. sponsors the* Rocky Jones, Space Ranger *film show on Tuesday at 6 p.m. (Syndicator is UTP.) One 45-second announcement at the end of the program told kids they could get Space Ranger buttons simply by asking the Harvest Bread deliveryman. Within four days* 50,000 *kids had asked for buttons. The agency writes: "And you know what it's doing to Harvest Bread sales? They're up and still going up. . ."*

WJAR-TV, Providence, R. I. — PROGRAM: Rocky Jones, Space Ranger show

MOVING AND STORAGE

SPONSOR: Lyon Van & Storage — AGENCY: Smalley, Levitt & Smith, L.A.

CAPSULE CASE HISTORY: *The agency was dubious about reaching people on television between 7 and 9 a.m. However, during their first two months of advertising on* Panorama Pacific *the Lyon Van & Storage Co. received 500 requests to an offer per week. The agency writes: "We are receiving inquiries at a higher rate than we have ever received from any other program or any other media." They use three one-minute participation announcements at a cost of $350 an announcement.*

KNXT, Hollywood — PROGRAM: Panorama Pacific

KITCHEN SLICER

SPONSOR: Kitchen Magic of Canada — AGENCY: Eastern-Siegel, Atlanta, Ga.

CAPSULE CASE HISTORY: *The Kitchen Magic Co. of Canada ran a 10-minute film in late afternoon demonstrating their kitchen slicer. The slicer is priced at* $2.35, *but three other kitchen utensils were included in the offer as a gift. In three days* 500 *orders were received, representing* $1,175 *in sales. The sponsor's cost for the whole pitch was* $72 *plus the cost of the artwork and translation from English into French.*

CFCM-TV, Quebec — PROGRAM: Filmed commercial

ELECTRIC TOASTERS

SPONSOR: Firestone Stores — AGENCY: Direct

CAPSULE CASE HISTORY: *Firestone Stores plugged an electric toaster on KXLF-TV's* Talk of the Town. *The program is on from* 5-5:15 *p.m. and Firestone Stores use one announcement three times a week. The morning following the plug for the toasters, the* 36 *toasters in stock were sold. The sponsor's cost per month is* $75.

KXLF-TV, Butte, Montana — PROGRAM: Talk of the Town, announcements

CARS

SPONSOR: Davey Jones Auto Sales — AGENCY: King Adv. Oakland, Calif.

CAPSULE CASE HISTORY: *To publicize his first annual Auto Show in El Cerrito, California, Davey Jones used three announcements on* Movies at 11 *on Thursday, Friday and Saturday. The announcements consisted of a live announcer at the beginning and end of a film showing new cars. Davey Jones reported* 40,000 *customers in three days and the sale of* 60 1955 *cars. People came from as far as Sacramento,* 80 *miles away. The campaign cost* $420.

KPIX, San Francisco — PROGRAM: Movies at 11, participations

MAGIC DESIGNER

SPONSOR: Johney's Hobby House — AGENCY: Cox, Chandlee & Jackson, Charlotte

CAPSULE CASE HISTORY: *The Magic Designer people had been told that their product would not sell well in the South. The Magic Designer is a mechanical toy that makes designs with the use of crayons and paper. Nonetheless, during the Christmas season Johney's Hobby House featured them. After two announcements on WBTV and no other advertising,* 3,380 *Magic Designers, at* $2.98 *each, were sold. The campaign cost* $360.

WBTV, Charlotte, N. C. — PROGRAM: Announcements

New Business Getter

the RCA TV Switcher TS-5A

adds fades, lap-dissolves, super-positions to spice up your commercials



The RCA TS-5A Video Switcher is a flexible two-unit equipment designed to mount in a single standard console housing. The push-button and fader panel may be located as illustrated or in the upper face of the console. The TS-5A is designed for color use as well as for monochrome.

You are invited to ask your RCA Broadcast Sales Representative concerning the application of the TS-5A to your specific requirements, or write Dept. R-264, RCA Engineering Products Division, Camden, N. J.

A MUST FOR YOUR TC-4A!

RCA's new TS-5A Video Switcher will give increased flexibility to your programming. If yours is a "Basic Buy" switching layout, where video control functions are centered around the TC-4A Audio/Video Switching Console, the TS-5A will supplement your present equipment, greatly enhance the versatility of your station, give new spontaneity to your commercials.

5 EXTRA INPUTS PLUS "REHEARSAL" FOR YOUR TS-10A!

If your station already includes the TS-10A Studio Switcher and you need to provide for more inputs and rehearsal facilities—the TS-5A Switcher is the ideal answer. A typical arrangement of these two equipments will provide for independent studio rehearsal plus 5 extra inputs.

HANDY AS AN INDEPENDENT SWITCHER!

The TS-5A also may be used for independent switching systems where maximum program flexibility and economy are desired. The TS-5A can be conveniently mounted in a standard console housing adjacent to other console control units.

RCA Pioneered and Developed Compatible Color Television

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION — CAMDEN, N. J.

LOOKING FOR ACTION?

SIGN UP WITH "MR. ACTION



"DOUGLAS FAIRBANKS JR PRESENTS"

A NEW HIT FROM ABC FILM SYNDICATION, INC.

The hottest *new* TV film show you can buy! There are 78 films, all told, with Fairbanks himself as your host-producer for every show... *and* star of one out of every four. And does he do things for *sales?* Just ask his satisfied sponsors... they're not hard to find!

OTHER TOP TV FROM ABC FILM SYNDICATION, INC.

RACKET SQUAD
PASSPORT TO DANGER
THE PLAYHOUSE
KIERAN'S KALEIDOSCOPE

ABC FILM SYNDICATION, INC.

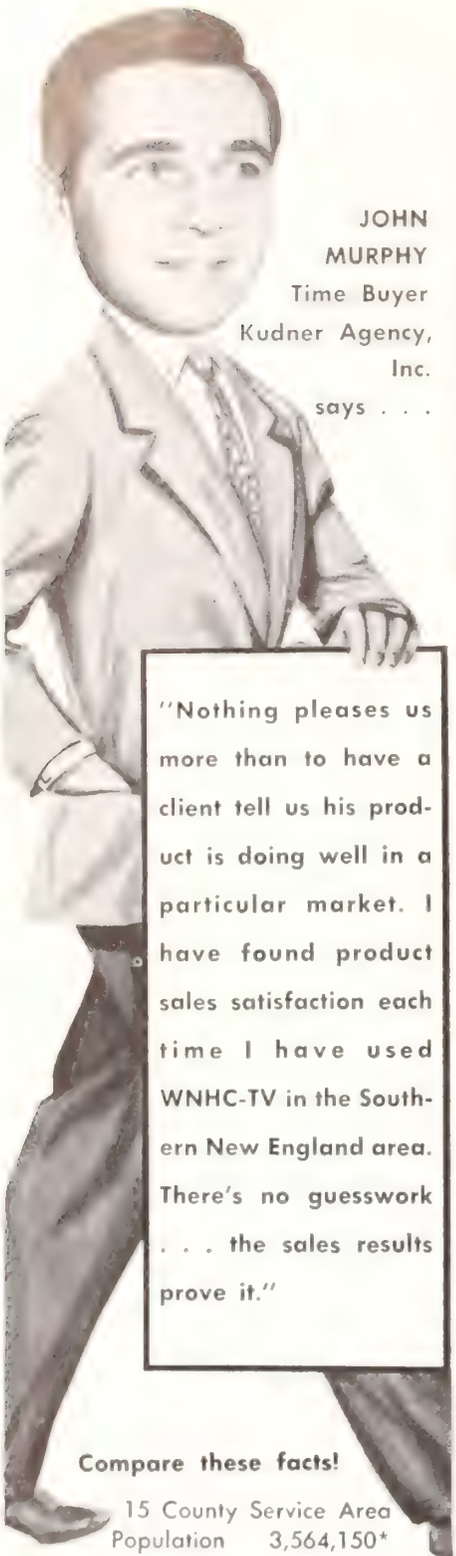
IMSELF!

YOU'LL GET ACTION ON THE TV SCREEN... ACTION IN YOUR SALES!



7 West 66th Street
New York, N. Y.
SUsquehanna 7-5000

CHICAGO ANdover 3-0800 • ATLANTA ATwood 3885 • HOLLYWOOD HOllywood 2-3141 • DALLAS RAndolph 6302



JOHN MURPHY
Time Buyer
Kudner Agency, Inc.
says . . .

"Nothing pleases us more than to have a client tell us his product is doing well in a particular market. I have found product sales satisfaction each time I have used WNHC-TV in the Southern New England area. There's no guesswork . . . the sales results prove it."

Compare these facts!

15 County Service Area	
Population	3,564,150*
Households	1,043,795*
TV Homes	934,448**

Sources:
* '55 SRDS Consumer Markets (Pre Final)
**CBS-NIELSON 1953 — updated with RETMA Set Sales January 1, 1955

See Your KATZ Man
Serving Hartford & New Haven areas

WNHC-TV



agency profile

Peter A. Krug

Director of Radio-Tv
Calkins & Holden, New York

"Ashes to ashes, dust to dust, if the low ratings don't kill us, the high cost-per-1,000 must!" This, says Calkins & Holden's Peter Krug kiddingly, is a poetically stated advertiser's lament that could easily be remedied by fixed network tv cost-per-1,000 (or at least on April Fool's Day).

Krug spends this one day of the year gently spoofing the media that feed him (and Mrs. Krug and daughter and son), the remainder of the year working out new ways to profitably employ radio and tv for the benefit of Calkins & Holden clients. Some 40% of the agency's $11 million billings were in air media in 1954.

"Take nighttime network radio," says Krug. "Now we feel that it can be a fine buy for the right client when used the right way. Prudential Insurance Co., for example, is sponsoring five 15-minute segments weekly of *Fibber Magee and Molly* over NBC Radio, Sundays through Thursday nights. We feel the show provides a highly merchandisable vehicle, delivers a good audience, and is a good buy as a result of the cumulative effect of daily impact."

Krug went on to mention some of radio's answers today to television: (1) saturation techniques; (2) greater flexibility in station lineups; (3) more research about radio's audience composition, which may revise network radio programing structures, since network radio's audience tends to be among older people.

"At the moment we're making an intensive study of various tv commercial approaches in order to develop a new format for commercials," Krug told SPONSOR.

Always interested in new techniques, Krug has been using a device called Cellomatic in the commercials for Prudential's *You Are There*, CBS TV, Sundays 6:30-7:00 p.m. This machine makes it possible to use opticals on live television. Now Krug is trying out some more emotional-appeal commercials, including films of children and animals.

"With kids and animals, you pretty well have to use film," he explained, "because too much can go wrong in live action."

An electronics bug in his spare time, Krug built a home movie theater in his Maywood, N. J., home, uses it to test new pilot films "at the grass roots level," upon family and neighbors. "They're far less jaded than I," says he. ★ ★ ★

SPONSORS WARM TO AP
Because . . . it's better
and it's better known.

"Tornado tore through...

I'll call back with the details."

Case History No. 7





It was a pleasant Sunday. Dan O'Meara, News Editor at WIOU, Kokomo, Ind., looked forward to a restful, lazy afternoon as he stood in line to buy a ticket to a movie.

A police car pulled up to the curb. The officer, whom O'Meara knew, waved him over to the car window.

"Listen to this report from Anderson," the driver said.

"Dan," the driver said, "just got a report a tornado is ripping through Anderson. Already some injuries reported and ten blocks of houses damaged. It's fifty miles away, you know, but we're going over to give 'em a hand."

O'Meara didn't go to the movie after all. He jumped into the squad car. He notified WIOU to set up its telephone tape recording equipment and called The Associated Press at Indianapolis.

"Tornado tore through," he told The AP. "I'll call back with the details."

Soon O'Meara was in Anderson and the first of his reports started over the wire and on the air. For 13 hours, he covered the disaster from every angle.

There was the minister who was seriously injured when a storm-tossed truck pinned him against the church wall...the devastated neighborhood where 40 homes stood roofless . . . the story of the wide-eyed boy who said his first hint of the tornado was the sight of a dog flying 30 feet in the air.

Late the next morning, O'Meara headed for home – and bed.

"It was a break to be there," he said, "to give that kind of direct coverage not only to WIOU's listeners, but to the rest of the gang in Indiana who keep us posted, through AP, whenever anything happens."

Dan O'Meara is one of the many thousands of active newsmen who make The AP better . . . and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write



John Carl Jeffrey, Vice President & General Manager, Radio Station WIOU

Those who know famous brands...know the most famous name in news is AP

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What can be done to speed up production and marketing of color tv sets

FULL INDUSTRY SUPPORT A MUST

By David J. Hopkins
Director of Sales
CBS-Columbia, New York



During this initial phase of color television receiver production and distribution, it is most important that the industry on all levels — manufacturer, distributor and retailer—gives its full support to color tv production and sales.

This stage of the color sales cycle breaks down into two categories. First, securing the widest possible exposure of color receivers; this is to establish in the minds of consumers the fact that today's color programing and color reception represents a great step forward and is destined to play a vital role in the field of home entertainment. Second, realizing to the fullest the color sales potential represented by the higher income groups capable of paying today's list price for a big screen color receiver.

In order to obtain mass exposure, the industry must have the support of the 30,000 television retailers across the country. A few of these stores have already realized that effective color demonstrations have created increased consumer traffic and greater customer confidence. The American consumer today is vitally interested in color and the retailer, in order to satisfy this consumer, must be able to demonstrate color and authoritatively answer his questions. The dealer who aggressively merchandises color discovers that his black and white sales are stimulated, too.

Further exposure can be secured by installing color receivers in bars, taverns, theatre lobbies and clubs. This type of installation coupled with the sale and installation of sets in the homes of community leaders and opinion builders will go a long way toward stimulating actual sales to higher income groups that can afford to buy a color television set today.

Despite the limited distribution of color television sets, networks and sponsors alike have extended themselves to make the finest entertainment available in color. During the first phase of color merchandising, the manufacturer and the sales facilities available to him have the responsibility of securing the strategic distribution of color sets on a national basis. Having accomplished this, the networks and their clients will be encouraged to expand their schedule of color programing.

This combination of increased distribution of sets and a wider selection of color programs will do much to break the color log jam and enable the industry to undertake a program of color sales to the 35,000,000 owners of black and white receivers.

COLOR TV NEEDS DETONATOR

By Ross D. Siragusa
President
Admiral Corp., Chicago



What color television needs to get it off the ground and into large scale production is a detonator similar to the device that activates the H-bomb. In our opinion, the detonator or activator for the color television industry will be continuity of network color programing.

Current color programs are sporadic at the most only one or possibly two major programs every week or 10 days. A regular diet of daily top quality color programs will serve to whet the public's appetite for viewing them on their own color tv receivers.

The combination of frequency of color programs and increased desire

Can tint tv be pushed?

Ways to give color tv more of a push into the public's arms are outlined here by several prominent set-makers. The views here as well as recent public statements by other manufacturers reflect the general opinion that volume production of color tv sets should not be expected for a year or more.

RCA President Frank M. Folsom recently predicted that color tv's sales development will be very gradual, "one of evolution, not revolution": color tv, he opines, will probably grow at about the same rate that two-set homes are coming into being.

Eugene F. McDonald Jr., Zenith president, saw black-and-white sets as the backbone of the industry in the foreseeable future: Motorola president Paul V. Galvin reported his firm expects no measurable increase in color tv production until late 1956 or early 1957.

Here, CBS-Columbia, General Electric and Admiral spokesmen air their views on color "speed-up."

of the public to buy color receivers should enable manufacturers to get into regular production. By increasing color receiver output, the industry will be able to reduce costs and pass along savings to the public.

We believe that the industry will enter the first phase of mass production of color receivers in the second half of this year. By 1956 and 1957, color sales should reach major proportions.

UP COLORCASTS, MAKE $500 SET

By Dr. W. R. G. Baker
Vice President and General Manager
General Electric Electronics Div.
Syracuse, N. Y.



The simplest answer is, "Providing a product the public is willing to buy." But there are three phases to that answer.

To the customer, the "product" is not only the television receiver, but the broadcasts available for reception. There must be a substantial increase in color broadcasts during prime listening periods.

Secondly, color receivers must be available at a price the consumer is willing to pay. There must be made available in quantity a color picture tube which would permit marketing of a color receiver at a suggested list of about $500. This set should have a 21-inch rectangular picture tube and a cabinet comparable in size, or slightly larger, than today's 21-inch monochrome sets. Although considerable progress has been made in this direction, the goal has not yet been reached.

And finally, assuming that the tube and the cabinet size problems are solved, sales of color television sets will depend upon convincing the consumer of the superiority of color over monochrome to the extent he is willing to pay a premium—made necessary by the added complexity of the color receiver—for his color set. This calls for aggressive marketing techniques and exposure of the consumer to color through demonstrations and installations.

I have complete faith that these problems will be solved and color television will beocme in time the primary home entertainment medium. ★★★



BATON ROUGE:
WATCH YOUR SALES
SOAR
in the
SOUTH'S
fastest growing
market!

POPULATION
1940 . . . 88,415
1953 . . . 197,000

RETAIL SALES
1940 . . . $ 20,251,000
1953 . . . $184,356,000*

the FIGURES

RANKS 92nd IN EFFECTIVE BUYING INCOME
HIGHEST PER CAPITA INCOME IN LOUISIANA
WORLD'S MOST COMPLETE OIL CENTER
CHEMICAL CENTER OF THE SOUTH
DEEP WATER PORT

and FACTS

To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

Tom E. Gibbens
Vice Pres. & Gen. Mgr.

Adam J. Young, Jr., Inc.
National Representative

*East Baton Rouge Parish, Survey of Buying Power, 1954

WAFB·TV
Channel 28
BATON ROUGE, LA.

AGENCY AD LIBS



(*Continued from page* 10)

specific show they represent are as apparent as they are overwhelming.

Trend Number Two: Tv's discovery of children. Some weeks ago I made a few remarks about how powerful are the tiny hands of tots during the early evening hours. The channel to which they twist the tv dial (until about 8:00 p.m.) stays on whether mom or dad like it or not. (Why I should tell you this, I don't know, since it is as apparent in your home as it is in mine.)

However, in tv we become aware of the mores of people very slowly. ABC got the drift and the edge by putting "Disneyland" in at 7:30 (EST). Its composition of audience, like that of *The Lone Ranger* and *Rin Tin Tin*, is *family*—kids plus adults. Lots of viewers per set. Good climate for advertising.

CBS saw the trend developing and decided to hurry it along. So it's clearing out its five-day-a-week 15-minute programs of news and music between 7:30 and 8:00 and going family-type with kid-appealing programs. This means five new shows therein (unless some come from other spots).

NBC will have to do something similar sooner or later.

Sunday night the pattern is even more pronounced. The kiddies swing the family from *Roy Rogers* on NBC to *Lassie* on CBS where they stay right through *Private Secretary* and Ed Sullivan (until they are forced to go to bed).

This trend, having developed from an analysis of the medium this past year, is also being intensified in the pilots being shown around town. Family shows are in the works with most producers, network as well as independent.

As a corollary, animal epics will abound. More dogs for sure. Horses will come into their own (I know of three). And for all I know, someone right now may be trying to get the rights to Tennessee William's *Cat on a Hot Tin Roof.* ★★★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



Take a sparkling jingle from the Fitzgerald Advertising Agency on the theme of "Life Gets Brighter! . . . Brighter! . . . with Jax Beer." Add to it the Creative and Production Departments of SARRA, plus the wonderful choreography and dancing of Rod Alexander and Bambi Linn, and you have a series of commercials which will delight audiences everywhere and make new friends for the Jackson Brewing Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



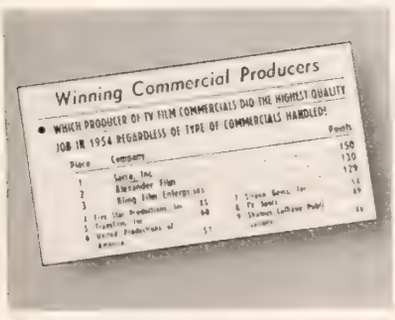
The same originality that has made the Dorothy Jarnac Stopette commercials so famous is used in "Millie's Millions." In this new commercial all of Stopette's modern selling points are emphasized in an old movie type "Drayma" of love and success. Produced by SARRA for Jules Montenier, Inc. through Earle Ludgin & Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Mirror, mirror tells all in these new commercials for St. Joseph Aspirin. The reflection quickly spells out the thoughts of the viewer and demonstrates the rapid effectiveness of the product. Interesting photographic techniques, combined with good product identification make these one-minute and 20-second spots pleasant and impressive. Created for Plough, Inc. by SARRA through Lake-Spiro-Shurman, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



For the second straight year in a row, SARRA has won first place in THE BILLBOARD TV Film Service Awards, for TV commercial producer doing the highest quality work.

What is SARRA quality? It is a cooperative effort of a large group of clients to whom *bests* are more important than *bids*, and SARRA's Creative and Production staffs a permanent group whose only work is visual advertising.

To insure the best reproduction of this cooperative effort, SARRA's own laboratory custom prints each spot.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

EXTRA

of the day and night—Nielsen's no

reports to CBS Radio show that motoris

radio audience. And to the advertis

you tell your story to the 75 millio

get the 26 million sets in ca

dio listeners every hour

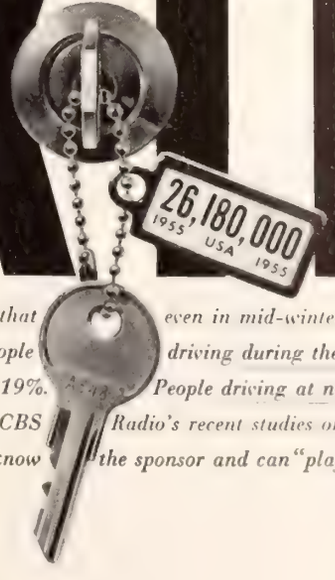
unting the audience in cars! His first

dd as much as 33 per cent to the

ese listeners come absolutely free. When

dios people have at home, you

EXTRA!



n's initial report shows that even in mid-winter, radio talks to as many as two million cars ute. On the average, people driving during the day add 14% to the weekday radio audience, and turdays and Sundays, 19%. People driving at night add 14% during the week, and on ekend, 18%. Moreover, CBS Radio's recent studies on the Jersey Turnpike indicate that seven motorists tuned in to a program know the sponsor and can "play back" substantial parts of his commercial.

round-up

Prize donors help promote Colgate-Palmolive quiz show

The *Feather Your Nest* show on NBC TV has a unique method for keeping itself supplied with costly prizes for contestants while also promoting the show for its sponsor, Colgate-Palmolive Co. The William Esty agency last year formed a group called "The American Home Beautifying Institute" to coordinate the efforts of prize donors in promoting the show. The institute encourages the donors (1) to buy adjacencies before and after the show on their own local stations and (2) to build store-wide promotions featuring prizes highlighted on show.



Prizes are displayed daily in a complete room

A single room of a house is shown each day with donors' prizes mentioned by the female m.c. while she shows viewers how the room is arranged and furnished. A contestant picks out the particular prize she would like to win, if she answers the questions correctly. Show is aired Monday through Friday 12:30 to 1:00 p.m. from New York City.

The prizes furnished range from picture frames all the way to a house, which is given away as the Grand Prize several times a year. Show is carried by over 80 stations. ★ ★ ★

Home show tours WAVE-TV, screens Louisville tv farm

NBC TV's "magazine" show *Home* became *Farm* for one day when it originated from Louisville's WAVE-TV. Seeking a "typical American family farm home" to feature for a spring show, *Home* decided to spend 25 minutes of their hour show there.

The show featured a tour of the station's farm and viewers learned, among other things, how to prepare a Kentucky smoked ham. Cameras looked in on the various farm animals and one camera was mounted atop the 60-foot silo to scan the 350-acre farm. *Home* may make another visit to the farm during the summer. ★ ★ ★

Oklahoma broadcasters sponsor soil judging contest

WKY and WKY-TV, Oklahoma City, expect to have at least 27 foreign nations represented at their fourth annual National Land Judging Contest to be held late in April. The contest attracts contestants from over half the states in the U.S., is operated in interests of the soil conservation program.

The stations receive cooperation from the various state and national agricultural agencies as well as from Oklahoma A&M College and the Oklahoma Soil Conservation Service. The contest, under the direction of farm director Jack Stratton, drew over 2,000 soil conservation enthusiasts in 1954. This year, the contest and accompanying school, has been broadened in scope, and even larger crowds are expected. Cash awards total over $2,000. ★ ★ ★

Amazo magician sells pudding-pie mix on tv

A tv spot campaign is being conducted via K&E by American Maize-Products Co. using one-minute films starring a magician. Milbourne Christopher plugs Amazo by doing a fast trick and then moves into a pitch for the instant pudding and pie mix. The film commercial is especially designed for the small fry, pointing out that each package of the product contains a trading card with a trick kids can easily learn. To tie it all together in the minds of the viewers, Christopher is billed as Amazo the Great. ★ ★ ★

WXLW, Texaco team up to aid dial change in cars

When WXLW, Indianapolis, changed its frequency from 1590 to 950, general manager Robert D. Enoch arranged for 70 Texaco dealers in the area to alter car radios of listeners free. All the car owner had to do was drive into the service station and request the alteration.

The service stations erected window display posters advertising the fact that they adjusted the push-button radios free, and WXLW gave the plan short plugs over the air. A complete manual explaining how to change the radios was supplied to the Texaco mechanics



Free car radio adjustment promoted sales

by the station.

Within five days the Texaco dealers reported about 100 sets per station per day were being adjusted. Texaco station men were reported "highly pleased" with the influx of trade that the venture brought them. ★ ★ ★

Redesigned Marlboro pack wins two annual awards

The new Marlboro cigarette case (see "Should you redesign your package for color tv?" SPONSOR 21 February 1955) received two awards from the Folding Paper Box Association of America. The new design took first place in both the "Tobacco" and "New Use" categories of the 1955 Folding Carton Competition. The new package is among those U.S. companies have redesigned recently keeping the needs of color tv in mind. ★ ★ ★

Briefly . . .

Television continues to erect towers that overshadow the Empire State Building, until recently the world's tallest man-made structure. A television tower is being erected near Dallas for use by KRLD-TV and WFAA-

TV that will measure 1,521 feet. This is 50 feet taller than the famed New York sky-scraper together with its tv tower.

* * *

KMA, Shenandoah, Iowa has a colorful brochure available describing its history as the station enters its 30th year. The booklet depicts the coverage the station has given its varied programing fare, is liberally sprinkled with photos of the staff in action.

* * *

One of the most complex tv hook-ups ever used brought the live telecast of the feature race on opening day from Oaklawn Park, Hot Springs, Ark. to KATV viewers. Using portable microwave equipment, Southwest Bell-Arkansas established the complex hook-up as follows: the live signal went from a portable station atop the grandstands to a microwave receiver on West Mountain, then 11½ miles to a tower at Magnet Cove, to another tower on Shinall Mountain. then 11 miles to a portable receiving-transmitting station on top of Southwestern Bell's "MOhawk" exchange office in Pulaski Heights, and finally by cable to the KATV station in Pine Bluff.

All of the involved equipment is being left in position because KATV is televising the feature race every Saturday as long as the meet is on.

* * *

The famous American baritone John Charles Thomas is now the general manager and vice president of KAVR, Apple Valley, Calif. Mr. Thomas, who has performed with many of the most famous opera companies in this country, will also participate in some of



KAVR's general manager John Charles Thomas

the new program ideas which KAVR will broadcast. He is probably best known as a member of the Metropolitan Opera Company which he joined in 1934.

(*Please turn to page* 121)

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Choose any measurement you like —

BMB
SAMS
PULSE
HOOPER
NIELSEN

For 31 years WDBJ has been the MOST LISTENED TO — MOST RESULTFUL RADIO STATION in Roanoke and Western Virginia.

Ask Free & Peters!

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*



don't gamble on ghosts!



Still
First and Best in Sacramento
KCCC-TV

WILD

COVERS
THE NATION'S

27TH

Metropolitan Market
plus
Vast County Trading Area



"Right In The Heart Of Dixie"

POPULATION	1,840,145
RADIO HOMES	485,964
NET INCOME	$1,946,254,295
RETAIL SALES	$1,175,549,610

"You Can't Buy A Better Station"

George L. Sutherland—Gen. Manager
Represented Nationally by Forjoe Inc.
In the Southeast by Clark Brown Inc.

WILD

10,000 WATTS
850 KC -- MBS

SPONSOR BACKSTAGE



(*Continued from page 26*)

ah—hhmmm—if you don't mind, in your closing, if you'll just—er—ah—uhhh—just sort of say a word or two. . . ."

Nothing, I have noted, will result in a reaction on the star's part, wherein he believes he is being soft-soaped into doing something considerably beneath his stature as the greatest performer in his line, than the approach I've just outlined. On one occasion a performer even replied:

"Wait a minute, buddy. I'm an *artist!* . . ."

There is, I think, a pretty simple approach to honestly persuading a performer that it's highly important and even desirable that he do part of the selling. It's this:

In the years of show business BT (Before Television), a performer measured the quality of his work by applause. In tv there is quite another measure of an entertainer's acceptance. Rating? Partially, yes. But the final measure is whether or not the show the performer is doing, is selling the sponsor's product. The performer's audience today applauds him on television in the final analysis, in just one way. They go out and buy the product. When they don't, the honest and reasonably intelligent performer, will get a horrible mental picture of those cold audiences at the Bijou, who sat on their hands, while a guy was up there giving his all.

When an entertainer buys that concept of tv applause, he'll "sell" not only without griping, but with enthusiasm.

Actually this problem will slowly but steadily correct itself. Intelligent talent, and particularly personal managers, are not only eager and willing to help sell the sponsor's product, but are conscientiously working toward learning how to sell it most effectively. For example there's a young girl named Betty Johnson, who has done considerable radio and some tv work. Fundamentally Betty's a singer, though she's constantly studying dancing and dramatics. She's currently working on the Galen Drake radio show on CBS and makes records. But Betty has done a series of commercials for Borden's, and she and her managers are as alert to opportunities to do other commercials, as well as to get increasingly important jobs as a straight performer.

This is not just a question of earning a few extra dollars from the commercial work, but much more a matter of proper development as a show business personality, 1955. When Betty hits it big, as I'm sure she will, she'll be prepared to do a complete job for her sponsors—she'll sell the product as well as she sells her songs. ★ ★ ★

Marketing Gold Mine!

By John Pepper and Bert Ferguson



There's not a sales manager alive who wouldn't be glad to give his eyeteeth for a brand new market. Well, we've got one. Not simply brand new. But brand new and heavily populated. Brand new and free spending. Brand new and sold 100 percent *on one medium!*

Try and find a market like it—we'll bet you can't! This single market is bigger than New York City. Bigger than Los Angeles. Bigger than St. Louis—Cleveland—Philadelphia.

And it's been right under the nose of everybody in Memphis for a long time. But until our radio station WDIA became the first to program exclusively for *Negro listeners* here, this great new market remained undiscovered.

10% of USA: For WDIA commands the Negro market in this area. And right here are close to *10 percent* of all the Negroes in the entire United States! We call it the "Golden Market." It numbers 1,230,724 Negroes.

Spend 80%: These folks make money. What is even more important to sales managers, they *spend most of it.*

It is a fact that these folks spend, on the average, 80 percent of the money they earn. They spend it on consumer goods and services.

And here's something else. As has been recently pointed out in Sponsor, these folks are not to be classified as "buyers from a low income group."

Quality Buyers: They buy, if anything, the better quality items for sale. They buy plenty of matches and baking soda and soft drinks. But they're also eager customers for *big* items. Big cars. Nice houses. Fancy suites of furniture.

What we're getting at is this. These folks buy for the same reasons that other folks buy. But they have *additional* reasons, peculiar to their own group.

The Memphis market is 40 percent Negro—an important fact to think about in its own right. But add to it these facts.

That Negroes buy 64.8 percent of all flour sold in Memphis.

Negroes buy 56.6 percent of all laundry bleaches sold in Memphis.

Negroes buy 50.3 percent of all mayonnaise sold in Memphis.

Negroes buy 60 percent of all chest rubs sold in Memphis.

Negroes buy 60 percent of all deodorants sold in Memphis.

That is not "low income" buying. That is what we might call "special group" buying. For special reasons.

And one of those reasons is that Negroes in the South use their homes for a great part of their social life. They spend money on *things* for their homes.

They have larger than average families. They spend money on *things* for their children.

The point is that they are willing—far more willing than the average man—to spend their money. They have been spending it, and are continuing to spend it.

In our WDIA area, their wages will amount to $278,152,551.00 this year. That's *over a quarter billion dollars.*

And remember that 80 percent of it is going to be spent on *things* for home and family—consumer goods.

Their Own Station: Now here is where we can tell you how you can reach this market—positively.

You can reach it with WDIA.

For WDIA was the *first* station to talk to these folks in accents they know and understand, in the Southern city that ranks *first* in Negro population.

WDIA uses Negro music. Turn the dial idly—you can't mistake it.

WDIA uses Negro voices. Willa Monroe, star of "The Tan Town Homemaker Show," was the first Negro woman broadcaster in America. Ford Nelson, star of "Glory Train," "Highway to Heaven" and "Tan Town Jubilee," is known to every Negro for miles and miles around.

Tremendous Response: No wonder these folks regard WDIA so proudly as the *only* station—*their* station! No wonder they keep WDIA tuned in—morning, noon and night.

No wonder this keen appreciation—this fierce devotion—has swept WDIA from 250 watts to 50,000 watts of power—in just one big step!

No wonder this feeling has put WDIA at the *top* of both Hooper and Pulse tabulations. And this, in a field of 8 stations, some of which had been on the air in Memphis for more than 25 years!

Does this combination of heavy spending, concentration of customers and direct contact through a single medium of unmatched acceptance get results?

You bet it gets results.

Here are just a few of the nationally famous advertisers who came to WDIA and got results—whopping results:

Crisco, Halo, Kool Cigarettes, Super Suds, Drano, Folger's Coffee, Hunt's Tomato Sauce, Kellogg's Corn Flakes, Swansdown Cake Mixes, Pet Milk, Wildroot Cream Oil, Gold Medal Flour, Wrigley.

We could add a list of many more.

But we'd like to talk about the kind of product and sales problem that especially interest *you.* No matter what the product, we'll have some pertinent information. No matter how the problem of making sales in the South has looked to you until now, this is a *new slant.*

You write us a note, and tell us what product you're working with. We'll send you back promptly the *hot*—not cold—figures on our "Golden Market."

WDIA is represented nationally by John E. Pearson Company.

John Pepper
President

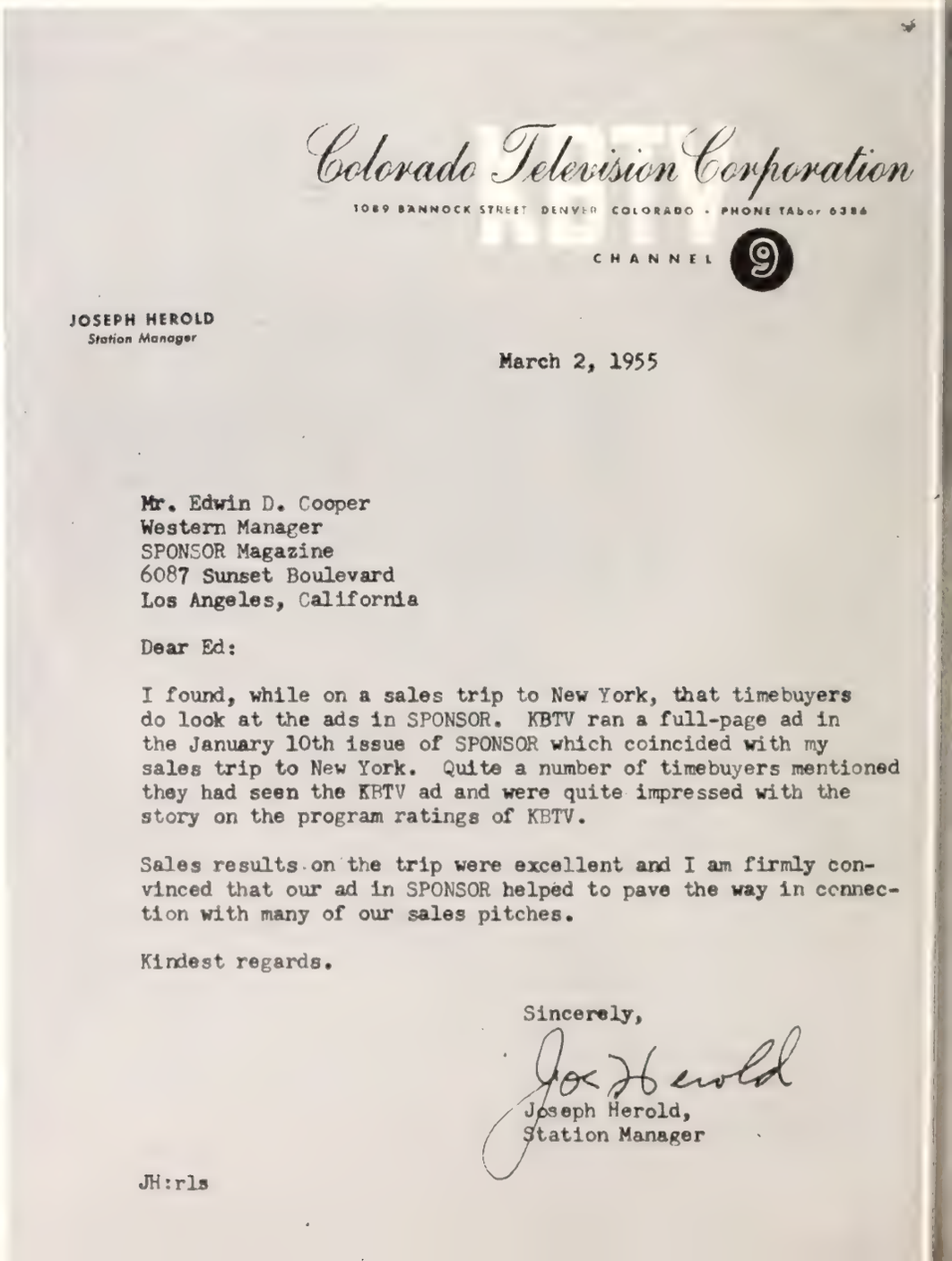
Bert Ferguson
General Manager

Hames Hawkins
Commercial Manager

Mr. Station Manager:

Are you looking for results from your trade paper advertising?

"Sales Results on the trip were excellent"



Colorado Television Corporation

1089 BANNOCK STREET DENVER COLORADO • PHONE TAbor 6384

CHANNEL 9

JOSEPH HEROLD
Station Manager

March 2, 1955

Mr. Edwin D. Cooper
Western Manager
SPONSOR Magazine
6087 Sunset Boulevard
Los Angeles, California

Dear Ed:

I found, while on a sales trip to New York, that timebuyers do look at the ads in SPONSOR. KBTV ran a full-page ad in the January 10th issue of SPONSOR which coincided with my sales trip to New York. Quite a number of timebuyers mentioned they had seen the KBTV ad and were quite impressed with the story on the program ratings of KBTV.

Sales results on the trip were excellent and I am firmly convinced that our ad in SPONSOR helped to pave the way in connection with many of our sales pitches.

Kindest regards.

Sincerely,

Joe Herold

Joseph Herold,
Station Manager

JH:rls

WPAL 1000 WATTS CLEAR CHANNEL 730

TELEPHONE 3-6428 CHARLESTON, SOUTH CAROLINA



Mr. Norman R. Glenn, publisher.
Sponsor Publications Inc.
40 East 49th Street,
New York 17, N.Y.

Dear Norm:

I know you like "off-beat" letters. So bear with me and you'll find this one fits that classification.

About three years ago we entered into a national promotion campaign, using only SPONSOR, with a series of ads pointing up our "Pal" trademark and outlining the specialized negro programming and high ratings at WPAL. We continued this ad schedule for two years.

During the period in which the ads were running I was constantly amazed at the strong identification of our little dog. After our ads had been running about six months time buyers would say, when I called, "Oh yes, you're from the 'little doggy' station."

All this leads up to the fact that since we've been out our identification has slipped, and we need the push that SPONSOR can provide.

So we'd like to reinstate our schedule of third page ads effective with the first April issue once a month for one year. Lots of new time buyers in the business who ought to get acquainted with "Pal."

Would you be good enough to send me a contract--same rate, I trust.

Cordially,

Lonny

Laurens Moore
Executive Vice President

"Oh yes, you're from the little doggy station"

Here's what an ad schedule in SPONSOR does for your station. You're in the limelight. And that's important. For there are more than 3,000 sets of tv and radio call letters fighting for the timebuyer's, account executive's, and ad manager's attention. Your message gets the full attention of these decision-makers in a top-rated prestige magazine where 7 out of 10 readers are in buying jobs (guaranteed circulation 10,000) and every word of editorial copy is beamed right at them. You can't beat a buy like SPONSOR.

SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

AUTORAMA

(continued from page 44)

to buy 1955 models of all

And Lane himself would, of course, do the selling—with the aid of his omnipresent blackboard.

The week-long build-up campaign which preceded "autorama" night stressed the idea that the event was one in which the public could take active part. Air commercials and newspaper ads all mentioned to listeners and readers that "*you* participate." The hoopla also played up Olin's as the "World's Wildest Traders."

To help get these ideas across, Olin's bought 70 one-minute announcements divided between three Miami radio stations, WINZ, WMBM and WIOD.

On WTVJ, Ed Lane called attention to the event on Olin's Tuesday evening *Big Playback* program and Thursday night *Hollywood Spotlight* show. At no cost to the sponsor, the station ran 18 promotional announcements between Wednesday and Friday urging attendance at the event. In addition, on Friday afternoon on its *Alec Gibson Show* (4:00-4:30 p.m.), WTVJ included a five-minute segment showing the activity of setting up equipment for the "autorama" remote. This helped establish the exact location of the event with viewers.

Newspaper ads ran in the *Miami Herald* and the *Miami Daily News* every day Monday through Friday of the big week.

The "autorama" was scheduled to be telecast from 12:15 a.m. to 7:00 a.m., a time when Miami television is normally dark. M.c. of the show was Jack Cobb, WTVJ staff performer. Ed Lane's on-camera trading and auto selling for Olin's was interspersed with entertainment acts such as the Vagabonds, Calypso Eddie, the Ringling Bros., Barnum & Bailey Trampoline act, several dance acts, and music by a hillbilly band.

The auto trading proceeded in this manner. A customer would drive his car in front of Olin's blackboard (well covered by a tv camera) and tell Lane what he would like to buy. Lane would appraise the customer's old car and a salesman would then drive it off the lot. Another salesman would then drive the new car "on camera" and Lane would make a deal with the customer. The price agreed, the customer

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
BATON ROUGE, LA.	WBRZ	2	14 Apr.	100	890	NBC ABC	WAFB-TV	80,000	Louisiana Tv Bestg. Hollingbery Baton Rouge Bestg Co., owners Douglas L. Manship, pres. C. V. Porter, v.p.
BEAUMONT, TEXAS	KFDM-TV	6	1 Apr.	100	537	CBS	KBMT	40,000	Beaumont Bestg Corp.‡ Free & Peters D. A. Cannan, pres. C. B. Locke, exec. v.p.
BUFFALO, N.Y.	WBUF-TV	17	9 Mar.	78	428	NBC‡	WBEN-TV WGR-TV	170,000	WBUF-TV, Inc. H-R Sherwin Grossman, pres., gen. mgr. Gary L. Cohen, exec. v.p.
HILO, HAWAII	KHBC-TV	9	25 Mar.	2.12	—302		None	NFA	Hawaiian Bestg System Free & Peters P. Howard Worrall, pres. C. Richard Evans, v.p. & gen mgr
PROVIDENCE, R. I.	WPRO-TV	12	27 Mar.	316	511		WJAR-TV WNET	88,000	Cherry & Webb Bestg Co. Blair William S. Cherry, pres. Blair Doc Schoen, gen. mgr.
WACO, TEXAS	KWTX-TV	10	30 Mar.	107.2	525		KANG-TV	46,965	KWTX Bestg Co. Pearson Mrs. Mabel B. Morris, executrix of estate of late Beauford Jester James A. Buchanan, dir.

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	TARGET DATE	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP†
DES MOINES, IOWA		8	23 Mar.		316	623	KGTV WHO TV	302,000 vhf	Cowles Bestg Register & Tribune Co. 100% owner Gardner Cowles, pres. John Cowles, chmn of bd & v.p
MOBILE, ALABAMA	WKRG-TV	5	23 Mar.		100	520	WALA-TV	101,100 vhf	WRKG-TV Inc Young Kenneth R. Giddens, pres. Joseph H. Little, v.p.
ROANOKE, VA.		7	31 Mar.		316	1997	WSLS-TV	325,769	Times-World Corp. Free & Peters J. B. Fishburn 86% owner
YAKIMA, WASH.		23	30 Mar.		21.9	960	KIMA-TV	47,567	Chinook TV Co. Walker Robert S. McCaw, sole owner

BOX SCORE

U.S. stations on air	**138**	Post-freeze commercial c.p.'s	**598**	U.S. tv sets (1 Mar. '55)	**35,028,000**§
Markets covered	**260**	Grantees on air	**331**	U.S. tv homes (1 Mar. '55)	**33,200,000**§

*Both new c.p.'s and applications for stations listed here are those which occurred between [illegible] on the air with commercial operation. Stations are [illegible] to the day commercial operation starts. **Effective radiated power. Aural power usually is 10% of visual power. ***Antenna height above average terrain (not above ground) [illegible] number of sets in markets where not designated as being [illegible] NBC Boston supplies 9 affiliates from the stations or reps and must be deemed approxi- [illegible] Planned "The area grade [illegible] representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (what a radio station has been given the tv grant). NFA. No figures available at presstime on sets in market.
‡Interesting ownership with KFDX, Wichita Falls.
†Planned operation after a 3-week off-air period.
§Subject to FCC approval.



The symbol of TOP TELEVISION in New England's BIG THREE Market

The "Big Three"—Providence, Fall River and New Bedford—together comprise the nation's 14th market, a billion dollar retail sales area.

In this market the familiar call letters WPRO have long stood for the best in radio, with the largest listening audience in the area.

Now WPRO-TV brings to this audience the best in TV from CBS Television and local originations over Channel 12, continuing a long tradition of community service.

WPRO-TV is owned and operated by the Cherry & Webb Broadcasting Company.

Represented exclusively by **BLAIR TV**

New York • Chicago • Detroit • San Francisco • Boston
Dallas • St. Louis • Jacksonville • Los Angeles • Seattle

would sign the necessary papers and drive off with his new car. This sequence was repeated time after time.

By 7:00 a.m., 141 cars (118 of which were 1955 models) had been sold. Also aiding in sales during the night was a "Chinese Auction" conducted at four other locations on the lot. 1955 model cars were driven onto separate daises and the purchase price of each marked on a board behind it. Every minute that the telecast continued, the price of the cars were reduced by $1.00 until they were sold.

Over the remainder of that weekend, Olin's sold 160 more cars in addition to the 141 sold during the program. This total of 301 is a sharp contrast to the average of 120 cars sold on the same days during the previous three weeks.

The "autorama" started off with a rush of visitors; of the total number who came, half of them visited during the first two hours. However, it is interesting to note that the heaviest volume of business was accomplished between 4:00 and 5:00 a.m., according to WTVJ. The people who came during these hours, were not seeking entertainment, says the station—they were there to buy. Lane feels that had there been two selling areas during this rush period, even more cars would have been sold.

News of the event reached far. One customer came all the way from Key West, 165 miles south, arriving at 6:45 a.m. to trade in his six-year-old car on a 1955 model. Two customers were from Fort Pierce, 92 miles north of Miami. Motorists from Fort Lauderdale, West Palm Beach and Vero Beach drove to Olin's to trade wild with Ed Lane.

In addition, Olin's telephone operators checked in 112 out-of-town calls from viewers who called in to say that they would be in to see Lane the following day.

What did the "autorama" cost Olin's? The breakdown runs like this:

Radio announcements	$ 500
Transcribed commercial	100
Newspaper advertising	580
Tv time charges	1,000
Tv engineering, production	2,000
Talent	600
Total	$4,780

Since gross sales, as mentioned earlier, ran to $261,880, this represents a return of over 5,000%!

Friday night, concludes Olin's, is a perfect night for an "autorama." ★ ★ ★

WHLI "THE VOICE OF LONG ISLAND"

BIG summer BONUS

8,500,000 PEOPLE WILL VISIT

300,000 additional residents WILL LIVE IN

WHLI's LONG ISLAND

. . . THIS COMING SUMMER

This BIG BONUS AUDIENCE will listen to WHLI'S Special Summer Programs and Services in cars, Hotels, Homes, Boats, Beaches.

ONE STATION — WHLI Delivers this Audience — because it Dominates Listening* . . . in the Major Long Island Market.

"The Pulse" proves WHLI has the largest daytime audience in the Major Long Island Market.

WHLI AM 1100 FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
Paul Godofsky, Pres
the voice of long island
Represented by Rambeau

JOHNSON & JOHNSON

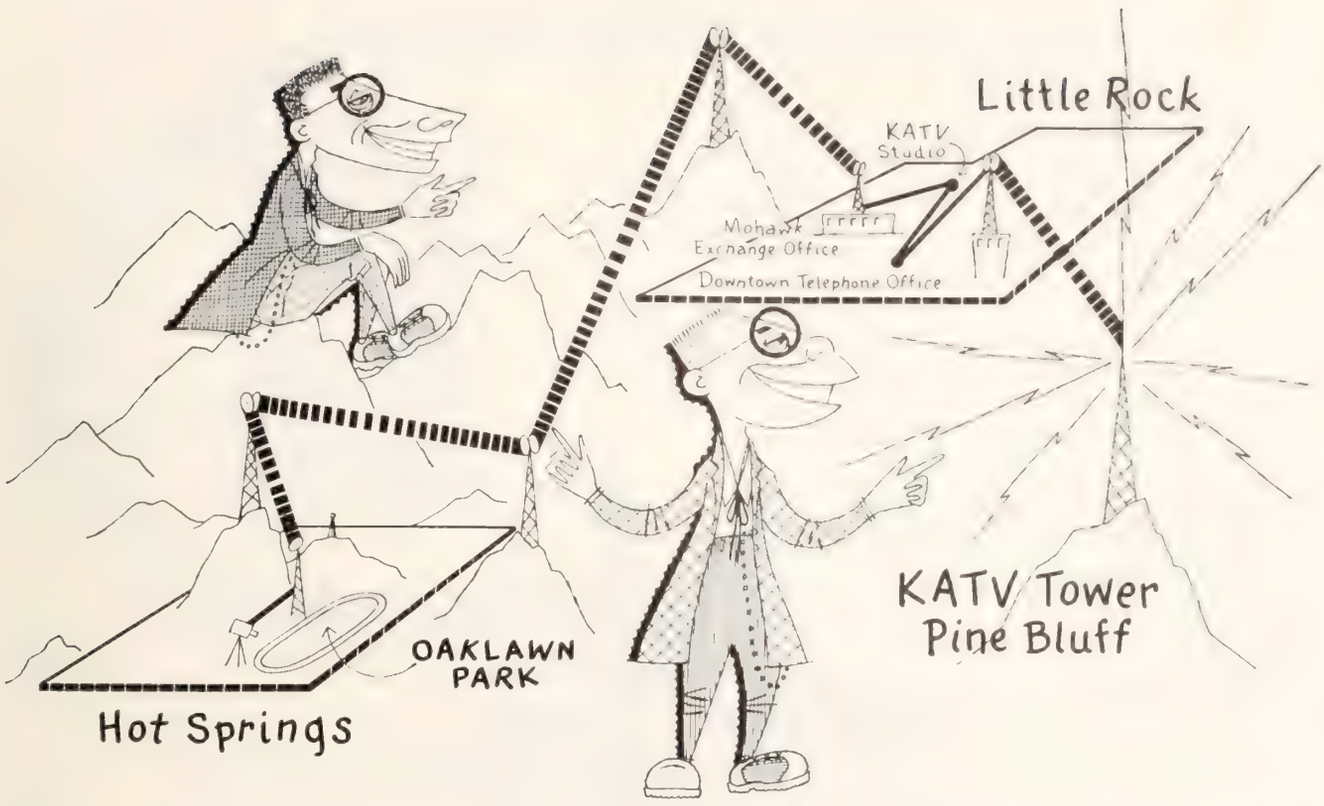
(*Continued from page 33*)

rich, and have taken in multiple-product sponsorship in a number of cases.

2. Some form of co-sponsorship seems the most feasible pattern of tv advertising for a company like Johnson & Johnson.

3. While great frequency is usually a good thing, high costs make it difficult to obtain. However, with infrequently purchased products, daily reminder advertising is not essential; a few strong impressions over a period of time may suffice. (For a case in point see "Esquire Boot Polish hits hard on tv—but not too often," SPONSOR, 24 January 1955.)

4. It is not necessary to enjoy the top rating in order to reach great numbers of viewers. A study of Nielsen figures, says Y&R, reveals that a program averaging a rating of 25 will reach 90% of all tv homes in the United States over a six-month period. That was the expectation for the Coca show. Even with the February rating



"Dig this CRAZY daisy chain!"

"This is no daisy chain, son . . . it's the microwave hookup created by Southwestern Bell-Arkansas, so KATV and the Chevrolet Dealers of Central Arkansas could put the races from Oaklawn Park in Hot Springs into thousands of Arkansas living rooms!"

"Man, what a layout! Southwestern Bell-Arkansas says that other than the transcontinental microwave system, the KATV hookup is the longest, and has the greatest number of links in the transmission!"

"That just goes to show you son . . . KATV is running way ahead of the place horse in Arkansas!"

"Sing on, Dad . . . you can take a chance on the nags at Oaklawn, but it's a sure bet that an advertiser on KATV is going to be a winner every time!"

Studios in Pine Bluff & Little Rock

For a *hot tip* on Arkansas see:
BRUCE B. COMPTON
National Sales Mgr.

KATV

CHANNEL 7

For a *hot tip* on Arkansas see:
AVERY-KNODEL, INC.
National Reps

John H. Fugate, General Manager
620 Beech St., Little Rock, Arkansas

up to 18, approximately 6,000,000 homes were delivered. Audience turnover on the show is about one-third. From the long-range point of view the cumulative audience becomes so large as a result that the 18 rating is still a good buy. Before February, cost-per-1,000 per commercial minute had been running between $3.90 and $4.25, which Johnson & Johnson considers satisfactory.

5. The Coca show offered the only possibility at the time of buying one-minute participations in the prime evening programs of NBC and CBS, the two networks then under consideration. In effect, sponsorship of the program represented a transfer of ad money from *Your Show of Shows;* it was an extension of an existing advertising pattern. (Other accounts which went along on the transfer were Griffin, SOS, Tums.)

6. Power of the commercial. The real choice was between the Coca program and an addition to the print campaign. Tv circulation was estimated as roughly equivalent to that of *Life.* The presence of one of the most striking demonstration commercials in the field, already completely developed and tested, was an important factor in the choice of tv.

J&J's use of participations would appear to be acceptance, in practice at least, of the thesis that program-commercial integration is not necessarily essential to advertising success.

Moreover, the "insertion" approach implies that the purpose of a program is first and foremost to deliver an audience, rather than to sell. Selling is the province of the commercial. No matter how large and pleased the audience, it is up to the sales talk to create desire to buy the product. In the final analysis, the commercial stands alone.

Power to convince: If ever a commercial seemed strong enough to stand alone, it is the egg demonstration. It is vivid, dramatic, interesting to watch, and above all, convincing. Since it is widely regarded as an unusually successful use of tv, it may be worthwhile to explore the reasons for its strength.

First of all, why employ an egg?

The answer begins with a listing of the sales points that were still the basis of the copy platform when Johnson & Johnson issued Super-Stick in 1953. BAND-AID Plastic Strips with Super-Stick were said to be (1) flesh-colored, (2) smoother than the older cloth bandages, (3) thinner than others, (4) washable.

Research by Johnson & Johnson, together with study of consumer mail revealed that women were most concerned with the problem of keeping an adhesive bandage on while washing dishes or clothes. BAND-AID Plastic Strips with Super-Stick, Johnson & Johnson claims, will stay on though the hand is wet. (It is interesting to note in this connection that the company has just been granted a patent for Super-Stick—No. 2703083.)

Here, explains account executive Clifford Smith, was the problem as finally reduced to its essential point: how to convince the viewer that Super-Stick will not loosen in water. Get this one idea across, was the theory, and the major part of the selling job is done.

Former commercials had shown BAND-AID Plastic Strips in action, applied to children and adults in various situations. For Super-Stick a spectacular demonstration seemed desirable. It was decided to build one



Already the dominant (VHF) station in a 69-county market in S. C., N. C., Ga. and Tenn., WFBC-TV now has the advantage of location in its new building with WFBC-AM and FM. Now more than ever, WFBC-TV, "The Giant of Southern Skies," can give you coverage of one of America's great markets in the Southeast. Ask us or WEED for rates, market data and assistance.



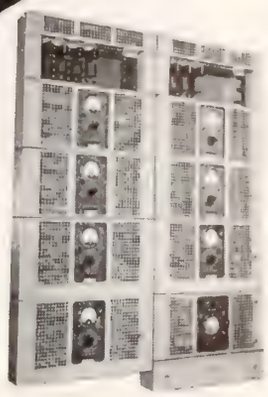
"The Giant of Southern Skies"

NBC NETWORK

WFBC-TV

Channel 4 Greenville, S. C.

Represented Nationally by
WEED TELEVISION CORP.



A.S.E. can switch channels

in the blink of an eye...



to keep your



picture clear...

To help keep network TV pictures clear as they go from city to city, the Bell System is installing Automatic Switching Equipment (A.S.E.) on all major multi-channel radio relay routes.

Here's how it works:

Even the most carefully engineered microwave radio systems are affected by some fading caused by atmospheric changes. The only way to avoid this interference in television pictures carried from city to city by radio relay is to switch the signals to another path.

Manual switching is not fast enough to beat sudden fades. To make the change-over automatic, the Bell System designed A.S.E. which switches radio relay channels in a split second.

Now—when fading threatens—it is recognized by an electronic device that sends a warning signal back to the control station. The picture is then switched automatically to a protection channel. The entire operation could take place several times a second without disturbing your program in any way.

Advances of this sort in equipment and technique assure that the television public will have the benefit of the best possible service now and in the future.

BELL TELEPHONE SYSTEM

Providing transmission channels for intercity television today and tomorrow

around some object which possessed an intrinsic shock value.

First a saucer was used. The BAND-AID Plastic Strip held it under water in a sink, ostensibly to suggest the dish-washing situation.

This was followed by a glass tumbler, similarly shown in a sink.

Emotionally, these symbols lacked punch. Still they were used both on tv and in the print campaign.

Then out of the contact department came the idea of the egg. In the words of Y&R's supervisor of television commercials on Johnson & Johnson, John Swayze, "The egg is probably the most famous of all symbols of breakability." Therefore, it has the great shock value. And while one might doubt the reasonableness of dipping crockery into boiling water, an egg and boiling water seem like a natural combination.

The simplicity of the demonstration is one of its great strengths. All that happens is that a BAND-AID Plastic Strip held by a hand picks up an egg and dips it into a pyrex pot full of boiling water. You see the egg held by the bandage while the water bubbles around it.

Everything depends on your believing what you see. For this reason, slow-motion is employed for what Swayze calls "the key to the demonstration—the exact moment when the BAND-AID Plastic Strip strikes the egg. You have to believe that no trickery is being introduced at this moment, or you will not be convinced."

Slow-motion "lets you see exactly what happens. You see for yourself that the BAND-AID Plastic Strip really does adhere to the egg, that there is no sleight of hand."

Slow-motion has two other advantages: (1) by providing dramatic emphasis it permits you to justify going through your key moment *twice*: (2) because of its enhancing effect, it gives the viewer a chance to absorb exactly what you want her to absorb.

One point remained for the agency and client to clear up before they could sell themselves completely on a commercial which had appealed to them instantly. Spectacular though it might be, was not the egg situation a little remote from actual bandage use? Suppose you do convince the viewer that the BAND-AID Plastic Strip will stick to the egg in boiling water: Will you be able thus to convince her that it will stick on her finger?

Y&R's research department ran consumer panel tests to find out. Groups of approximately 75 people at a time were shown the commercial and questioned about the sticking power of the BAND-AID Plastic Strip. Agency and client were satisfied that the commercial did a good job of convincing. They decided that it should help the viewer make the transfer of ideas by switching finally from the conclusion of the egg demonstration to an actual family situation involving use of the BAND-AID Plastic Strip.

Those who consider advertising more a matter of noise and frequency than convincing sales talk, might take

★ ★ ★ ★ ★ ★ ★ ★

"If an advertiser's message doesn't hold the viewer's interest, the sponsor is kidding himself—and that cannot happen often in national campaigns built on winning friends — and customers. Commercials are the preface, footnotes, and program notes to good video fare. And they pay the bill for the best television service in the world—the American commercial method—and the home viewer is never short-changed."

JOSEPH J. WEED
President
Weed Tv

★ ★ ★ ★ ★ ★ ★ ★





*YOU MIGHT STEAL 4 BASES IN 1 INNING***—

BUT . . . YOU NEED WKZO-TV TO DRIVE SALES HOME IN WESTERN MICHIGAN!

AMERICAN RESEARCH BUREAU
February, 1955, Report
GRAND RAPIDS—KALAMAZOO

	Number of Quarter Hours With Higher Rating	
MONDAY THRU FRIDAY	**WKZO-TV**	Station B
7 a.m.—5 p.m.	52	44
5 p.m.—11 p.m.	69	27
SATURDAY & SUNDAY		
10 a.m.—11 p.m.	87	53

NOTE: *Survey based on sampling in the following proportions—Grand Rapids* (45%), *Kalamazoo* (19%), *Battle Creek* (19%), *Muskegon* (17%).

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. WKZO-TV telecasts with 100,000 watts from a 1000′ tower, serves over 540,000 television homes in 29 Western Michigan and Northern Indiana counties—*one of America's "top-25" TV markets!*

The February, 1955 American Research Bureau Report for Grand Rapids-Kalamazoo shows that WKZO-TV is the BIG favorite, *morning, afternoon and night!* Your Avery-Knodel man has all the facts.

(100,000 WATTS • CHANNEL 3 • 1000′ TOWER)

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Josh Devore of the New York Giants set this record in a National League game on June 20, 1912.*

note of the great pains gone to in this commercial to eliminate doubt wherever possible. An example is the apparently trivial question of how much BAND-AID Plastic Strip surface should be shown touching the egg.

John Swayze recalls that in the studio the Super-Stick proved able to lift the egg even if the tiniest of areas came into contact with the egg's surface. While this was indeed an eyebrow lifting demonstration, it was feared that the viewer would simply not believe it. She would probably suspect a trick. It was decided therefore to use a bandage surface larger than necessary.

The result of all the effort to appear plausible is that the demonstration is plausible on the screen. True, the company does receive letters occasionally questioning whether the commercial is founded on fact, but so far none which say the writers have tried it themselves and failed.

Life of commercial: A year and a half is a long time for a commercial to run. How long before even a powerful one reaches the point of diminishing returns? Johnson & Johnson seems prepared to let the current one run as long as the evidence indicates it is doing a good job. The company's ad department points to the gag notice it is getting on big variety shows, among them Bob Hope's, on the Garroway *Today* program and others. This notice means, says Schackner, that the commercial "has arrived" because it can be used as an immediately identifiable symbol.

E. G. Gerbic, Director of Advertising and Merchandising, believes that if your commercial says exactly what you want it to say and says it well, there is no reason not to run it for a long, long time. He points to the steady flow of consumer mail which mentions it to bear him out.

If a change does come, color tv may be one of the factors. Johnson & Johnson has just finished a color commercial for possible use on the *Imogene Coca Show* when it gets a color exposure. The egg demonstration is retained, but is given less prominence.

To those admen who wish to try the demonstration for themselves, J&J offers a guarantee of success provided the egg is thoroughly dry to begin with. ★ ★ ★



The Kansas Farm Picture

$65,000,000.00

—that's the buying power from the corn crop alone in WIBW-TV'S 100 uv area where there are 150,605* TV homes. And that $65 million is less than 5% of the spendable income available to our advertisers.

WIBW-TV means more . . . sells more . . . to farm families because it's the husky, strapping son of WIBW that Kansas farm families have known and depended on for two generations.

*2-1-55-not including Kansas City and St. Joseph, Mo.

WIBW-TV
SEE YOUR Channel 13 CAPPER MAN
V H F
The Kansas View Point

CBS—DuMONT—ABC
TOPEKA, KANSAS
Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City

WOOLWORTH

(*Continued from page 35*)

the coverage of the recommended stations on an acetate overlay. In addition, the agency asked each network to state how many stores would be reached in accordance with four categories of coverage—those areas which reported once-a-week listening by 0-10% of radio homes, 10-24%, 25-49%, 50-100%. The NCS 1952 survey was to be the base.

Regardless of the particular network, however, Woolworth is sold on network radio, and gives the following reasons:

1. It is in 98% of American homes.
2. The ARF study of last spring revealed that there are some 111,000,000 radio set locations in the United States, which makes the medium unique in size.
3. The same study showed than 26,000,000 cars were equipped with sets, verifying what had been commonly believed about extent of the car-radio audience.
4. Of all home radio sets, only 25%

portrait of a market...



the living room—which contains [illegible] all home tv sets: this testifies to an important change in the nation's radio listening habits.

• Of the total number of radios, the greatest percentage, *almost* 100,000,000, *are in locations where radio does not compete with tv*—bedrooms, garages, workshops, cars, etc.

To reach this vast audience, Woolworth decided on early Sunday afternoon. Two factors are involved: (a) desire to avoid direct competition with tv during evening hours and late Sunday afternoon and evening; (2) need to be on the air as close to a selling day as possible, which ruled out Saturday.

Analysis of the 1:00-2:00 p.m. sets-in-use data shows why Woolworth is convinced of the value of that period for network radio. (It is interesting, incidentally, to note that the company expressed its desire for this period before it was offered by CBS.)

In February of this year radio sets-in-use for 1:00-2:00 p.m. was approximately 15% on Sunday; for tv it was 18%. Nielsen's first car rating, ordered by CBS, showed auto radio use increasing the radio figure by about 18%—total radio set-in-use thus comes to about 18%. (Note that no other form of out-of-home usage is recorded.) The base for both the radio and tv figures in this case is the same, the total radio count of 45,859,000 radio homes.

In February, then, radio and tv sets-in-use seem to be about the same at the Sunday time. What happens when the warm weather rolls around?

In July of last year tv sets-in-use dropped to 10.1. In-home radio dropped only to 12.4.

It is reasonable to expect, both network and agency point out, that during the summer there will be a very large increase in out-of-home listening as the nation takes to the road in the traditional fashion. No one can today predict what the car audience will be in July—one informed estimate expects a minimum three-time increase over mid-winter.

In the eyes of Adrian Murphy, president of CBS Radio, the Woolworth step confirms what radio has been saying about its coverage for the past few years. He is confident, he told SPONSOR, that the available audience will continue to grow beyond its present great size, owing to yearly increases in automobiles, portable sets and the creation of new family units.

He is of the opinion, too, that *The Woolworth Hour* will be a stimulus that can only do radio good, is hopeful that it will influence other accounts to adopt similar media policies.

Cost: One of radio's great charms today is its economy, client and agency feel. A weekly show on tv runs to millions of dollars over a year's period. The radio show is even less costly than a comparable campaign in a major magazine. Cost for one full-page black-and-white ad in *Life* on a 52-week basis comes to $17,910. Time-and-talent for the one-hour full network program, on the other hand, come to $16,000.

Woolworth is getting a big bundle of glamor and names for its modest budget. The program is an ambitious venture which will explore the entire range of popular and classical music, try to score many beats in presenting new works and performers. Essentially, the program idea is "what's new in music?"

The idea is to bring a freshness and excitement to the presentation of mu-

(*Please turn to page* 90)



HERE'S HOW TWO SURVEYS MEASURE WOW-TV, OMAHA!

5 Of The TOP 6 Local Shows Are On WOW-TV!

(Daytime Multi-weekly • Monday thru Friday)

SHOW	STATION	HOOPER POSITION	Feb.1955 RATING	ARB POSITION	Feb. 1955 RATING
TRAIL TIME	WOW-TV	FIRST	35	FIRST	27.9
SNICKER FLICKERS	WOW-TV	SECOND	24	SECOND	18.0
MOVIE MATINEE	WOW-TV	THIRD	20	THIRD	16.7
CONNIE'S KITCHEN	WOW-TV	FOURTH	16	SIXTH	8.0
NOON EDITION	other	FIFTH	14	FIFTH	9.4
NEWS, FARM & WEATHER	WOW-TV	SIXTH	13	FOURTH	9.4

HERE'S ANOTHER WAY SAME SURVEYS MEASURE US!

WOW-TV LEADS in Quarter Hour Ratings

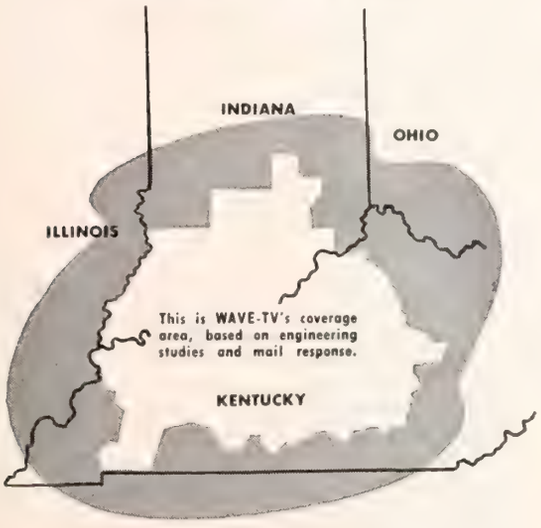
(Noon til Midnite • Monday thru Friday)

Ask your Blair-TV man or write WOW-TV for spot availabilities in or adjacent to these TOP RATED programs and the HIGH RATED Noon to Midnite period!

WOW TV- Omaha Channel 6

A Meredith Station • Max. Power • Affiliated with "Better Homes & Gardens" & "Successful Farming" Magazines • Frank P. Fogarty, Vice President & General Mgr.

FIGURING?



There's an easier way to discover which station reaches the biggest TV audience in Kentucky and Southern Indiana.

CALL YOUR REGIONAL DISTRIBUTORS!

Ask each of them, "What is your favorite Louisville television station?"

Everybody in the Louisville area knows that WAVE-TV delivers a far better signal, over a far greater market, than any other television station. So why not cash in on these first-hand FACTS?

WAVE-TV

CHANNEL 3 LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES

Exclusive National Representatives



GASOLINE

SPONSOR: ESSO STANDARD OIL
AGENCY: MARSCHALK AND PRATT

WHAM SUCCESS STORY: To promote the sale of Esso products in the Rochester-Western N. Y. market served by WHAM, Esso buys three "Your Esso Reporter" programs daily. These top news broadcasts put Esso products on top of the market. Esso is selling stronger than ever in its 18th year on WHAM.

WHAM Radio, Rochester, N. Y. Program: 15 Minute News

HOUSEHOLD FINANCE

SPONSOR: HOUSEHOLD FINANCE CORPORATION
AGENCY: NEEDHAM, LOUIS & BORBY

WHAM SUCCESS STORY: To add to the more than 30,000 people who weekly open the Household Finance door the local office bought late evening program time. Alfred G. Waack, Director of Advertising said, "Our business in the greater Rochester market is better than ever before in our history. A great deal of thanks is due to the effective selling of our service by WHAM."

WHAM Radio, Rochester, N. Y. Program: Dick Doty, Merry Go Round

WHAM RADIO RESULTS

COOKBOOKS

SPONSOR: WHAM RADIO
AGENCY: DIRECT

We wanted to prove we could sell cookbooks better than any medium previously used. When nearly half a million —over 454,000—cookbooks were sold—which was double the original estimate for the Rochester market—the promoters were astonished. Everybody in food, publishing and radio timebuying sat up and took notice. It was proven the best recipe for getting a share of the Western N.Y. market that spent an estimated $415 million on food in 1953 is WHAM Radio.

WHAM Radio, Rochester, N. Y. Program: Personality Announcements

LAWN FOOD

SPONSOR: GORMEL'S GARDEN STORE
AGENCY: DIRECT

An idea that "high quality need not be high priced" had to be sold. A "trial" campaign of spots for four weeks using the shotgun technique cleared a warehouse full of lawn food. In one month WHAM Radio moved over 300 tons of lawn food—enough to feed 6,000,000 square feet. So successful was this campaign the client maintained the announcements for several months and since has purchased additional spots and program time.

WHAM Radio, Rochester, N. Y. Program: Announcements

SALT PRODUCTS

SPONSOR: INTERNATIONAL SALT COMPANY, INC.
AGENCY: SCHEIDLER, BECK & WERNER

To sell its diversified salt products to housewives, farmers, industrial executives and government officials, International Salt Company has found WHAM to be a good low-cost-per-thousand medium. WHAM has brought sales results in this important Western New York sales market which have helped build and support high distribution of Sterling Salt products. Down-to-earth sales results all along its product line have made International Salt stay with WHAM year after year.

WHAM Radio, Rochester, N. Y. Program: Personality Announcements

Success like this is the rule rather than the exception for WHAM personalities. Why not put this sales push behind your product or service?

LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, *National Representative*

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

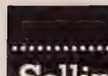
Nighttime 18 April 1955

SPONSOR

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ALDEN AARCE 6 to 7 A.M.
Gets out with the farmers and talks their language.



CARL STUTZ 9 to 10 A.M.
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SUNSHINE SUE
5:30 to 5:45 P.M. Sweet talking mistress of ceremonies and selling.

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WEST SIDE
ALL 'ROUND
NEW YORK



SHELTON



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BMI

MILESTONES

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

"Milestones" for May:

MUSIC IS OUR HERITAGE—
National Music Week May 2-8

TO MOTHER WITH LOVE—
Mother's Day (May 8)

POWER FOR PEACE—
Armed Forces Week (May 16-22)

PREVIEW OF INDIANAPOLIS 500 RACE—May 30

"Milestones" is available for commercial sponsorship—see your local stations for details.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

SUNDAY

9:00	9:15	9:30	9:45
Message of Israel Var L	Church of the air Var L	Radio Bible class Radio Bible Class 295DrRep T	National Radio Pulpit N L
Negro college choir T		Boynton $350 Vales of prophesy Vales of Prophecy 311Fl T (cost includes ABC run 9:30-10 am) Western $1500	Headlines in Perspective
Marines in Review B T	Salt Lake City Tabernacle Hall L City	Frank & Ernest Dawn Bible Students 425N T Gleason $750 How Chr Sciences Heals First Church of Christ Scientist Hoag & Provandie Northwestern U Reviewing Stand C	News 11-11 05 N Stars from Paris Pauline Frederick at the UN UN Assignment
The Christian in action B LAT	Invitation to learning N 11 35-12 LAT	Companion N Paging the New N Albert L Warner Ch Your Neighbor's Voice Ch m-f L	Companion N Paging the New N Albert L Warner Ch Your Neighbor's Voice Ch m-f L
Pan American Salon Wash L	Larry LeSueur Longines Witn r 45N 12 12 05 L Bennett $550 The Leading Question 12:00-30 Wash T Philadelphia Orchestra Phila L	US Marine Band Wash L Bill Cunningham co op Boot L Merry Mailman N T	Music for Relaxation N T The eternal light N L No network service m-f
The World Tomorrow Radio Church of God 285K T 1490 T WP $780			Valentine N m-f L Luncheon With Frank Farrell N m-f 12 15-30 No network service m-f
Herald of Truth Church of Christ 1-2 3 30 cent sel Martin $1300	Philharmonic Orchestra (cont'd) Phila L Robert Trout Chevrolet 282N 1 30-35 L C-E Washington Week Wash 1 35-45 L Foreign Affairs N	Modern Pioneers Wings of Healing Century Adv How Chr Sciences Heals First Church of Christ Scientist Hoag & Provandie Lutheran hour Lutheran Laymen's League 978HL Bethan $700	Anthology C L University of Chicago roundtable
Pilgrimage N L			Paul Harvey news C m-f L Ted Malone co-op 153N m-f L No network service m-f
Dr. Oral Roberts Healing Waters 149H T White $1000 Wings of Healing Dr Thomas Wyatt 167H T Century $1000	Guy Lombardo Time N T New York Philharmonic (cont'd) 230-4 L	Gillette Safety Razor Co 275Var L by game rest co-op Mason (till 9:25)	The Catholic hour Var L Youth Wants to Know Wash L
US Air Force Show Wash L Hour of decision Billy Graham 355Var LAT W Bennett $2000	New York Philharmonic (cont'd) 230-4 L	Game of the Day (cont'd) Gillette Safety Razor Co 275Var L by game rest co-op Mason (till 9:25)	Weekend (Sunday newspaper of the air) Var LAT Selling on shared-spon-sorship basis Zarh hour pro-vide for 5 par-ticipations 1-min partic $2,250
Old-fashioned revival hour Gospel Ideals 290H T R H Alber $1000	Larry LeSueur Longines Witn r 44N 4 4 05 L Bennett $550 On a Sunday Afternoon Wash LAT 4-5-55 N Nick Carter T $1650	Game of the Day Var L Camel Scorebd R J Reynolds Var sun-f Esty N	Weekend (cont'd) 1 min partic $2250 Treasury Bandstand H LAT
The World Church of God Jazzers 20th Cent. Adv T Greatest Story Ever Told Goodyear Tire 350N L Kudner $4500	Larry LeSueur Longines Witn r 44N 4 5 04 L Bennett $550 On a Sunday Afternoon (cont'd) Robert Trout Chevrolet C-E N 2 30-3 T	Adventures of Rin Tin Tin Nat'l Biscuit Co 470AN T K&E $3000 TBA	Inheritance NY LAT TBA

MONDAY

9:00	9:15	9:30	9:45
Godfrey* 80 min Pet Milk Gardner Mut. of Omaha L&J Lil. dus 10-10 15 Campana Sales W-F-M alt das Staley Mfg R&F 10 15-30 alt das Bristol-Myers DCSS m,w,alt 10 30 15 Minn Mining BBDO m-w,alt 10 45 11	Cecil Brown news co-op N m-f L Carl Warren's Guest Time N m-f L F. Singiser News Kraft Pds 600N m-f L NL&B Johnny Olsen Show m-f L	Mary Margaret McBride Q Tip Sales Gumbinner 10 10 05 m-f N. Y. Peole Brooklyn Prods 200N m-f L Joyce Jordan MD N m-f L Doctor's Wife N m-f L Break the Bank Miles Labs 165N m-f L Wade $4200	
Godfrey (cont'd) Lever (episodes) m-w, alt f McCann-Erickson Pillsbury Mills 9th 11 15-30 Lee Burnett Make up yr Mind Continental Bkg 465N m-f L Bates $2875 Second Husband N m-f L	Florida Calling Fla Citrus Comm 560Pla m-f L JWT H Enole news Kraft Pds 600N m-f L 11 25-30 NL&B Queen for a day P Lorillard old golds rip 11:45-12 L&N share $5500	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Second Chance N m-f L The Three Plant	
Valentine N m-f L Luncheon with Frank Farrell N m-f 13 15-30 No network service m-f	Wendy Warren Armour, HH&Mc PAG, Compton 200N L $3250 Rosemary PAG ivory snow 200N m-f L $6450 $2700 Helen Trent Am Home Prods (m,w,alt,f) Toni Burnett $2800 L Our gal Sunday Whitehall anarin N m-f L Murray $2300	Down at Holmesy's Ch m-f L Capitol comment. Kraft Pds 270Wash m-f 12 15-30 Down at Holmesy's m-f L No network service m-f 13 30-1	No network service m-f
Pauline Frederick Reporting N m-f L	Head of life PAG ivory soap 154N m-f L Compton $3250 Ma Perkins PAG oxydol 163N m-f L $3250 D-F-S Young Dr Malone PAG crisco joy 153N m-f L Compton $2850 Guiding light PAG dus, ivory 128N Compton $3000	Cedric Foster news co-op Boot m-f L Mutual Music Box m-f L Ted Steele m-f L co-op	No network service m-f
Game of the Day Jackson Brewing 5 game m-sat. Var L Fitzgerald rest co-op	2nd Mrs Burton Armour 304N m-f L HH&Mc $3500 Perry Mason PAG tide 302N m-f L $3500 B&B Nora Drake Bristol-Myers, DCSS; Toni Co. W&G Brighter day PAG cheer 164N m-f L Y&R $2850	No network service m-f	
Ben Grauer Rhoda Pharm N m-f 3 05 L Pringle-Gotthelf Woman in Love N T L Pepper Young PAG ramay durr 175N m-f L B&B $2700 Rt to happiness PAG draft tide 240N m-f L D-F-S $3000	Hilltop house N m-f L House party Lever surf 183N 3 15-30 T BBDO $2800 Oxydonor Demo 5 30-45 sec Use ½-hrs m-th No network service m-f	Martin Block (cont'd) m-f LAT	Game of Day (cont'd) Jackson Brewing and co-op
Backstage wife PAG cheer rest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S $2800 Wilder Brown Sterling Drug m-f (see mon) D-F-S $2800 Woman in house Manhattan Soap 185H m-f L SB&W $2500	Just Plain Bill Miles Labs m-f (see mon) Wade $2800 Lorenzo Jones PAG glue-it 188N m-f L Esty $2750 Hotel for Pets Coast Fisheries 100N m-f L Lynn Baker Pays be Married Ben m-f L The Three Plant		
Latin Quarter Matinee N m-f L 4-4 35 Darose Ball 4 23 30 to th Treasury Bandstand LAT	No network service m-f	Musical Express N m-f L Fred Beck Show N m-f L Gloria Parker N m-f L Vincent Lopez N m-f L	
Game of Day (concluded) Camel Scorebord R J Reynolds Var sun-f L Esty Kraft News JWT m-f 4 30 55 Tex Fletcher's Wagon Train m-f L	News 4 55-5 N m-f L		
Adventures of Long John Silver Dolly Dearborn 5 15-30 Bobby Benson N m-f L Amer's Business N m-f 5 45-50 L Gen Sports Time Gen Tire & Rub N m-f 5 50-55 L D'Arcy Cecil Brown news Kraft Pds m-f 5 55-6 NL&B	Sgt. Preston Quaker Oats Dolly 4th yr B&T $4250 Bobby Benson N m-f L Amer's Business N m-f 5 45-50 L Gen Sports Time Gen Tire & Rub N m-f 5 50-55 L D'Arcy Cecil Brown news Kraft Pds m-f 5 55-6 NL&B	Just Plain Bill Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Hotel for Pets Coast Fisheries 100N m-f L Lynn Baker Mr. Jolly's Hotel for Pets N T L Pays be Married Ben m-f L Nyburg Ads The Three Plant	No network service m-f

TUESDAY

9:00	9:15	9:30	9:45
Godfrey* 10-11 55 Pet Milk Gardner Lewis Howe R&R 10 10-15 alt das Campana Sales W-F-M alt das Staley Mfg R&F 10 15-30 alt das Gen Motors Frigidaire Div 10 th Fc&B Kellogg Co tu th 10 45-11 Burnett	Cecil Brown news co-op N m-f L Carl Warren's Guest Time N m-f L F. Singiser News Kraft Pds 600N m-f L NL&B Johnny Olsen Show m-f L	Mary Margaret McBride Q Tip Sales Gumbinner 10 10 05 m-f N. Y. Peole Brooklyn Prods 200N m-f L Joyce Jordan MD N m-f L Doctor's Wife N m-f L Break the Bank Miles Labs 165N m-f L Wade $4200	
Godfrey (cont'd) Lever (episodes) m,w,alt f McCann-Erickson Pillsbury Mills 9th 11 15-30 Lee Burnett Make up yr Mind Continental Bkg 465N m-f L Bates $2875 Second Husband N m-f L	Florida Calling Fla Citrus Comm 560Pla m-f L JWT H Enole news Kraft Pds 600N m-f L 11 25-30 NL&B Queen for a day P Lorillard old golds rip 11:45-12 L&N share $5500	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Second Chance N m-f L The Three Plant	
Valentine N m-f L Luncheon with Frank Farrell N m-f 13 15-30 No network service m-f	Wendy Warren Armour, HH&Mc PAG, Compton 200N L $3250 Rosemary PAG ivory snow 200N m-f L $6450 $2700 Helen Trent Am Home Prods (m,w,alt,f) Toni Burnett $2800 L Our gal Sunday PAG Whitehall anarin N m-f L Murray $2300	Down at Holmesy's Ch m-f L Capitol comment. Kraft Pds 270Wash m-f 12 15-30 Down at Holmesy's m-f L No network service m-f 13 30-1	No network service m-f
Pauline Frederick Reporting N m-f L	Head of life PAG ivory soap 154N m-f L Compton $3250 Ma Perkins PAG oxydol 163N m-f L $3250 D-F-S Young Dr Malone PAG crisco joy 153N m-f L Compton $2850 Guiding light PAG dus, ivory 128N Compton $3000	C Foster news co-op Boot m-f L Mutual Music Box m-f L Ted Steele m-f L co-op	No network service m-f
Game of the Day Jackson Brewing 5 game m-sat. Var L Fitzgerald rest co-op	2nd Mrs Burton Armour 304N m-f L HH&Mc $3500 Perry Mason PAG tide 302N m-f L $3500 B&B Nora Drake Bristol-Myers, DCSS; Toni Co. W&G Brighter day PAG cheer 164N m-f L Y&R $2850	No network service m-f	
Hilltop house Pharmacon 341N L DCSS sh $2000 House party Kellogg Co 294N tu th L LB share $6000 Pillsbury Mills 9th th 3 30 45 sec LB (see mon) No network service m-f	Ben Grauer N 3 5 05 L Woman in Love N T L Pepper Young PAG ramay durr 175N m-f L B&B $2700 Rt to happiness PAG draft tide 240N m-f L D-F-S $3000	Martin Block (cont'd) m-f LAT	Game of Day (cont'd) Jackson Brewing and co-op
Latin Quarter Matinee N m-f L 4-4 35 Betty Crocker Gen Mills m-f 4 25 30 (see 2 05 mn) D-F-S Treasury Bandstand LAT	No network service m-f	Musical Express N m-f L Fred Beck Show N m-f L Gloria Parker N m-f L Vincent Lopez N m-f L	
Game of Day (concluded) R J Reynolds Var sun-f L Esty Kraft News JWT m-f 4 30 55 Tex Fletcher's Wagon Train m-f L	News 4 55-5 N m-f L		
Backstage wife PAG cheer rest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Wilder Brown Sterling Drug m-f (see mon) D-F-S $2800 Woman in house Manhattan Soap 174N tu th L Burnett $2800 SB&W	Just Plain Bill Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Hotel for Pets Coast Fisheries 100N m-f L Lynn Baker Mr. Jolly's Hotel for Pets N T L Pays be Married Ben m-f L Nyburg Ads The Three Plant	No network service m-f	
Adventures of Long John Silver Dolly Dearborn 5 15-30 Bobby Benson N m-f L Amer's Business N m-f 5 45-50 L Gen Sports Time Gen Tire & Rub N m-f 5 50-55 L D'Arcy Cecil Brown news Kraft Pds m-f 5 55-6 NL&B	Sgt. Preston Quaker Oats Dolly 4th yr B&T $4250 Bobby Benson N m-f L Amer's Business N m-f 5 45-50 L Gen Sports Time Gen Tire & Rub N m-f 5 50-55 L D'Arcy Cecil Brown news Kraft Pds m-f 5 55-6 NL&B	Just Plain Bill Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Hotel for Pets Coast Fisheries 100N m-f L Lynn Baker Mr. Jolly's Hotel for Pets N T L Pays be Married Ben m-f L Nyburg Ads The Three Plant	No network service m-f

WEDNESDAY

9:00	9:15	9:30	9:45
Godfrey* 10-11 55 Pet Milk Gardner Lewis Howe R&R 10 10-15 alt das Campana Sales W-F-M alt das Staley Mfg R&F 10 15-30 alt das Gen Tire Miller Britton Myers DCSS m,w,alt f 10 45-11 Godfrey (cont'd) Lever (episodes) m,w,alt f McCann-Erickson Pillsbury Mills 9th 11 15-30 Lee Burnett Make up yr Mind Continental Bkg 465N m-f L Bates $2875 Second Husband N m-f L	Cecil Brown news co-op N m-f L Carl Warren's Guest Time N m-f L F. Singiser news Kraft Pds 600N m-f L 10 30-35 NL&B Johnny Olsen Show m-f L Florida Calling Fla Citrus Comm 560Pla m-f L JWT H Enole news Kraft Pds 600N m-f L 11 25-30 NL&B Queen for a day P Lorillard old golds rip 11:45-12 L&N	Mary Margaret McBride N 10-10 05 L Star Kist Rhodes & Davis N V. Peole Brooklyn Prods 200N m-f L Joyce Jordan MD N m-f L Doctor's Wife N m-f L Break the Bank Miles Labs m-f L Wade Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Second Chance N m-f L The Three Plant	
Valentine N m-f L Luncheon with Frank Farrell N m-f 12 15-30 No network service m-f	Down at Holmesy's Ch m-f L Capitol comment Kraft Pds, m-f NL&B 12 15-20 Down at Holmesy's m-f L No network service m-f	No network service m-f	
C Foster news co-op Boot m-f L Mutual Music Box m-f L Ted Steele m-f L co-op	No network service m-f		
Paul Harvey news C m-f L Ted Malone co-op 153N m-f L No network service m-f	Head of life PAG ivory soap m-f (see mon) Compton Ma Perkins PAG oxydol m-f (see mon) D-F-S Young Dr Malone PAG crisco joy m-f (see mon) Compton, Blue Guiding light PAG dus, ivory 128N m-f (see mon) Compton	Paul Harvey news C m-f L Ted Malone co-op 153N m-f L No network service m-f Pauline Frederick Reporting N m-f L	
Game of the Day Jackson Brewing 5 game m-sat. Var L Fitzgerald rest co-op	2nd Mrs Burton Armour m-f (see mon) HH&Mc Perry Mason PAG tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day PAG cheer m-f (see mon) Y&R	No network service m-f	
Hilltop house N m-f L House Party Lever surf 183N 3 15-30 T BBDO Pillsbury Mills 9th th 3 30 45 sec LB (see mon) No network service m-f	Ben Grauer Rhoda Pharm N m-f 3 05 L Pringle-Gotthelf Woman In Love N T L Pepper Young PAG ramay durr m-f (see mon) B&B Rt to happiness PAG draft tide m-f (see mon) D-F-S		
Martin Block (cont'd) m-f LAT	Game of Day (cont'd) Jackson Brewing and co-op		
Latin Quarter Matinee N m-f L 4-4 35 Betty Crocker Gen Mls 4 25 30 m,w-f (see mon) D-F-S Treasury Bandstand LAT	No network service m-f	Musical Express N m-f L Fred Beck Show N m-f L Gloria Parker N m-f L Vincent Lopez N m-f L	
Game of Day (concluded) Camel Scorebord R J Reynolds Var sun-f L Esty Kraft News JWT m-f 4 30 55 Tex Fletcher's Wagon Train m-f L	News 4 55-5 N m-f L		
Backstage wife PAG cheer rest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Wilder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Manhattan Soap m-f (see mon) SB&W	Just Plain Bill Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Hotel for Pets Coast Fisheries 100N m-f L Lynn Baker Mr. Jolly's Hotel for Pets N T L Pays be Married Ben m-f L Nyburg Ads The Three Plant	No network service m-f	
Adventures of Long John Silver Dolly Dearborn 5 15-30 Bobby Benson N m-f L Amer's Business N m-f 5 45-50 L Gen Sports Time Gen Tire & Rub N m-f 5 50-55 L D'Arcy Cecil Brown news Kraft Pds m-f 5 55-6 NL&B	Sgt. Preston Quaker Oats Dolly 4th yr B&T $4250 Bobby Benson N m-f L Amer's Business N m-f 5 45-50 L Gen Sports Time Gen Tire & Rub N m-f 5 50-55 L D'Arcy Cecil Brown news Kraft Pds m-f 5 55-6 NL&B	Just Plain Bill Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Hotel for Pets Coast Fisheries 100N m-f L Lynn Baker Mr. Jolly's Hotel for Pets N T L Pays be Married Ben m-f L Nyburg Ads The Three Plant	No network service m-f

THURSDAY

9:00	9:15	9:30	9:45
My true story Sterling Drug m-f 10 10-25 (see mon) D-F-S Whiser's streets Carnation (cont) Erwin Wasey When girl marries 11 Burnett	Godfrey* 10 11 30 Mut of Omaha B&J Pet Milk Gardner 10 10 15 alt das Campana Sales W-F-M alt das Staley Mfg R&F 10 15 30 alt das Jan Murray Frigidaire tu th,alt FC&B Kellogg Co tu th 10 45 11 Lou Burnett		
Companion N Paging the New N Albert L Warner Ch Your Neighbor's Voice Ch m-f L	Godfrey (cont'd) Lever Bros Toni Co tu th,alt f Wales & Geller Pillsbury Mills 9th 11 15 30 Lee Burnett Make up yr Mind Continental Bkg m-f (see mon) Bates Second Husband N m-f L		
Valentine N m-f L Luncheon with Frank Farrell N m-f 12 15-30 No network service m-f	Wendy Warren Armour, HH&Mc PAG, Compton GF, tu, th Y&R Rosemary PAG ivory snow m-f (see mon) B&B Helen Trent Am Home Prods (m,w,alt,f) Toni Burnett 391N L m-w,alt f Our gal Sunday Whitehall Phar m-f (see mon) Murray		
C Foster news co-op Boot m-f L Mutual Music Box m-f L Ted Steele m-f L co-op	No network service m-f		
Paul Harvey news C m-f L Ted Malone co-op 153N m-f L No network service m-f	Head of life PAG ivory soap m-f (see mon) Compton Ma Perkins PAG oxydol m-f (see mon) D-F-S Young Dr Malone PAG crisco joy m-f (see mon) Compton, Blue Guiding light PAG dus, ivory 128N m-f (see mon) Compton		
Game of the Day Jackson Brewing 5 game m-sat. Var L Fitzgerald rest co-op	2nd Mrs Burton Armour m-f (see mon) HH&Mc Perry Mason PAG tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day PAG cheer m-f (see mon) Y&R		
Hilltop house N m-f L House party Lever surf 173H 3 15-30 T Burnett tu th Pillsbury Mills 9th th 3 30 45 sec LB (see mon) No network service m-f			
Martin Block (cont'd) m-f LAT	Game of Day (cont'd) Jackson Brewing and co-op		
Latin Quarter Matinee N m-f L 4-4 35 Darose Ball 4 35 30 to th Treasury Bandstand LAT	No network service m-f		
Game of Day (concluded) Camel Scorebord R J Reynolds Var sun-f L Esty Kraft News JWT m-f 4 30 55 Tex Fletcher's Wagon Train m-f L	News 4 55-5 N m-f L		
Backstage wife PAG cheer rest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Wilder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Manhattan Soap m-f (see mon) SB&W	Just Plain Bill Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Hotel for Pets Coast Fisheries 100N m-f L Lynn Baker Mr. Jolly's Hotel for Pets N T L Pays be Married Ben m-f L Nyburg Ads The Three Plant	No network service m-f	
Adventures of Long John Silver Dolly Dearborn 5 15-30 Bobby Benson N m-f L Amer's Business N m-f 5 45-50 L Gen Sports Time Gen Tire & Rub N m-f 5 50-55 L D'Arcy Cecil Brown news Kraft Pds m-f 5 55-6 NL&B	Sgt. Preston Quaker Oats Dolly 4th yr B&T $4250 Bobby Benson N m-f L Amer's Business N m-f 5 45-50 L Gen Sports Time Gen Tire & Rub N m-f 5 50-55 L D'Arcy Cecil Brown news Kraft Pds m-f 5 55-6 NL&B	Just Plain Bill Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Hotel for Pets Coast Fisheries 100N m-f L Lynn Baker Mr. Jolly's Hotel for Pets N T L Pays be Married Ben m-f L Nyburg Ads The Three Plant	No network service m-f

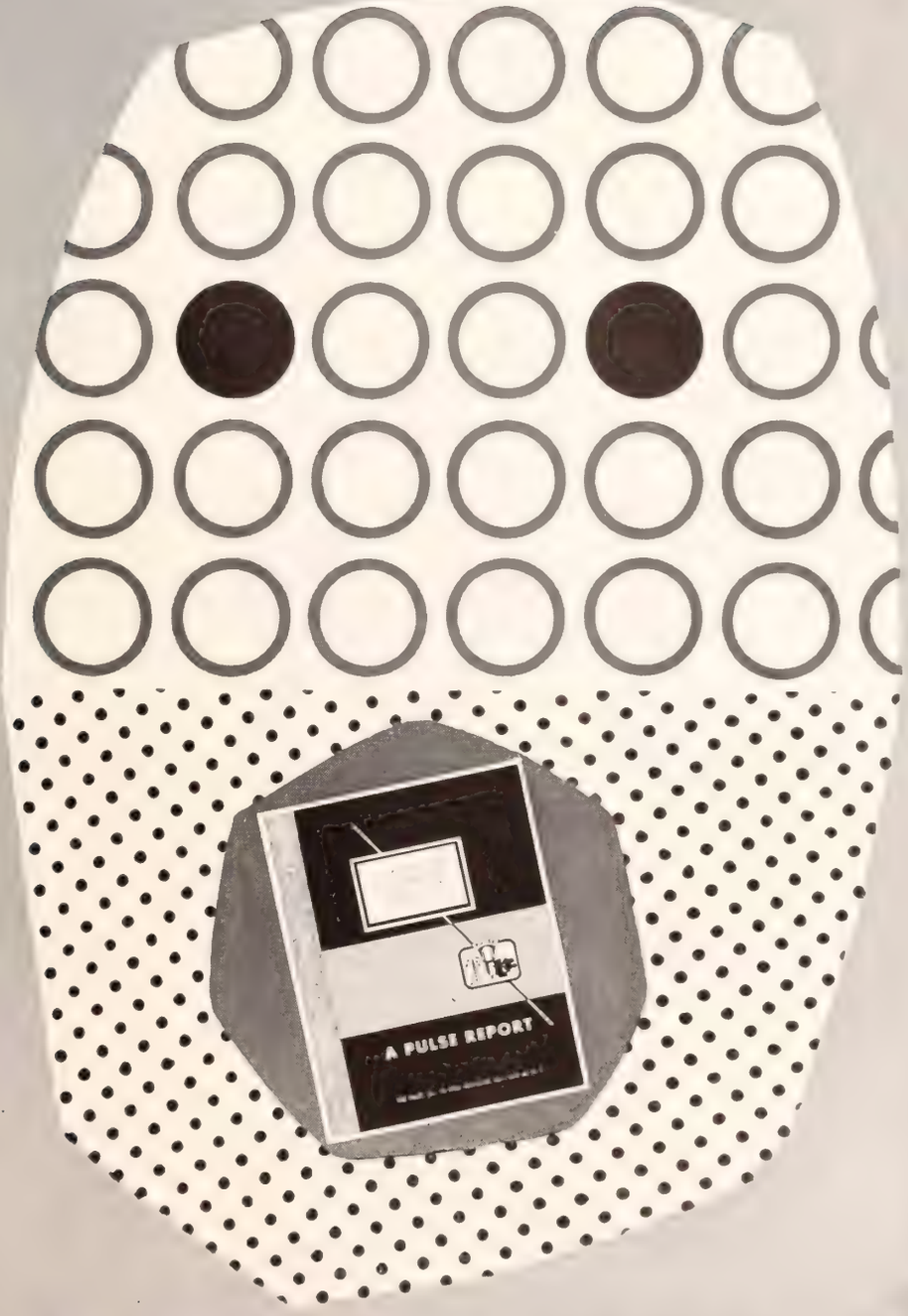
FRIDAY

9:00	9:15	9:30	9:45
Godfrey* 10 11 30 Pet Milk Gardner 10 10-15 alt f Bris-Myers DCSS Glamorene m,w,f 10 15 30 alt f Bristol-Myers DCSS Staley Mfg R&F 10 30-45 alt f Campana W-F-M 10 45 11 alt f	Cecil Brown news co-op N m-f L Carl Warren's Guest Time N m-f L F. Singiser news Kraft Pds m-f 10 30-35 NL&B Johnny Olsen Show m-f L	Mary Margaret McBride N 10-10 05 L Gen Fds Y&R N V. Peole Brooklyn Prods 200N m-f L Joyce Jordan MD N m-f L Doctor's Wife N m-f L Break the Bank Miles Labs m-f L Wade	
Godfrey (cont'd) Lever Bros Toni Co tu th,alt f Wales & Geller Kellogg Co Pet Milk Gardner 10 15 30 alt f Make up yr Mind Continental Bkg m-f (see mon) Bates Second Husband N m-f L	Florida Calling Fla Citrus Comm 560Pla m-f L JWT H Enole news Kraft Pds m-f 11 25-30 NL&B Queen for a day Lafayette Inn tu th (see tu) John Cohan P Lorillard old golds m-f (see mon) 11 45-12 L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Second Chance N m-f L The Three Plant	
Valentine N m-f L Luncheon with Frank Farrell N m-f 13 15-30 No network service m-f	Down at Holmesy's Ch m-f L Capitol comment Kraft Pds, m-f NL&B 12 15-30 Down at Holmesy's m-f L No network service m-f	No network service m-f	
C Foster news co-op Boot m-f L Mutual Music Box m-f L Ted Steele m-f L co-op	No network service m-f		
Paul Harvey news co-op C m-f (see mon) Ted Malone co-op 153N m-f L No network service m-f	Head of life PAG ivory soap m-f (see mon) Compton Ma Perkins PAG oxydol m-f (see mon) D F S Young Dr Malone PAG crisco joy m-f (see mon) Compton, Blue Guiding light PAG dus ivory m-f (see mon) Compton	Paul Harvey news co-op C m-f (see mon) Ted Malone co-op 153N m-f L No network service m-f Pauline Frederick Reporting N m-f L	
Game of the Day Jackson Brewing 5 game m-sat. Var L Fitzgerald rest co-op	2nd Mrs Burton Armour m-f (see mon) HH&Mc Perry Mason PAG tide m-f (see mon) B&B Nora Drake m-f (see mon) Weiss & Geller Brighter day PAG cheer m-f (see mon) Y&R	No network service m-f	
Hilltop house N m-f L House party Lever surf m-f (see mon) BBDO Hawaiian Oxydonor 140H L Ayer L m-f No network service m-f	No network service m-f Bess Myerson Thurs m-f 2 25 30 T Storm & Klein m-f 2 30 35 D F S Betty Crocker Gen Mills m-f 2 35-45 sec Martin Block Show m-f 3 25-4 L Y&R	Ben Grauer Rhoda Pharm N m-f 3 05 L Pringle-Gotthelf Woman In Love N T L Pepper Young PAG ramay durr m-f (see mon) B&B Rt to happiness PAG draft tide m-f (see mon) D-F-S	
Martin Block (cont'd) m-f LAT	Game of Day (cont'd) Jackson Brewing and co-op		
Latin Quarter Matinee N m-f L 4-4 35 Darose Bell 4 35 30 to th Treasury Bandstand LAT	No network service m-f	Musical Express N m-f L Fred Beck Show N m-f L Gloria Parker N m-f L Vincent Lopez N m-f L	
Game of Day (concluded) Camel Scorebord R J Reynolds Var sun-f L Esty Kraft News JWT m-f 4 30 55 Tex Fletcher's Wagon Train m-f L	News 4 55-5 N m-f L		
Backstage wife PAG cheer rest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Wilder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Manhattan Soap m-f (see mon) SB&W	Just Plain Bill Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Hotel for Pets Coast Fisheries 100N m-f L Lynn Baker Mr. Jolly's Hotel for Pets N T L Pays be Married Ben m-f L Nyburg Ads The Three Plant	No network service m-f	
Adventures of Long John Silver Dolly Dearborn 5 15-30 Bobby Benson N m-f L Amer's Business N m-f 5 45-50 L Gen Sports Time Gen Tire & Rub N m-f 5 50-55 L D'Arcy Cecil Brown news Kraft Pds m-f 5 55-6 NL&B	Sgt. Preston Quaker Oats Dolly 4th yr B&T $4250 Bobby Benson N m-f L Amer's Business N m-f 5 45-50 L Gen Sports Time Gen Tire & Rub N m-f 5 50-55 L D'Arcy Cecil Brown news Kraft Pds m-f 5 55-6 NL&B	Just Plain Bill Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Hotel for Pets Coast Fisheries 100N m-f L Lynn Baker Mr. Jolly's Hotel for Pets N T L Pays be Married Ben m-f L Nyburg Ads The Three Plant	No network service m-f

SATURDAY

9:00	9:15	9:30	9:45
Be school today Table Prods Co Variety prod co Kitchne Robert Olsterich & Brown			
No School Today			
Platterbrains LAT			
All-league clubhouse			
101 Ranch Boys Lancaster, Pa L			
American farmer E Wash L			
Navy hour Wash L			
Vincent Lopez N L			
Festival N L			
Feature Horse Race Band Concert Promenade			
Dinner at the Ritz Sterling Drug m,w,f 6 15-30 L			
Saturday at the Chase Nat L			

Speaks for *itself*...



the leader in growing San Diego!

KFMB

CBS — 5000 WATTS ON 540 KC.

Represented by Petry

sic on radio. Stars from the stage, opera, movies, ballet, night club will perform. Guest conductors and jazz combos will exhibit their latest wares. Choral groups as well as vocal soloists and outstanding instrumentalists will be sought.

The startling thing is not so much the great scope of the radio production (the other networks, by the way, presented ambitious program formats too), but the cost. At card rate, the time cost for the network on the 52-week contract is $10,325 per week — which leaves a production nut of only $5,675!

How CBS can deliver such a show at that figure is its secret. V.p. and program head Lester Gottlieb will only state that there isn't much profit to be made.

Working in the network's favor is the willingness of stars to take reasonable fees for performing radio, which, says Gottlieb, they do not expect to deliver the astronomical dollar figures current in tv.

If you add to all this the fact of the cooperative nature of the show, the economy of the buy to Woolworth becomes evident. Agency account executive Mary Bentley (she is the wife of Lynn Baker), points out that Woolworth is allowed seven minutes of commercial time and estimates that there will be four-to-six separate product pitches made per show. Since in each case some part of the cost will be borne by the supplier, it is obvious that the actual out-of-pocket cost will be considerably less than the contract figures call for.

Supplier interest is keen. A full complement of participating manufacturers has been signed up for the first 13 weeks, according to V.P. and Sales Manager J. E. Stromenger. He expects the second 13-week supplier group to be lined up soon.

Among the manufacturers who have contracted with Woolworth for participations during the first 13-week cycle are: Metalcraft (picture frames), David Kahn (Wearever Pens), Crown Hosiery, Paris Handkerchief, Russell Corp. (photo albums), Foster Grant, (sun glasses), Stelzter Belts, Hubbell Toy, C. W. Novelty, Landenbergers (footlets), Jolly Toy, Goodman & Co., (hairdress), Colgate (Cutex), Buster Brown (children's wear and hosiery), Hassenfeld (school supplies).

For what amounts to a trifling expenditure Woolworth thus winds up with a big-time radio show that represents a heavy merchandising task force. The company has been presenting the story of its entrance into network radio to the store managers via an agency-prepared sound-slide film. It pounds away heavily at the theme "why network radio?" then follows with a description of the show. It is being shown several times a week to manager-groups at the Woolworth Building in New York.

Reports are that the managers are enthusiastic. In Woolworth's case manager support is of crucial importance because of its decentralized setup. Each manager controls his own purchasing and store promotions and displays. "No matter how good your ad or show is," says Miss Bentley, "it is useless unless the store backs it up."

Sales aim: To a great extent *The Woolworth Hour* is in fact a merchandising instrument, designed as much for the local store as for the consumer. Although institutional benefits are expected, the primary aim is to sell goods. Program specifics are not yet fixed. Present company plans



NOW INCREASING IN POPULATION
BY AN ESTIMATED 1,000 FAMILIES A MONTH

Phoenix area's current population (475,000 as of January 1) is expected to be increased by 400,000 additional residents in the next ten years.

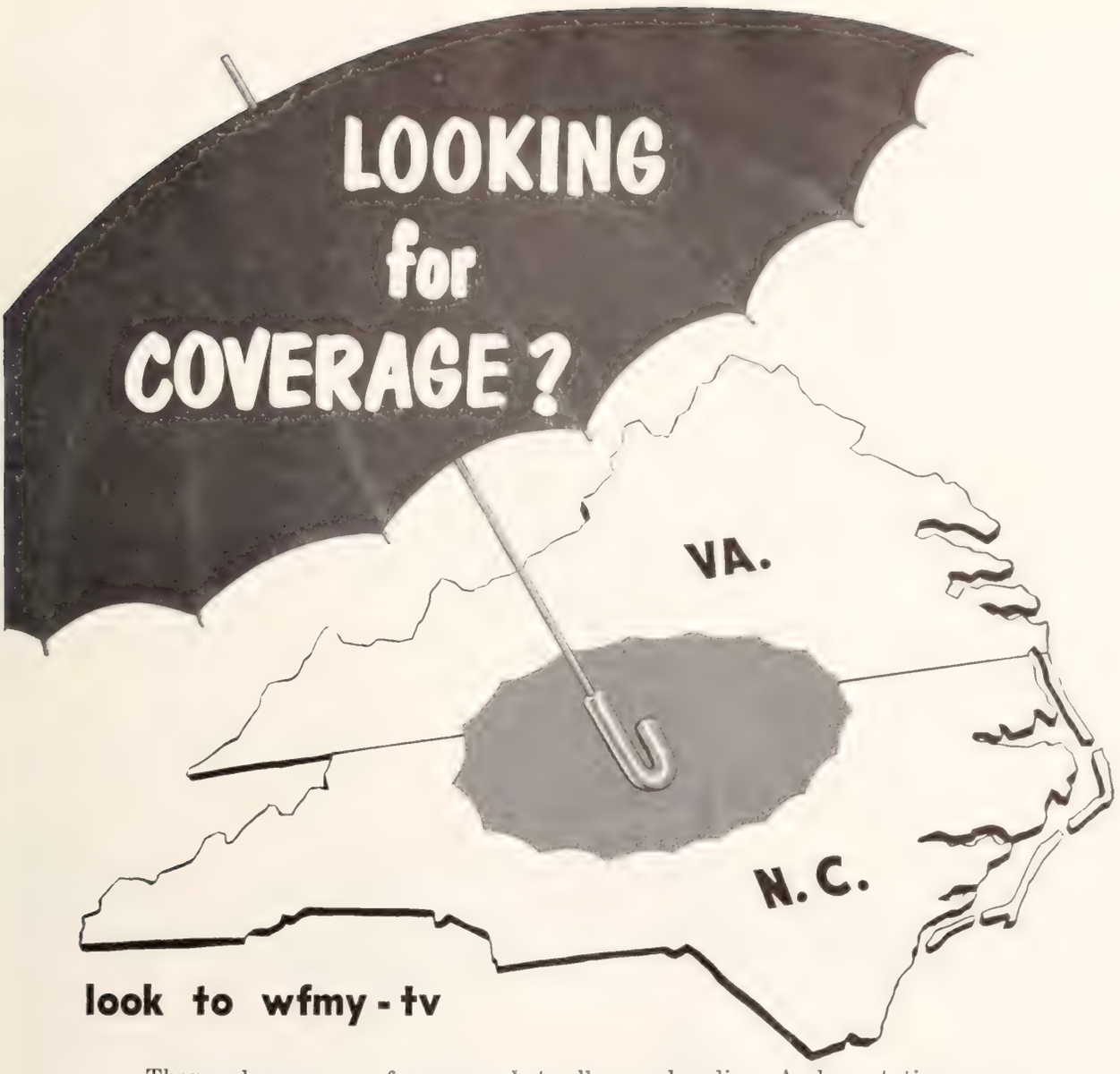
All these new residents will need homes, cars and clothing . . . they'll buy food and furniture, radios and TV sets, gifts and garden tools . . . they'll patronize restaurants, theatres and resorts. In short, this area's mushrooming population makes it an INCREASINGLY receptive market for YOUR product!

Tell YOUR sales story the result-getting way, over KPHO and KPHO-TV . . . dominant first-choice of advertisers who seek a growing "family" market!

SOLD
reached most effectively through . . .

KPHO-TV and KPHO
YOUR MEREDITH STATIONS
Channel 5
First in Arizona since '49
Dial 910 • ABC Basic
Hi Fidelity Voice of Arizona

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ



look to wfmy-tv

Thorough coverage of your market sells merchandise. And no station or group of stations covers the 46 counties of the Prosperous Piedmont as does WFMY-TV.

Here in Piedmont North Carolina and Virginia, business is booming. Some 2 million people have money to spend and last year they spent it at the rate of $1.5 billion on retail purchases alone!

Providing the finest in local TV and network programming, WFMY-TV is the only CBS television affiliate completely covering the 325,000 TV homes in this $2.3 billion market.

With nearly 6 years telecasting experience and full 100,000 watts power, WFMY-TV is a *must* for thorough coverage of the Prosperous Piedmont.

Call your H-R-P man today, for details.

wfmy-tv

Channel 2

GREENSBORO, N. C.

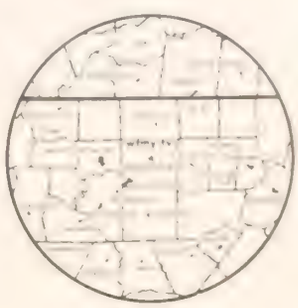
Represented by

Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco

CBS TELEVISION NETWORK

Now In Our Sixth Year



call for four co-op announcements per show, with the rest of the allowed seven commercial minutes devoted to generalized "Woolworth" announcements. These may push various departments, tie in with seasonal merchandise, call attention to new lines, and the like.

Sales Manager Stromenger points out that despite Woolworth's universal accessibility, there are still considerable groups of people who are not well acquainted with the company's merchandising policies, or with the new lines it is constantly developing. The institutional-type commercials will be directed in part toward these consumers.

Some of the general commercials may be used to reinforce the supplier co-op announcements, referring back to the specific product by name.

Woolworth has gone into this venture with high hopes, but appears uncertain about what to expect. Will sales results be immediate? Or will there be the more customary buildup over a period of time?

Company executives appear convinced that there will be some effects felt within the first 10 weeks of the show because of the in-store backing that will be part of the co-op arrangement. Promotional tie-ins are in the works for each participating manufacturer. These will be specifically created counter and window displays featuring the products as advertised on the show.

So important is this merchandising support, says the company, that it is figuring an added cost of about 10% of the radio budget to cover it. Entire merchandising cost will be borne by Woolworth.

A lot is at stake for Woolworth. It looks upon its new venture as a first step, that could lead to an expanded advertising operation. Success this year, says a company spokesman, may mean additions to the radio schedule and entrance into tv. But, he cautions, this is all still in the realm of speculation.

Public relations: Provisions are being made for local cut-ins which will serve a p.r. purpose. Individual stores and districts will have the chance to cooperate in civic, public service and charitable drives. Present tendency seems to be to frown upon use of the local cut-in for ad purposes, on the ground that this might endanger the prestige of the program.

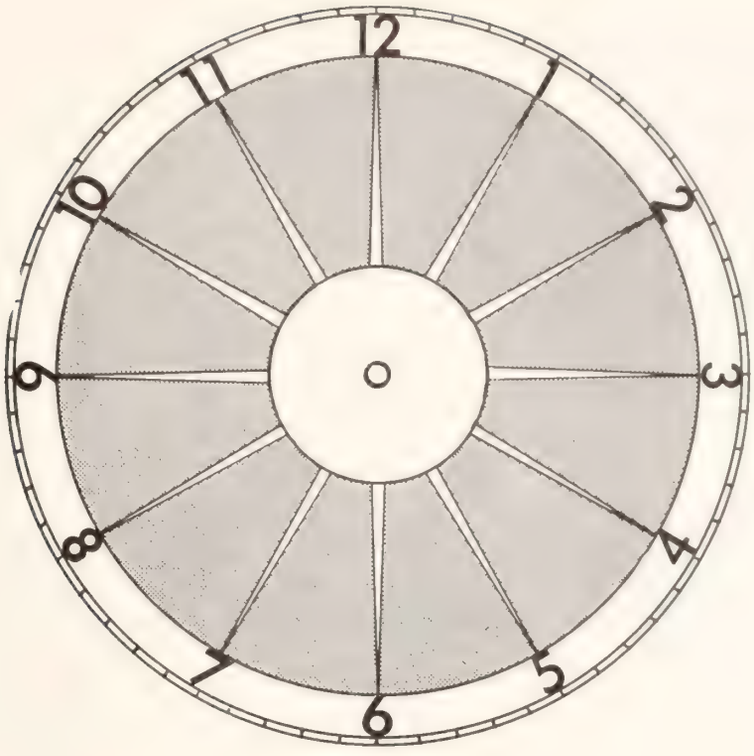
The public relations aspect is important nationally, too, simply because of the kind of show that is involved. Woolworth believes that its musical vehicle has dignity and a sense of importance that can only help build a friendly feeling in the long run.

There is also a company belief that the show will be of help even if there is no tangible way to measure its effects, simply because of its timing, coverage and character.

ABC's initiative: ABC seems to have kicked the whole thing off through a pitch direct to Woolworth for an hour musical show. In the same period—last year—Mutual also made an offer. For about four months nothing was done, but the ABC-planted seed then bore fruit.

Woolworth decided to throw the idea out for network competition. But a musical show was a must. Reasons: Woolworth has a universal patronage.





Something missing *from your film processing picture? At Precision we've learned over the years that selective printing for every scene plays a vital role in a perfect print – and that only expert human judgment can be depended on to select that timing value.*

Leaders in the film industry–directors, producers, cameramen–have learned that Precision alone offers such fully rounded experience and skill in film processing.

In everything there is one best...in film processing, it's **Precision.**

PRECISION

FILM LABORATORIES, INC.

21 WEST 46TH. STREET. NEW YORK 36, N. Y.

A division of J. A. Maurer, Inc.

The Only TV STATION with Grade A COVERAGE in . . .

Shreveport
BOSSIER CITY

AND A

PROVEN

TV AUDIENCE OF

88% DAYTIME*
12-6:00 p.m.

87% NIGHTTIME
6:00 to Midnight

Fringing the outskirts and getting to the heart of a market are two different things . . . and once again Pulse has proved that to sell the TV audience in Metropolitan Shreveport with its $408,148,000 spendable income . . . you need to be on the Shreveport TV station.

*Shreveport Telepulse: January 24-29, 1955

KSLA
Channel 12

FIRST IN
SHREVEPORT, LOUISIANA

Paul H. Raymer Co., Inc.

NATIONAL REPRESENTATIVES

New York • Chicago • Detroit
Los Angeles • San Francisco
Dallas • Atlanta

For this reason, says vice president in charge of public relations Rae C. McClaren, "We decided on a type of radio program which we believe will have this same widespread appeal. Music is of course a universal language. . . ."

Music is also the best avenue to the listener in this day of casual listening, the company feels. It is the medium par excellence, says Adrian Murphy, to enjoy while doing something else and to enjoy fully. And, adds Lester Gottlieb, it is something that radio can provide which no other medium can do as well.

Among the name conductors offered by the networks were Paul Whiteman, Andre Kostelanetz and Fred Waring. Lynn Baker is of the opinion that any of the networks could prepare a good show of the type desired. CBS won the nod, agency sources indicate, because (1) Woolworth liked the program idea of the "what's new in music?" and (2) the agency is impressed with the fact that CBS has retained its radio programing department as a going concern. (3) It felt that the show would fit the CBS Sunday schedule better than NBC; while viewing NBC's *Weekend* idea with favor, it did not feel that *The Woolworth Hour* would fit in well. (In the end, the choice was between the offerings of NBC and CBS, whose coverage fit Woolworth's needs best, according to the agency.)

★ ★ ★ ★ ★ ★ ★ ★

"We can't escape the conviction that, for many national advertisers, network radio, when properly used, is an outstanding sales tool by itself. Certainly, for *all* national advertisers, it is the most efficient complementary medium for use with network television."

ROBERT W. SARNOFF
Executive Vice President
National Broadcasting Co.

★ ★ ★ ★ ★ ★ ★ ★

To ABC, which started it all, goes the ironic satisfaction of having helped bring a major new advertiser into the network radio fold.

Other variety stores may now be encouraged to give radio a try if the industry capitalizes on the Woolworth story. "We have tried talking to the stores before," smiles Adrian Murphy of CBS, "but we did not land one till 1955 A.D."

Kresge, Grant, Wisner, and similar variety stores have not done much, if any, national advertising, though *local* advertising by variety firms is often heavy. ★ ★ ★

TV SOAP OPERAS

(Continued from page 39)

Irving questions whether the *Juliet Jones* strip is too expensive for spot or local sponsorship and indicated his belief that Official's interest had been transferred to a nighttime property.

The feeling persists, however, that the serial format isn't the answer to daytime drama. What is the answer? A lot of people say it is the self-contained drama—specifically, a strip of five quarter-hour episodes.

Interest in the self-contained drama, which has been used on radio for years, perked up last fall when this format was first used on tv. The show, *Modern Romances*, now packaged live by Stark-Layton for Colgate via Bryan Houston, has been pulling down Nielsen ratings between 9 and 12.

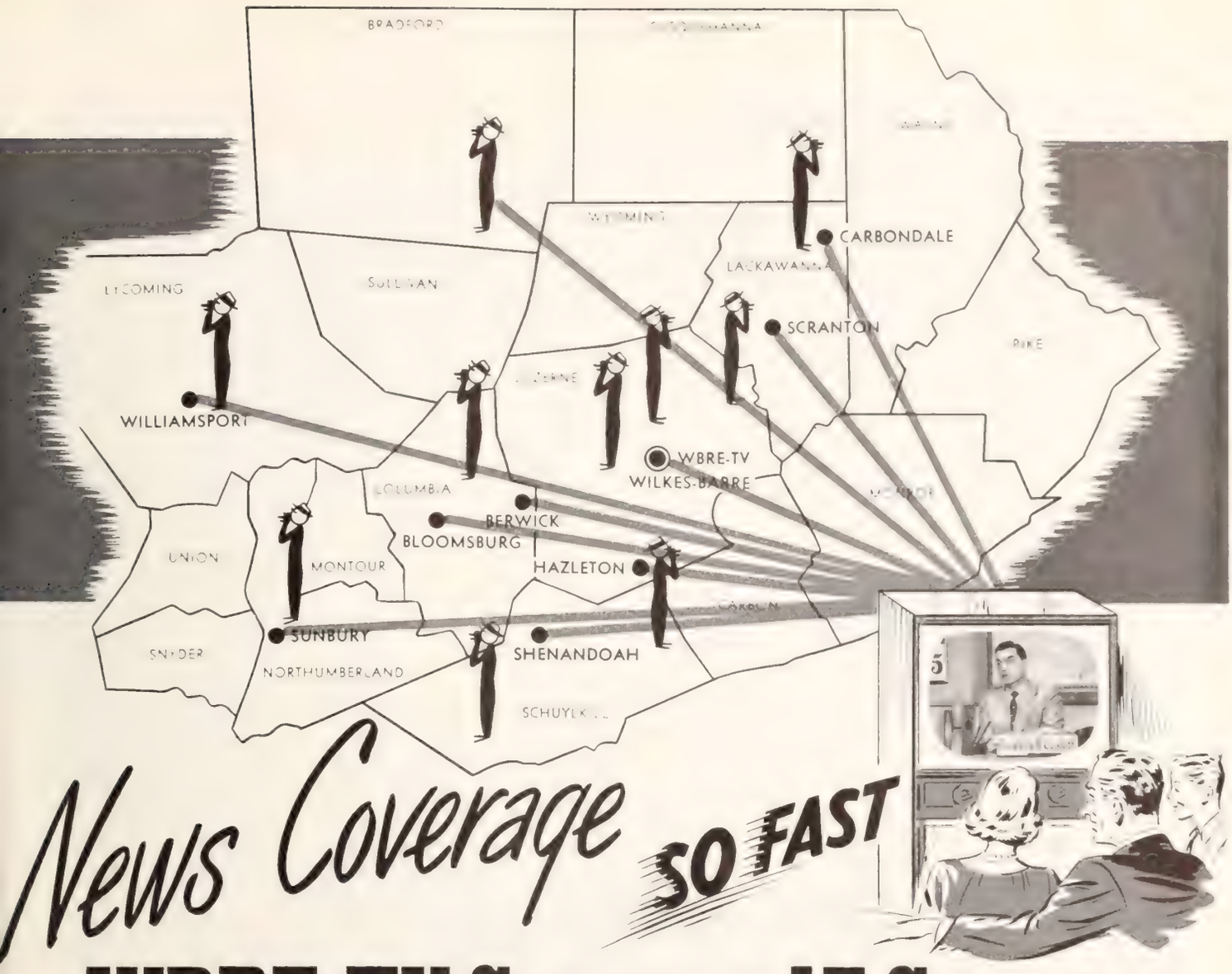
The reason why the self-contained drama is looked upon as the answer to filming daytime drama is that it can be sold in smaller segments. A serial involves an investment of at least 52 weeks of filming costs simply because, with its stretched-out plot line, it can't be run for a few months and then dropped. The viewer, who becomes accustomed to following the fortunes of the same characters week after week would resent, it is felt, a sudden stop.

With the self-contained drama, the soap opera can be converted into a package something like the half-hour anthologies, now the heart of the film syndication business. A series of self-contained dramas could be sold for 13 weeks, even less.

Packager Wilbur Stark says there are other advantages:

"Using the self-contained drama you can provide more variety, like alternating heavy drama with comedy or mystery. Variety in daytime drama is more necessary on tv than on radio, and the reason is this. On radio, the listener supplies her own variety by letting her imagination fill in the characters and the action she can't see. Tv doesn't permit this imagination since it's all in front of your eyes.

"Self-contained drama offers the sponsor a personality who can sell. We use Martha Scott as a narrator to set the scene for the story and keep the action going. While she isn't doing commercials for Colgate now, she can be used for them and do a personality sell. With a serial, you can't take one of the actresses out of character and have her do a commer-



News Coverage SO FAST

WBRE-TV Serves a 17 County Area in a Matter of Minutes

WBRE-TV's Regional News Coverage is produced by a 10-man news staff, with cameramen strategically located at vantage points over the vast area served by WBRE-TV. By use of bus and air service, news is received, developed (in minutes with high speed equipment) and aired the same day it happens .... often while the news is still being made. Thus, WBRE-TV renders a personal, community service unmatched by any other medium. This up-to-the minute news service to the 2,000,000 population in WBRE-TV's viewing area, has gained for this station an audience vastly superior to any TV station reaching any part of this great Northeastern Pennsylvania industrial and agricultural market. Consider WBRE-TV for news. We invite you to make inquiry, because you can profit by advertising in the one medium which covers these 17 counties whose combined retail sales equal America's 12th largest market.

November, 1954 Wilkes-Barre-Scranton

Telepulse - Evening News Ratings were as follows:

WBRE-TV	17.4
Station B	5.8
Station C	—
Station D	2.4

Set Count as of March 1, 1955 245,000

WBRE-TV Ch. 28 Wilkes-Barre, Pa.

AN NBC BASIC BUY!

National Representative
The Headley-Reed Co.

cial for the advertiser."

The success of *Modern Romances*, which runs in the 4:45-5:00 p.m. weekday slot on NBC, led to another self-contained drama on the same network in the morning (10:30-10:45). This is *Way of the World*, sponsored by Borden through Y&R.

There was no self-contained daytime drama on film being offered until the Station Film Library went ahead. (See "Report to Sponsors" on pg. 2.) However, what is being pushed in two cases is a filmed combination of the serial and self-contained drama, which, for want of a better term, might be called the "self-contained soap opera." The format is this: The same central characters are used in every story but instead of the story running on and on, it is completed in five episodes.

The thinking behind this approach is that audience loyalty to the central characters can be built, as has been done so successfully in the past with the serial soap opera, while at the same time the self-contained story will permit more flexible selling via syndication.

The two dramas with which this parlay is being attempted are Bernard Prockter's *Family Next Door* and John Clark's *Life Can Be Beautiful*. Television Programs of America tried selling a Prockter pilot of the show but couldn't get anywhere and returned the proposed strip to its originator. Pilots of *Life Can Be Beautiful* are expected to be completed by Clark's Transamerican firm for ABC Film any day. ABC has high hopes for putting this show across since, although it is no longer on radio, it was used to sell for P&G for 17 years.

An interesting and significant effort will be made by ABC to bring down the selling price of *Life Can Be Beautiful* by extracting a half-hour version of the five 15-minute shows without any additional filming. The initial story has been written with this in view.

The Stark-Layton package firm has the same idea in mind for its *Modern Romances*. Although none of the stories have been written so that the strip can be boiled to a half-hour, Stark-Layton edited two kines of *Modern Romances* into half-hour versions. Stark reported that they look "pretty good" but feels that some additional filming is necessary to get the best possible half-hour story from the strip. Even with the additional filming, Stark pointed out, the cost of a strip plus a half-hour version would still be cheaper than shooting a strip and half-hour version as if they were two separate shows.

Stark also pointed out that the cost of *Modern Romances* can be brought down by running kines of the best stories over the network during the summer—though Colgate has not yet decided whether it will do this. The saving in running a kine is primarily in below-the-line costs, since acting talent receives re-use payments for kines under the contract provisions networks have signed with the American Federation of Television and Radio Artists.

Union provisions for film differ somewhat since the Screen Actors Guild contracts apply. While SAG scale for strips is about 25% higher than AFTRA scale, there are no SAG re-use payments for the second run. One question that apparently hasn't been settled yet (because it's never come up) is whether a half-hour version extracted from a 15-minute strip is considered the second run under SAG rules or whether the union would regard it as another show. However, even if the talent has to be paid again for the half-hour version, there would be saving in below-the-line costs. In addition, syndicators are assuming that re-use payments would be scale, while first-run talent payments in many cases run above scale.

Despite the savings in reruns the actual cost of filming daytime drama strips is still a problem. It is particularly critical for daytime tv, since programing in Class "C" time is ruled by rigid cost imperatives compared with nighttime where bigger audiences permit bigger program budgets.

The cost for daytime drama strips on film (both estimated and actual) run from $12,000 to $18,000 with a few fancy productions calling for expenditures of up to $25,000. These figures are net, before agency commission, and apply to five 15-minute programs (actual program time is about 60 minutes). Cost of commercials and time is additional.

Compared with this, daytime tv serials generally run from $8,000 to $10,000, though there have been cases of actual talent and production costs rising to $12,000. The self-contained dramas run at a higher price than se-



Some people are born leaders

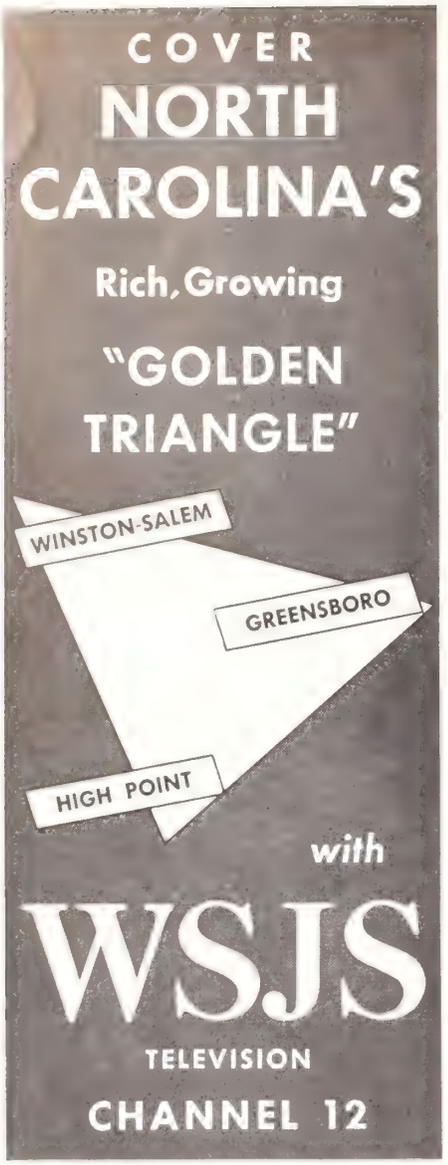


...like WCAU, Philadelphia

WCAU-TV's average share of audience, day and night, is 36% greater than Station B and 71% greater than Station C.

source upon request

The Philadelphia Bulletin Radio and TV Stations • CBS Affiliates • Represented by CBS Radio and Television Spot Sales



a 24-county market with

Effective Buying Income of

$1,543,515,000

(Sales Management 1954
Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS

NBC

Interconnected
Television Affiliate

National Representative:

The Headley-Reed Company

rials since different sets have to be used for each story and acting talent and writers who work for a single strip demand and get more money than their counterparts who are regularly employed on one serial.

Modern Romances, where cost cutting is the order of the day, comes in at about $10,000 net, roughly divided evenly between above- and below-the-line costs. *Way of the World*, the other NBC self-contained drama, runs at a higher price, one reason being the use of more elaborate sets. For a while, *Way of the World* was running in seven or eight episodes, but that was cut out because sets had to be struck twice—once on Friday, to make room for sets for weekend shows and once during the middle of the week when the story ended. This, of course, raised the production cost of the show.

Whether compared with serials or self-contained drama, filmed daytime drama still comes in at a substantially higher price than a live show. While some estimates have been as low as $12,000 for a film strip, none of those now being peddled are that cheap.

★ ★ ★ ★ ★ ★ ★ ★ ★

". . . look at the newspaper's greatest competitor, television. They televise hearings in the Senate—and have the whole nation watching. Ed Murrow takes his camera into the homes of famous people. His network (CBS) brings its correspondents to America from all over the world for a round table discussion of world affairs. The newspaper 'scoop' has become almost a thing of the past. You never hear an 'Extra' on the street any more. On every side, newspapermen deplore this situation."

F. KENNETH BEIRN
President
Biow-Beirn-Toigo
New York

★ ★ ★ ★ ★ ★ ★ ★ ★

Where does the additional cost for film come in? A comparison of film and live costs for *Modern Romances* sheds some light on the problem. The figures below compare actual live costs with an estimate of a film version made by McCadden Productions, the film producing outfit for comedians Burns & Allen.

Below-the-line costs for *Modern Romances* on NBC total $5,010. McCadden's estimate for below-the-line costs comes to $12,465. The biggest single difference comes in the actual cost of film stock, processing, editing and dubbing. The price for this is $1,245. This is the cost of one negative and does not take into account additional prints necessary for syndication. There is no comparable cost item for this in the live show.

In the category of "production expense," which includes sets, props, wardrobe, hairdress, etc., the McCadden estimate of $1,940 is almost four times the live cost of $550. How come? The big reason is that Stark-Layton can draw on the immense stock of sets and props which NBC has on hand. Few, if any, tv film producers are big enough to cash in on the economy which comes with being a program factory, though some live soap opera producers can do better than the webs in keeping down costs.

Under "equipment and rental" the difference is also marked. NBC gets $1,650 for usage of studio and equipment. McCadden's price is $2,580. This includes $705 for camera, grip, electrical and sound equipment but $1,875 for "production facilities."

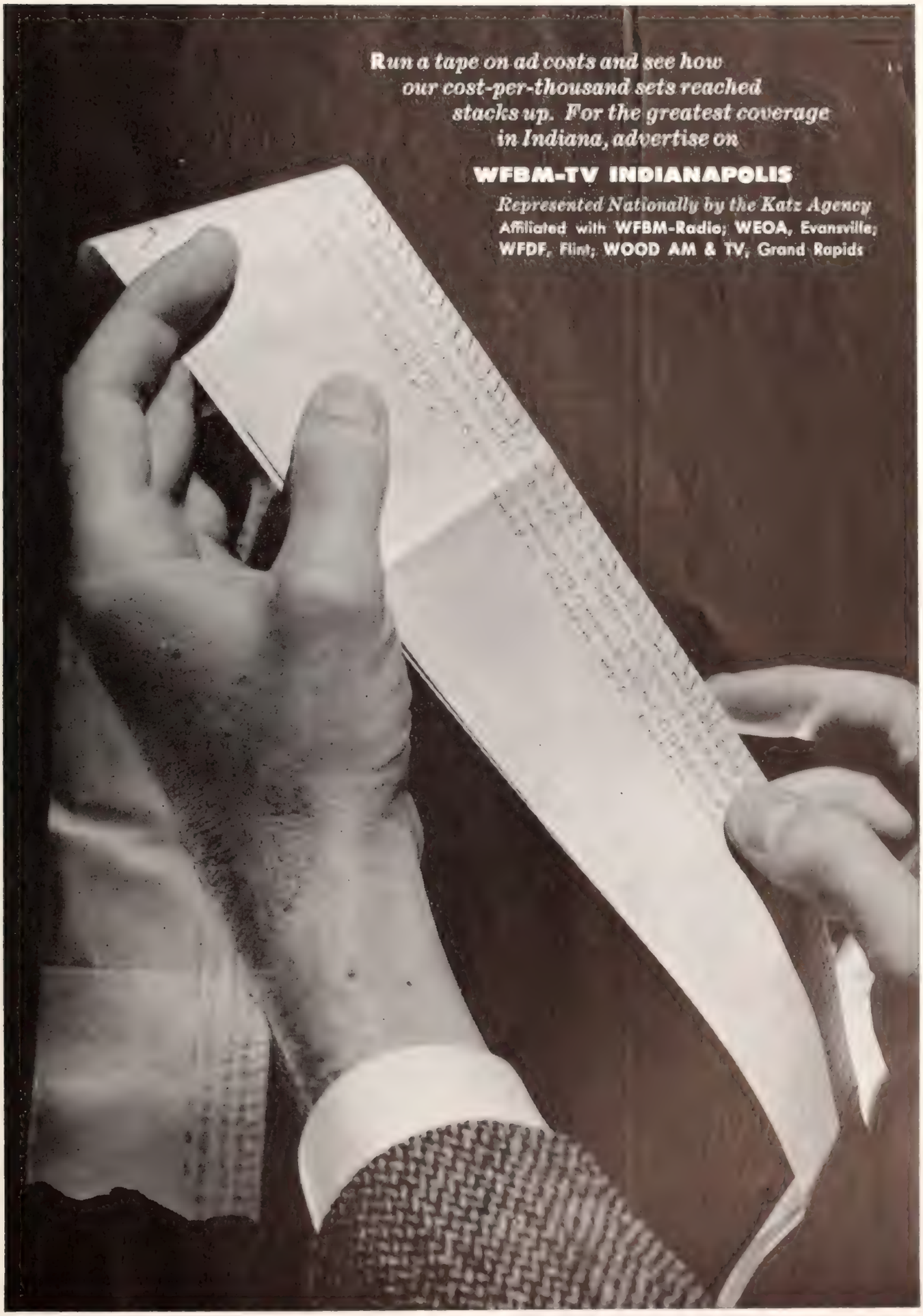
Here, again, the economy of network operation becomes patent. NBC can amortize the cost of its equipment and overhead over a greater number of shows than McCadden.

The cost of labor for *Modern Romances* comes to $2,800 live and $3,700 for film. The main reason for this difference, aside from union scales, is that shooting film takes longer than shooting live. The electronic tv camera with its monitors permits "editing" while the show is being rehearsed or is actually on the air. This cannot be done with a film camera, since the director has only the roughest idea of what the action will look like on the tv screen and can't really find out until he sees the rushes.

As a matter of fact, the longer shooting time for film means not only higher labor costs but higher costs in the use of equipment, too.

As for above-the-line costs, Stark estimated that an additional $1,500 would cover the film price, bringing it to about $6,500, compared to $5,000 live. This should cover all contingencies, said Stark, although the figure does not provide for any big acting names.

Thus, filming *Modern Romances* adds an additional $9,000, primarily because of higher production expenses and longer shooting time. Stark agreed that $9,000 was too high but pointed out that McCadden might have padded the estimate to make sure cost would be amply covered. He said that once a film producer learns more about


Run a tape on ad costs and see how
our cost-per-thousand sets reached
stacks up. For the greatest coverage
in Indiana, advertise on
WFBM-TV INDIANAPOLIS
Represented Nationally by the Katz Agency
Affiliated with WFBM-Radio; WEOA, Evansville;
WFDF, Flint; WOOD AM & TV, Grand Rapids



shooting daytime drama and learns to accept the rigid cost barriers the cost should come down to about $15,000 or $16,000.

Some of the syndicators feel that daytime drama costs on film must be brought down even lower. Some of the thinking about how to do this revolves about methods of adapting the editing advantages of the tv camera to film.

The McCadden studio's estimates for *Modern Romances* include the use of the "two-camera" method, that is, the use of two cameras simultaneously.

Aside from the use of two or more simultaneous cameras, there are three proposed ways of shooting for film which would permit electronic editing and would bring down shooting costs somewhat.

1. The combination video-film camera. Two have already been announced, one by Du Mont and one by McCadden. These are tv cameras which simultaneously expose film. Since monitors can be used, the director can switch cameras at will without exposing any film unnecessarily. With monitors, the director can also correct and set up scenes as he goes along.

2. High definition kinescope. A number of agency men have expressed interest in a 850-line closed-circuit tv system shown by a British firm, High Fidelity, Ltd. It could be used to turn out a kine of higher quality than can be turned out on the 525-line system used for telecasting in the U.S. However, the high definition kine is still not considered as high in quality as film.

3. Video tape. If video tape was perfected and in common use, the whole film vs. live argument would be academic. Most live shows would be recorded on tape as a matter of course, with the only additional cost being (assuming no additional union problems) that of raw tape plus a slight charge to take care of amortizing the recorder. The only problems left would be those of sales, and film would be used only for special purposes.

Just when the video tape millenium will be here, no one can say for sure. Its first commercial use may be as close as a year away (see "Video tape: programing revolution on the horizon," SPONSOR, 21 March 1955). Rodney Erickson, vice president in charge of account planning for radio and tv at Y&R (an active agency in the tv soap opera field), told SPONSOR that tape was close enough to be brought into consideration in discussing the problem of putting daytime drama on film.

Technical developments aside, the future of daytime drama strips on film (or tape) hinges on some unanswered questions.

Will the daytime strip be as important to tv as it was (and is) to radio? Radio soaps, as well as other daytime programing, continue to attract substantial audiences. Nielsen figures for February show that average tv soap opera audiences come to 2,900,000 homes daily while the radio figure is 2,247,000, an indication that tv will continue to get strong radio competition during the day.

Furthermore, only two tv networks (CBS and NBC) are programing in any substantial way in daytime, and one of them—NBC—is stressing the personality show rather than drama in its recent sales efforts. Only recently, *Ted Mack's Matinee* on NBC replaced two soap operas, *Golden Windows* and *One Man's Family*.

NBC feels the personality show offers merchandising advantages not possible with daytime drama. Furthermore, the personality show lends itself to magazine-type advertising, of which NBC is the leading proponent.

At stake here, according to some long-range thinking, is the question of who will dominate daytime tv advertising—small or large advertisers. The soap opera is made to order for the large advertiser. It provides a high percentage of viewers who watch every day while it also accumulates audiences because of frequent exposure. The soap opera also provides the big ad agencies with a strong creative programing foothold in daytime tv, which partly compensates for their loss of programing control at night.

The personality show is attractive to small advertisers because they can buy segments. It is also cheap. A half-hour personality show can be easily produced for less than the cost of two quarter-hour dramas. And, in most cases, the personality show means network program control.

Does this mean that daytime drama doesn't have a bright future? Far from it. The consensus is still that daytime drama strip programing—whether it be in the form of serials or self-contained stories—will remain a tv staple. And, sooner or later, these strips will be seen on film. ★ ★ ★



Everybody Loves WKMH

because

Everybody Loves NEWS, MUSIC and SPORTS

Let's face it! Folks around Detroit just naturally tune to the station that gives 'em what they love the most. Top *Disc Jockeys . . . Newscasts* every hour on the hour . . . Play-by-Play accounts of all *Detroit Tiger baseball* games night and day, at home and away. *No* wonder advertising pays off big on WKMH. You catch listeners in such a receptive mood!

WKMH

Dearborn–Detroit

FRED KNORR, *President*
GEORGE MILLAR, *Mg. Director*

YOU'LL LOVE THIS EXTRA SAVING!

SAVE 10%

BUY ANY 2 OR MORE OF THESE POWERFUL STATIONS AND SAVE 10% FROM RATE CARD

WKMH—Dearborn-Detroit
WKMF—Flint, Mich.
WKHM—Jackson, Mich.
WSAM—Saginaw, Mich.

Represented by Headley-Reed



Muncie
leads the nation!



31½ hours per week

1st Muncie is 1st in the nation in HOURS PER WEEK SPENT VIEWING TV

WLBC-TV is 1st choice in MUNCIE FOR TV VIEWING

They really go for TV in Muncie as proven in a recent nation-wide survey made in 34 cities by the American Research Bureau. The average Muncie family spends 31½ hours per week watching television . . . more hours per week than any other city! WLBC-TV leads in Muncie according to the November A.R.B. Report, telecasting from 7 A.M. to 11:30 P.M.

CBS - NBC - DUMONT - ABC NETWORKS



MUNCIE, INDIANA

NSI METHOD

(*Continued from page* 42)

agencies, who have signed for the Nielsen Station Index is expected to grow.

2. NSI's effects on day-to-day timebuying, however, are going to be long-range, rather than immediate. NSI-subscribing agencies in general say they haven't dropped their other local research yardsticks for NSI-measured areas, and don't anticipate any immediate reshufflings of radio-tv spot schedules.

3. The impact of NSI on the thinking behind broadcast buying, however, will increase as time passes. Currently, agency research chiefs are urging timebuyers to use caution in revising present schedules as the result of a few NSI reports. But, as NSI spreads to cover more markets, and as local radio-tv trends begin to appear in NSI over the course of many months, these same research executives feel that NSI's value—and effect—as a buying tool will increase.

4. A number of broadcasters and reps—notably to date Philadelphia's KYW and WFIL, Free & Peters and Petry—have already started to use NSI data in their selling. However, many stations and reps told SPONSOR that they have no intentions now, or in the future, of using NSI data in making radio or tv pitches, for various reasons. Some don't like NSI; some prefer other research services; some are staunch hold-outs against any form of ratings research.

Buyers who view NSI favorably do so for a variety of reasons. In most cases, their comments boil down to the fact that they were pre-sold on the kind of data that NSI provides as buying and/or selling tools, and that they admire Nielsen's thoroughness in research. A few admitted that they had bought NSI partially on the basis of faith and partially as a result of years of building successful radio-tv campaigns around Nielsen network data.

Typical comments:

"I think Nielsen does a good job of measuring local radio-tv in NSI. I'm sure the data on audience compositions and cumulative audiences will help us pinpoint our sales approaches to local and national agencies," said Art Haley, manager of Boston's WORL.

"It's been the policy of our agency to pick the best local radio-tv research service, after thorough investigation. That's why we chose NSI. Ultimately, NSI will play a major role in our time buying, as its long-term trends become evident," said Jim English, Young & Rubicam's radio-tv research director.

Broadcasters and reps who are critical of NSI cited a number of reasons to SPONSOR for their attitudes. Most said they weren't convinced that the NSI methods of measuring local-level air audiences showed a true picture of radio listening or tv viewing. As shown earlier, the most frequently asked questions concerned the methodology of the NSI research, particularly the principles of projecting the findings in a small sample to a large "universe."

A few radio sales executives stated that their dislike of NSI was sharpened by the fact that they felt NSI, as a result of its controversial technique, made radio "tough to sell."

NSI's research technique is not new to SPONSOR readers. A report on it, titled "New Nielsen local ratings plan," appeared in the 8 February 1954 issue. Although NSI was, at that time, mostly in the blueprint stage, the picture hasn't changed substantially now that NSI is a reality.

NSI is a local-level research service designed to report the size and characteristics of radio and television station audiences on a quarter-hour basis. The technique is closely related to the familiar Nielsen national measurements of radio and tv audience size.

But there are some important differences between Nielsen radio-tv measurements at the national level and Nielsen checkups at the local level. And these differences have sparked most of the current controversies. Here step by step is an explanation of the NSI technique with comments from the industry and Nielsen.

1. Diaries and meters: For his national network ratings, Nielsen gets his data from an automatic recording device he calls an Audimeter. These recorders are hooked up to the radios and tv sets in the homes of his national sample. Approximately 1,200 Audimeter homes report on national radio listening; approximately 750 of these Audimeter homes report national tv viewing.
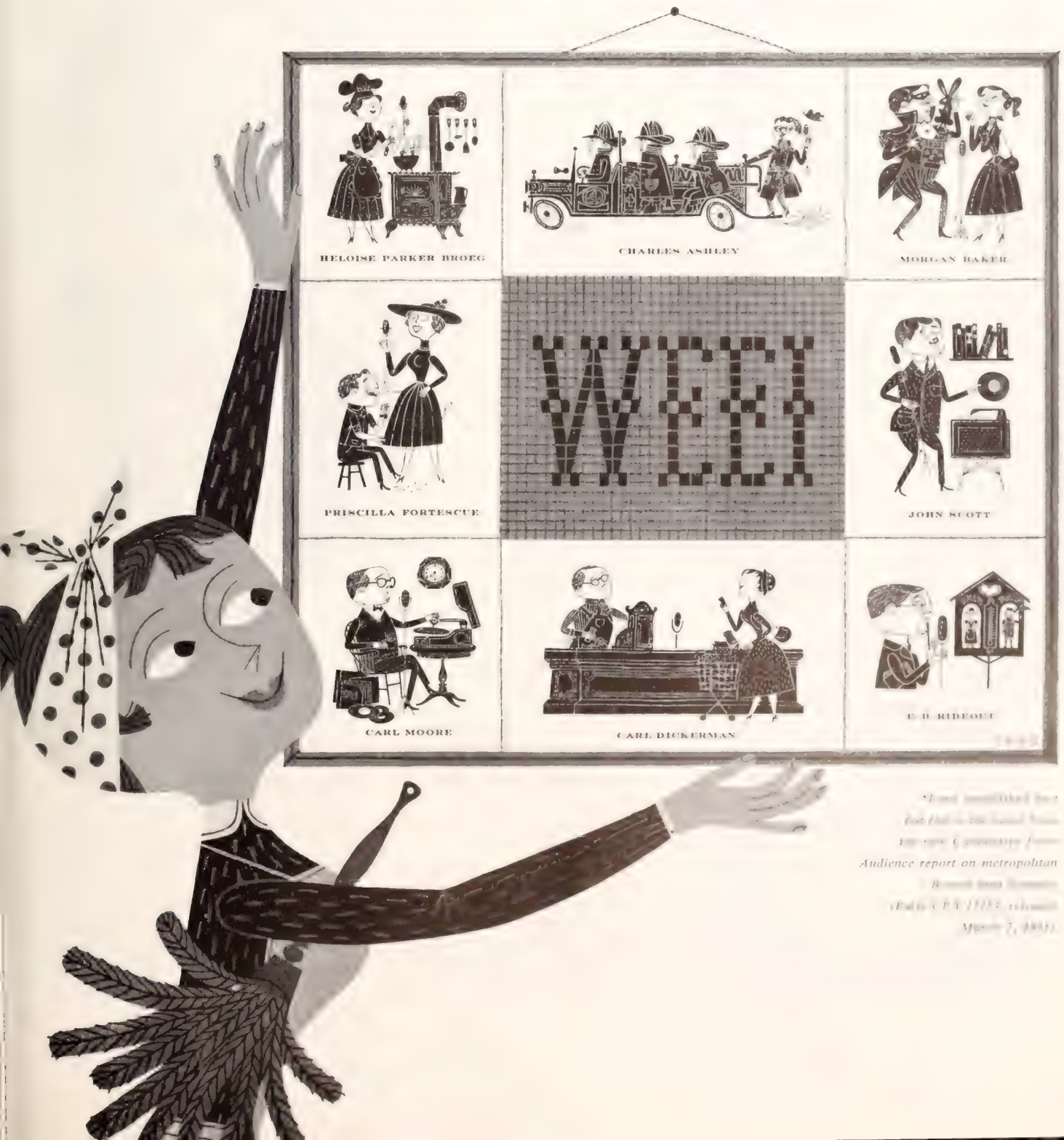
Since these homes are spread throughout the country, Nielsen also uses Audimeter data in the NSI to report local preferences. But, since Audimeters are spread too thinly to maintain a high level of accuracy as far as individual markets are con-

Amazing how many Boston families take WEEI to their hearts. Amazing *and* a matter of fact.* For WEEI is welcomed by more different families than any other radio station (network or local) heard in the entire metropolitan Boston area.

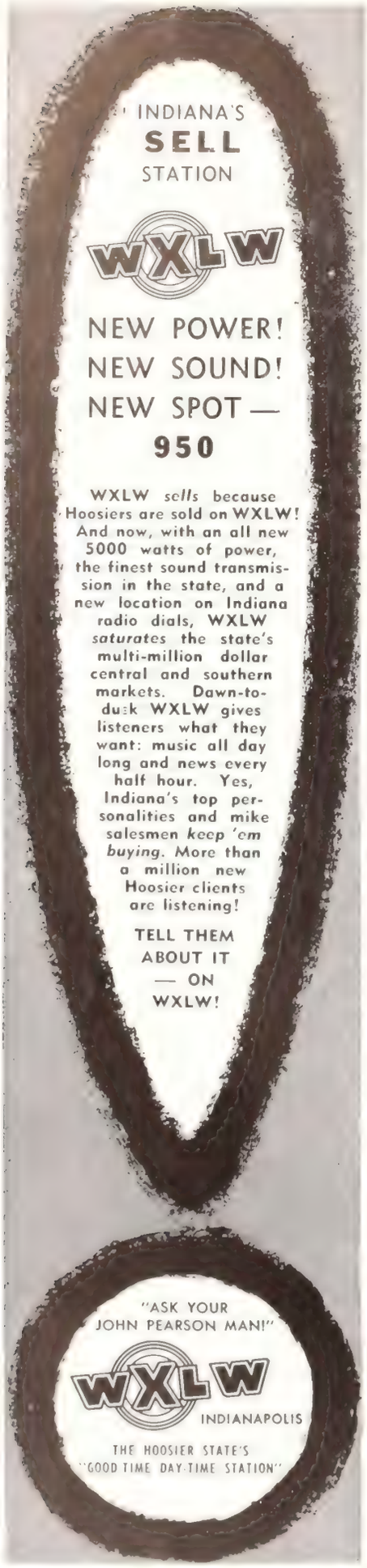
And that goes for the morning period, the afternoon period, the nighttime period, total day and total week! Just look at the figures for WEEI's total week lead. WEEI reaches 88.6% (virtually 9 out of 10) of *all* radio homes in the area . . . and is the only radio station reaching more than 800,000 families (60,800 more than the nearest competitor)!

Amazing indeed. Must be our magnetic personalities. For information about any of them (note sampler below), call CBS Radio Spot Sales or WEEI . . . the most listened-to radio station in Boston.

Look who's who in Boston!



*Audience report on metropolitan



cerned, more data is needed. That's why he turned to the diaries.

In the majority of NSI sample homes, which *don't* have Audimeters, residents are asked to record their listening and viewing in diaries called Audilogs. Diaries are placed, Nielsen says, to cover every radio and tv set in the household, and to report the listening of everyone over four years. Additional diaries are planted in automobiles to record auto radio listening.

Some critics of NSI have hopped on the diary technique as being the first fault of the new Nielsen service. Tom Flanagan, managing director of the Station Representatives Association, for example, summed up the feelings of many when he told SPONSOR:

"Nielsen has panned the use of diaries for local radio-tv measurement, pointing out their limitations and human errors. Now, he's using them. How can he possibly have corrected all the faults in diary measurement?"

In reply, Nielsen points to the fact that Audimeters, which he considers the last word in recording accuracy, ride herd as a "quality control" on the diaries, thus "adjusting" the data.

Also, he points to a new Nielsen gadget—the Recordimeter. This is a small electric device connected to the radio and tv sets in diary homes.

Recordimeters have two functions:

(1) They remind panel members every half hour that it's time to make an entry in the diary, using a blinking light (tv) or a buzzer and a light (radio).

(2) They act as a cross-check on diary accuracy. Each Recordimeter has a sort of speedometer that records simple radio-tv "mileage"—the number of hours and minutes spent in listening or viewing. Each day, diary keepers record the meter reading at the top of their diary pages. At the end of the week, they conclude their diary entries with a final meter figure. The diary figures are later checked against Recordimeter "mileage" at Nielsen headquarters as a "quality control."

The net effect of this, Nielsen feels, is that the Recordimeter-plus-human-diary-keeper approaches the same research accuracy as the automatic Audimeter home.

"Thus," states Nielsen, "the Recordimeter is an instrument which provides, for the first time, a sound basis for the acceptance or rejection of a diary, and which helps substantially to overcome the sources of error in ordinary diaries: negligence in making entries and inaccurate entries."

Incidentally, the reward to panel members for keeping a diary for an eight-week period is $1.00 for a single-set home, $2.00 for a multi-set home.

2. The NSI sample: As in his national measurements, Nielsen uses a small sample projected against a big group to prepare the Nielsen Station Index.

The actual number of NSI homes within the boundaries of an NSI-defined market area vary with market size. But the usual figure is around 200, more or less. In Philadelphia, for example, Nielsen used 220 diary homes and 31 Audimeter homes. In Boston, he used 208 diaries and 24 Audimeters. These samples were projected against total counts of radio homes of over 1,000,000 in both cities.

The basic NSI sample for each market is scattered around in a large multi-county area called "NSI Area." Each of these NSI Areas is portrayed on the front of the NSI report for the particular market.

According to Nielsen, the NSI Areas cover "substantially all of the viewing of this city's tv stations, as revealed by Nielsen Coverage Service or alternative sources." On the radio side, the NSI Area is said to cover a "very substantial portion of all listening to the larger radio stations" of the city and just about all of the listening to the smaller radio stations.

What happens if a station reaches outside of the NSI Area? Are radio stations limited by the outer reaches of the tv station in a city (as the NSI Area maps on the covers of the radio *and* tv reports would seem to imply)? Is radio short-changed here?

No short-changing occurs, says Nielsen, because every NSI report also shows a station's total audience—wherever it may be. In any event, Nielson executives contend, even if the NSI Areas — and nothing else — were the sole source of listening/viewing data, they are already larger than the areas in which most other research services make their rating checks.

Many of Nielsen's critics, seeing the obvious smallness of these samples and the bigness of what they're supposed to measure, have stated objections in no uncertain terms.

"We've long felt that the Pacific Coast Nielsen sample was inadequate to measure radio listening habits, and we feel that the much smaller sample for the Los Angeles area invites an

KGW

PORTLAND

OREGON'S
FIRST
RADIO STATION

NBC

5000 watts on 620 kilocycles

ANNOUNCES

the appointment of

JOHN BLAIR & COMPANY

as their exclusive National Representative

EFFECTIVE MAY 1, 1955



Sell the Nation's 14th Largest Market! . . . use WGR's Salesmen of the Air

THE KEATONS
9:15 - 9:50 AM Mon. - Fri.
Buffalo's only Mr. and Mrs. Show. Interesting discussions of topics of the day. Their "Stamp of Approval" on your product means sales.

"550 SHOW"
Starring John Lascelles
12:15 - 2:00 PM Mon. - Fri.
Noon time music, humor and interviews. Ideal show to reach Buffalo housewives.

PLUS
Outstanding 5 and 10 minute News and Weather Spots

WGR
Buffalo's FIRST RADIO Station
Hotel Lafayette
Buffalo, N. Y.
NBC Basic Affiliate

•

Representatives:
FREE AND PETERS

even greater possibility of error," said Ward Ingrim, general manager of Los Angeles' KHJ. "The only advantage which the radio industry can derive from NSI is a possible determination to set higher standards, including larger samples and more accurate methods."

Added the SRA, in a press statement, "The Research Committe feels that the NSI system of measurement has the inherent limitations of other measurement systems marked by a paucity of sample."

Agency researchers question the projection technique from a somewhat different angle. The radio-tv research chief of one of the "big five" ad agencies told SPONSOR:

"I'm not at all sure the whole NSI method is sound. Sure, you can project, in theory, a small probability sample against a big 'universe.' But the NSI sample may be composed of homes all properly selected to be a socio-economic cross section but who may generally do below-average or above-average radio listening. NSI could thus be overstating or understating radio or tv. Is Nielsen sure the sample is big enough to lick this?"

The same question was echoed even more sharply by the radio sales director of a top New York rep firm, who asked:

"Since the NSI sample is so small as compared to the size of what it's supposedly measuring, how do we know that the homes in the sample aren't those who do a minimum of radio listening and a maximum of tv? This would certainly short-change radio and inflate television if it were so, even if the homes were 'representative' in other ways."

A Nielsen executive in their New York office replied thusly:

"The NSI sample is a 'probability' sample, selected on a random basis. Once you get a sample of this sort — and it takes lots of time and money to establish one—what goes on inside the sample is projectable to the big group you're measuring.

"At the same time, what goes on in the 'universe' is also typified by what goes on in the probability sample. Procter & Gamble made some extensive research checks on their own to find out how representative our samples were *in terms of listening and viewing*. Their research satisfied them that it was representative. We feel that a good probability sample is representative of almost anything you select—including behavior patterns of radio and tv tuning, and listening tastes."

This, however, is not the end of the questioning on this point.

Stated another research v.p. who serves on the Advertising Research Foundation:

"NSI's small samples and low levels of radio sets-in-use seem to result in some abrupt, unexplained shifts from hour to hour in radio broadcast audiences and audience compositions in the reports we've seen. Even if the method produces a statistically correct figure, I think we'll have to wait until the figures smoth themselves out into a trend before we can make much use of the figures in buying decisions."

Nielsen's answer to the critics who question the reliability of his small samples boils down to this:

1. The homes in the reporting sample are picked on a probability basis and are carefully checked on as many as 20 variable factors to make sure they are "representative" of an area.

2. The size of the sample for NSI more than meets the ARF's minimum standard for local-level measurement of "reliability at least as great as would be provided by unrestricted random samples of 400 locally." By using the rotating NSI sample over an eight-week period, Nielsen says, NSI achieves "the statistical equivalent of well over 400 homes per quarter-hour of listening or viewing."

3. What Nielsen samples may lack in sheer bigness, the research firm feels, is more than made up in their representativeness. According to NSI, all of the reporting homes are radio



"Wish the boss would advertise on KRIZ Phoenix—the louse!"

There's a DIFFERENCE

between

★ **PROMOTION** *and*

AUDIENCE **PROMOTION**

Represented

Nationally

by

THE

HENRY I. CHRISTAL

COMPANY

★

At WSYR, customer service isn't just sizzle: it's part of the steak! The best kind of customer service is *audience* promotion. That's an important, planned function, the year 'round at WSYR.

Only WSYR in Syracuse maintains a full-time promotion department. There's always a special on-the-air promotion in progress . . . usually tied in with an important community service project, always building listener loyalty for WSYR's unmatched line-up of local and network programming.

In 1954, WSYR used important display space in the daily newspapers *every day* to promote listenership for its featured programs.

News releases about WSYR programs and personalities go out regularly to all newspapers in a service area embracing 1.5 million people. Merchandising aids go forth consistently to retail outlets which absorb this market's $2 billion buying power.

WSYR's superior, *productive* customer service is another reason for WSYR's commanding leadership in Central New York.

N B C in Central New York

WSYR

5 KW ★ SYRACUSE ★ 570 KC

homes. A percentage of them, varying with local saturations, are tv homes. Some are radio-only homes. Multi-set homes are included "according to their proportion among all radio homes." All radios and tv sets, including auto radios (but not battery portables) are checked.

4. Reporting homes aren't confined to metropolitan areas, as are those of other research services (notably Pulse and Hooper). They are spread around throughout the coverage area of a city's stations. In the case of stations reaching far beyond a city, the audience is caught and counted in adjacent NSI samples, or from the national studies.

Says Nielsen: "NSI's sample distribution is realistic and practical. Since the sample area is extensive enough to match the coverage of practically all stations, it never short-changes listening or viewing. Consequently, reports give credit for *all* homes."

Would the figures change if the sample was many times larger?

"No," says the Nielsen firm.

3. Projectability: At a time in radio's history when every listener becomes of value to those who sell radio, some radio executives have a gripe about the results of projecting NSI samples.

Here's how the manager of a Philadelphia station put it to SPONSOR:

"You can't refute the fact that no matter what program a station has on, there is *somebody* listening to it. If NSI had started out with a tremendously large sample and then progressively brought it down to the point where error started to show up, then I might have some belief in the adequacy of the sample."

As proof of his point, the Philadelphia radio executive cited the fact that the first NSI report gave him "no listeners whatever one quarter-hour and then a tremendous number of listeners the next quarter-hour."

Nielsen officials agree that there's always at least *somebody* listening to a radio show on a local station. But you can't pin down a handful of listeners accurately with any existing research service, they contend.

In the NSI, Nielsen executives state they compensate for the problems of shaving a sample down to a fine point by establishing a minimum reporting

(Article continues page 110)

SPONSOR FEATURETTE

Milwaukee radio-tv: "1-2-3-Shift"

Here's the latest lineup of air outlets in brewing city

Abbott and Costello doing their famous "Who's On First?" sketch have nothing on the timebuyers and reps who discuss the Milwaukee radio-tv lineup. In the past few months, Milwaukee radio and tv outlets have changed channels, frequencies, call letters, affiliations and reps to the point where you can't tell the players without a program.

Tv: There used to be four active Milwaukee tv channels; now there are three. This spring, CBS TV bought Lou Poller's thriving uhf-er, WCAN-TV (Ch. 25) for $554,000. Meanwhile, Poller (and later CBS) acquired WOKY-TV's channel (19) and facilities. Now, the CBS TV o&o station is WXIX on uhf Ch. 19. Ch. 25, now assigned to Poller, is dark. Hearst got in the act, bought out WTVW (Ch. 12), two of whose owners were two *other* Milwaukee radio stations—WEMP and WFOX. Only tv station not affected: WTMJ-TV, first tv outlet in the brewing capital.

Radio: Here we go 'round again: WCAN Radio sold its facilities and frequency (5,000 watts on 1250 kc.) to WEMP. Then, WEMP (repped by Headley-Reed) sold *its* vacated facilities (250 watts on 1340 kc.) to a Texas group for a new station. WRIT (repped by H-R, *not* to be confused with Headley-Reed). WMIL, which is also seeking a tv channel nearby (and had competed for it with Hearst), protested the WRIT deal to FCC. WCAN Radio, as such, is off the air. WEMP, under Hugh Boice's management, is spending $125,000 on improvements. WOKY Radio, meanwhile, has gone independent (music and news) and has a new rep (Bolling).

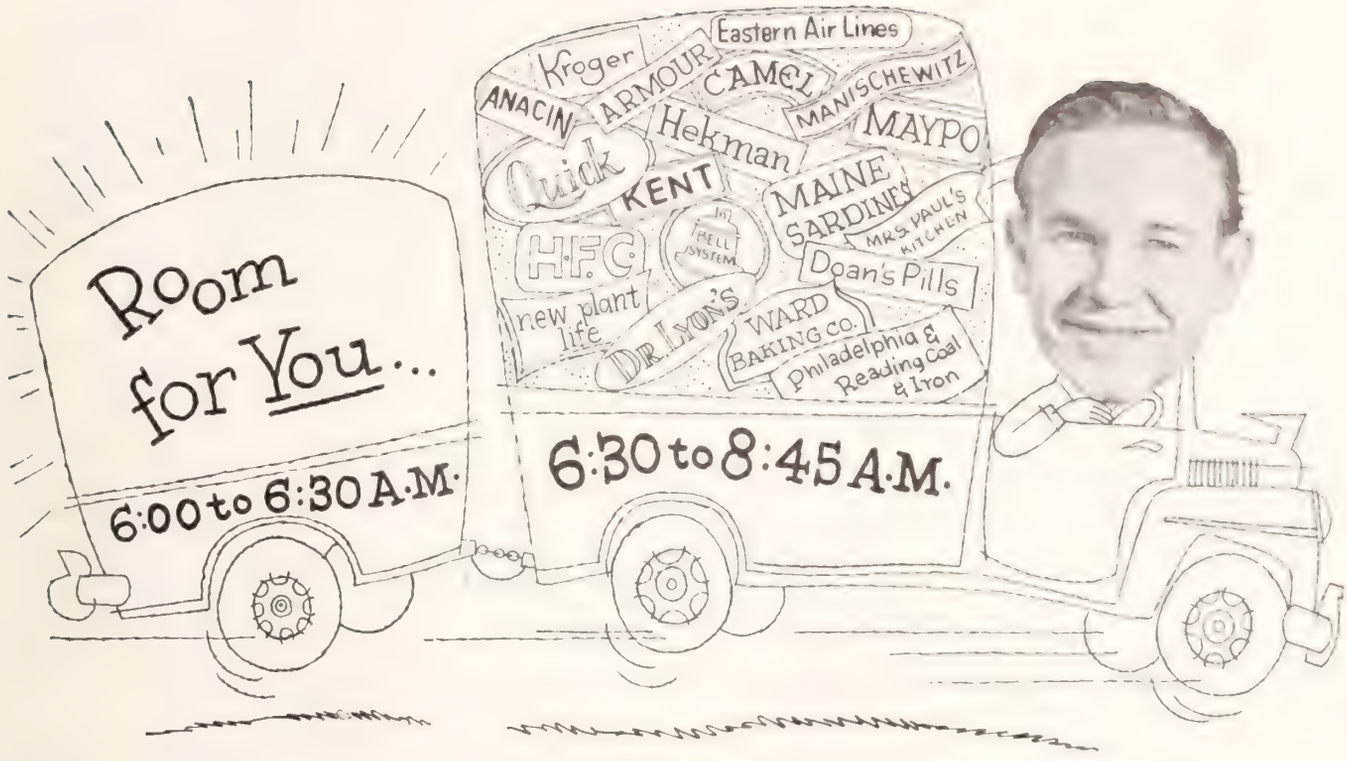
The dust has settled; here's the lineup:

TELEVISION

STATION	CHANNEL	AFFIL	SALES REP
WTMJ-TV	4	NBC TV DTN	H-R&P
WXIX	19	CBS TV o&o	CBS TV Spot Sales
WTVW	12	ABC TV	Petry

RADIO

STATION	POWER, FREQUENCY	AFFIL.	SALES REP
WEMP	5000 w. on 1250 kc.	Indep.	Headley-Reed
WTMJ	50,000 w. on 620 kc.	NBC Radio	Christal
WRIT	250 w. on 1340 kc.	Indep.	H-R Reps
WOKY	1000 w. on 920 kc.	Indep.	Bolling
WFOX	250 w. on 880 kc.	Indep. (jazz)	George Clark
WISN	50,000 w. on 1130 kc.	CBS Radio	Katz
WMIL	1000 w. on 1290 kc.	Indep.	Fowler



making more room for more good company!

Bob Maxwell so successful, WWJ adds another half hour

Good news for the umpteen advertisers who have been standing in line to get on Maxwell's busy bandwagon. There's room for you now! Detroit's favorite rise-and-shine man opens shop at 6 A.M. and stays on the job till 8:45.

This extra half-hour just had to come because Maxwell does such a terrific job of getting advertisers' messages into so many homes and into so many cars during Detroit's peak traffic period.

Better hurry to get on board. If past performance is any guide, this new half hour will be completely spoken for in no time at all. Phone, wire or write your nearest Hollingbery office or WWJ direct.

DETROIT
AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

WWJ AM-FM Basic NBC Affiliate

Associate Television Station WWJ-TV

WORLD'S FIRST RADIO STATION • *Owned and Operated by* THE DETROIT NEWS • *National Representatives: THE GEORGE P. HOLLINGBERY CO.*

THE SPOTLIGHT'S ON
NANCY THOMPSON
IN THE
EVANSVILLE MARKET

FIRST—
Anyway you
figure it!

CBS

Every survey for 18 months shows Nancy Thompson "tops" as the Tri-States No. 1 homemaker. (NOW, exclusively on WEHT. Participations Available)

REPRESENTED
Nationally by
MEEKER TV, Inc.
Regionally by
ADAM YOUNG
St. Louis, Mo.

WEHT Channel 50

CAPTIVE*
To
KGVO-TV
MISSOULA, MONTANA

Because of its unique geographical location, only KGVO-TV . . . and we mean ONLY . . . airs an acceptable signal into this stable area having more than $133,900,000.00 retail sales. Diversified economy including agriculture, lumbering, manufacturing, University and government workers makes these 9 counties

IDEAL AREA TO TEST YOUR SPOTS' "SELL"-ABILITY



level. That is, if the projections from the sample show less than a given number of homes tuning a show on a station, the final NSI report just shows a symbol, "#." This symbol, as explained in the footnotes, means "Below the minimum reporting standards or off the air."

In Philadelphia, for instance, the cut-off point is around 6,000 homes (based on the projection from the sample). In Boston, it's around 5,000 homes. Other markets are comparable, the figure being larger or smaller depending on the total homes in the market.

But buyers and sellers, as the Philadelphia executive's statement points up, are often puzzled by the process. According to NSI, many radio programs on many radio stations hover close to the cut-off point for hours on end. If they drop below the cut-off, the report shows the "#" symbol, instead of a homes figure.

"But, unless you read the fine print, it gives the impression that several stations in a number of NSI-covered markets have at various times of the day no audience at all," a few station men say.

One way to explore the research territory below this cut-off point, Nielsen researchers say, would be to increase the sample many, many times. But, they add, it would run the costs of NSI (already considerable) sky-high and prove very little. Few advertisers, the Nielsen men say, care about pinpointing a handful of listeners regardless of cost.

1. "Quality control": In some ways, this step is the most controversial in the methodology of NSI.

This, briefly, is how the Nielsen firm describes it:

1. Individual diary pages are checked against the total hours of dialing "mileage" as shown by the Recordimeters hooked to the sets the diaries are reporting on. Those diary pages that don't fall within a "reasonable standard of accuracy" are rejected. (See below for details.)

2. The Audimeters, which Nielsen considers more accurate as impartial indicators of "tuning," play a role in further processing of diary data. Matched samples of diary homes (from an area) and Audimeter homes (from a region) are compared. Diary data that wanders off from the Audimeter data is then adjusted possibly falling somewhere between what the diary states and the Audimeters state.

The result, according to NSI, is "substantial improvement in accuracy of listening and viewing records, and station reports that reflect a minimum of human error."

Criticisms of this technique usually take the form of gripes about the national Audimeter sample, stating that it doesn't measure today's multi-set homes properly, or that it misses out-of-home listening.

States the v.p. and general manager of a West Coast radio station:

"With the increasing tendency toward radio sets which are smaller, more portable, and in use wherever the listener may be, it becomes increasingly difficult to measure radio listening by methods which involve the use of equipment which must be attached to the set or diaries which are purported to reflect the use of that set wherever it may be."

Added the radio research chief of one of the two major radio networks looking at the problem from another angle:

"Past research has always indicated that odinary diary-keepers behave differently during the period in which they are keeping their diary. Usually, they are self-conscious and may do above-normal listening. This may mean that Nielsen will have to throw out such a large percentage of diary pages in some markets that the effective sample is reduced below the acceptable levels of accuracy."

Nielsen executives argue all of these points.

First of all, they say, the Audimeter sample today is measuring multi-set homes properly, as far as in-home listening is concerned, and is indeed the proper gauge against which to measure diary pages. In NRI's present national Audimeter sample, 56% of the homes are single-set radio homes, 31% are two-set homes, and 13% are three-or-more-set homes. All radios are connected to Audimeters, except car radios and outdoor portables. The multi-set homes (44% of sample) are closely in line with ARF's U.S. figure (45% of U.S.). Nielsen points out,

$99.00 INVESTED in the
NASHVILLE, TENNESSEE
NEGRO MARKET
SOLD $3,500.00 in appliances
VIA WSOK



It's Easy When You Know How!

MEREDITH
Radio and Television
STATIONS

KANSAS CITY:	**KCMO Radio & KCMO-TV**	The Katz Agency
SYRACUSE:	**WHEN Radio & WHEN-TV**	The Katz Agency
PHOENIX:	**KPHO Radio & KPHO-TV**	The Katz Agency
OMAHA:	**WOW Radio & WOW-TV**	John Blair & Co. and Blair-TV

Affiliated With Better Homes and Gardens and Successful Farming Magazines

FIRST
IN
PUEBLO
COLORADO
KKTV
CHANNEL 11
FIRST IN
COLORADO
SPRINGS, TOO
Covering Colorado Springs and Pueblo
for CBS, ABC, and DuMont
television networks
NATIONAL SALES OFFICE
KKTV, PUEBLO, COLORADO
Represented by GEO. P. HOLLINGBERY

El Paso
a big market
in a big state
KROD-TV
EL PASO
channel 4
What a market! El Paso is the 5th largest city in Texas . . . center of the largest retail trading area in the nation.
What a station! From its mountain-top antenna, KROD-TV covers this vast area . . . and sells and sells and sells.
Ask your Branham man . . . about El Paso . . . about KROD-TV.
KROD-TV
CHANNEL 4
EL PASO TEXAS
CBS - DUMONT - ABC
Rep. Nationally by the BRANHAM COMPANY

Secondly, diaries and Recordimeters are planted to measure auto listening (although there's no Audimeter control), Nielsen states. Research executives also point out that all research on out-of-home listening shows that car radios account for 60 to 75% of it, and by far the largest single chunk in terms of general "location" of outdoor listening.

Thirdly, the diaries processed so far have been kept with a high degree of accuracy, Nielsen executives say. "We give diary homes a 'dry run' week, during which rejection of pages may be as much as 20 or 25% at first, but diary keepers quickly get the hang ot it. By the time they're in their eight-week reporting period, the rejection rate averages out to roughly 5 or 6% of all diary pages turned in."

The throw-out formula, according to a Nielsen executive is fairly complex, and works on a sort of sliding scale. "If a home listens for only an hour a day according to its Recordimeter, we might allow them, say, a 25% leeway in diary pages since it involves only a quarter-hour per day error. However, we couldn't allow a home that listens 10 hours a day the same margin, since it would mean a couple of hours in error. We therefore have a sliding scale between these extremes, so that a 10-hour home may only be allowed one or two percentage points of leeway. Different amounts of listening will land you at different points along this scale.

"However, diaries used so far have proved to have a high degree of accuracy in 'quality control' checks, so the question is somewhat academic."

What the reports show: In the final printed reports, issued at the rate of from 12 tv reports and six radio reports per year (New York) on down to two each of radio and tv reports (New Orleans, Louisville, Birmingham etc.), there is a considerable amount of time buying information.

Listening or viewing is reported in terms of program audience size, in 15-minute periods.

Rating figures, as such, aren't shown in the reports. According to Nielsen, this is deliberate; the research firm feels (rightly enough, admen agree) that comparisons of percentage ratings are not as meaningful as comparisons of the size of audiences in terms of hundreds of homes and people. Ratings, however, can be computed for those who want them—from a table.

In NSI reports, an "Auto Plus" figure—a quarter-hour figure showing the percentage of car radios in an area using radio—are reported. This figure was not included in the first four NSI reports—a fact that brought a howl from many stations who slant their programing at the motoring audience.

(The appearance of the figure in later reports, incidentally, won't solve all the problems either. The auto figure is an over-all one, showing the level of total listening. It isn't broken down by stations. Other research, such as Pulse out-of-home checks, will probably be used by agencies and/or stations to attempt a division of the "Auto Plus.")

Detailed data in the reports includes:

1. A "homes-using-radio (or tv)" figure, better known as sets-in-use among buyers, covering listening or viewing to local stations and to all stations in NSI Area.

2. The per-broadcast audience (in terms of homes) within and outside of the basic NSI areas tuning a show on a station. Says Nielsen: "By providing this figure two ways, for the NSI Area and then for the Total Area, distinction can be made between the audience of interest to local retail adverisers and the *entire* audience of the show for a national spot advertiser." The reports also enable stations to compute audiences within central metropolitan areas.

3. The four-week cumulative audiences. Even though the trend lately has been to short-term radio campaigns, this is a useful buying tool, Nielsen feels, since a show may pile up a big cumulative audience, due to turnover.

4. The number of times a program is heard by the average home in a station's cumulative audience. This figure gives a measure of the loyalty of the audience, and enables an advertiser to check the frequency with which his impact is achieved.

5. Share-of-audience. This, says Nielsen, is a "further reflection of the relative competitive strength of the program against those of other local stations in the NSI Area." In short, how big a hunk of the available audience for radio and tv a particular program has captured.

6. Audience composition: listeners-per-home. This is the point at which "homes" figures can be translated into "people". Percentages of men, women, teen-agers and children are given. ★★★



Did you up periscope?

You certainly did—and you can surface now. And for all the hundreds of Advertising Council campaigns you've launched since Pearl Harbor, you deserve a WELL DONE. The results on just the four below show a clean sweep. For a group of volunteers—agency account men, writers, artists and media people—you are a staunch crew. You have helped torpedo some of America's pressing problems and brought the Ship of State through some rough waters. But the Ship is not in port yet, so stand by.

PUBLIC SERVICE ADVERTISING COUNCIL



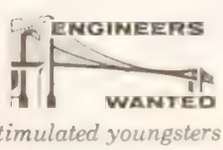
Encouraged all Americans to attend church or synagogue of their choice by appealing to parents through their children.



Explained how our American system of free enterprise grew and how the U.S. standard of living became the highest.



Warned people not to gamble with fire. Created Sparky to interest and educate children in fire prevention.



Stimulated youngsters in high school to prepare for rewarding careers in engineering and science.

The Advertising Council, Inc., 25 West 45th Street, New York 36, N. Y.

ATN
AIR TRAILS NETWORK

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COLUMBUS
SPRINGFIELD
ASHLAND-HUNTINGTON

BUY...
2 — get 5% discount
3 or 4 — 10% discount

IT SELLS!

for ACTION, call:
Any H-R Office or Pat Williams WING Dayton, O. HE 3773

WING
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Now it costs less to sell
MINNEAPOLIS
ST. PAUL
Maximum power at minimum cost — choice availabilities.
ASK H-R
316,000 watts on Channel 9
KEYD TV
Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis
Represented Nationally by H-R TELEVISION, INC.

TOP TIMEBUYERS

(Continued from page 31)

more often one of circulation, either anouncements, produced in New York, or syndicated film in which commercials are produced in New York."

"There's a philosophy underlying buying that hinges upon the media philosophy of an agency," says another member of the panel. "However, beyond that point, the particular client's philosophy exerts a strong influence like the soap companies with their tendency to work by slide rule."

4. *Avoid prejudice for one medium.* Listen with an open mind to the agency's media recommendation. Just because you or your main competitor have used a particular medium in the past, doesn't mean that it's the only or even the best way to put across your sales message.

"I understand that there are some clients who still think that tv is more glamorous than radio," says Benton & Bowles' Paul Benson. "They sometimes don't realize that radio can do an effective job more reasonably for a product devoid of visual or demonstration appeal."

"Radio, for example, should certainly be given every consideration in the basic planning of media," comments J. Walter Thompson's Anne Wright.

"If a client is prejudiced for one medium, he may blind himself to the job another medium could do for him," says Y&R's Martin Murphy. (Y&R, of course, has been the leader among agencies in the trend toward integration. All Y&R buyers buy all media, not only radio-tv or print. For details about Y&R media organization, see SPONSOR 9 August 1954.)

From his vantage-point, Murphy feels that an all-media buyer is a more reliable source of media recommendations. "The buyer shouldn't be pitching a particular medium. He shouldn't be partial. That's the job of the seller," he says.

(Virtually the opposite tack is taken by those media men who feel that buyers should be specialists in their own media, necessarily partial to air media. K&E's Phil Kenney feels that specialization on the buying level makes for better media thinking. "Buyers have to think more competitively when they specialize in time or space," says Kenney, "because they have to make a strong case for the medium they buy to convince the client. An agency is a secondary salesman for media.")

5. *Provide three lengths of tv film commercials for your buyers to give them flexibility.* You may feel that you've got to have a minute to tell your copy story, but it's often impossible to get anything but 20's at a decent hour. Or, you've planned on reminder copy all along, but some good minute availabilities open up that would round out your schedule. It's difficult to clear a national spot tv campaign with only minute or only 20-second announcements.

"One of the most difficult things to buy in television, as you are aware, are good nighttime 20-second spots," adds Louis Nelson of Geoffrey Wade Advertising in Chicago. "We feel, incidentally, that new availabilities, as they open up, should be offered to current advertisers and not resold by the station to attract new clients."

6. *Consider buying tv programing as well as announcement campaigns.* There's a degree of inertia among some advertising managers, buyers observe. Once they've had a good season with spot tv, they hate to look into programing. Or, vice versa, if they've had good sales results from local programing buys, they shy away from announcements. Yet, the factors that helped make last year's campaign a success may have changed considerably.

"There's need for more program development, more creative thinking in terms of combining program and announcement schedules," says Anne



"Now that KRIZ Phoenix broadcasts the baseball scores every half inning, this would have to occur in the afternoon."

Wright.

"I'd like to see more qualitative research," says George Polk. "For example, what's the consumer opinion of an advertiser sponsoring a spectacular vs. a weekly show, when both have equivalent audiences? Or the difference in effectiveness of a commercial next to a network show compared to a local participation?"

7. *Don't set your sights on one type of station only.* There's simply no generalization about the character or power or affiliation of a station that supplants judgment in individual markets. And if your local distributors gripe, take up the complaint with your agency. You're likely to find that your timebuyer had excellent reasons for choosing the station and time he did, over the station and time your distributor might have suggested.

"We have a standing policy of asking for availabilities from all radio or tv stations in a market," says B&B's Paul Benson. "In that way, we're not likely to overlook a good buy. And a good buy can come up on any station. For example, if a product is strictly urban, you're not likely to use 50-kw. because of waste coverage. On the other hand, that may be the most economical way to get circulation for a broadly distributed product."

"The uninformed frequently assume major network affiliates are best," says Anne Wright. "But it's the job of a buyer to point out which availability can do the job. This means reviewing carefully every availability each station has to offer."

"Fixations about network affiliations are as blinding as fixations about certain time slots," says FC&B's Art Pardoll. "We've found that nighttime radio can be a terrific buy, either on a saturation plan or even with a half-hour program. There are too many variables in advertising to generalize about stations or times."

"I believe station salesmen are too inclined to say 'We know we've got the biggest share of audience,'" says Aubrey Williams of Fitzgerald Advertising Agency in New Orleans. "Then they have nothing to back up their claims. Nonetheless, I get information from them to back up my buying decisions: coverage, station history, ratings, adjacencies and general type of programing done by the station."

8. *Give timebuyers enough leeway to make their own decisions.* If you let them know what your sales and distribution patterns are, inform them about your campaign aims, competitive situation and copy story, the timebuyer can make the best choice among availabilities on a market-to-market basis. The more you tie him or her down to a pat set of rules, the less likely you'll be to get the most effective buy for the money.

"Generally, if one can generalize in this business at all, three radio announcements a week aren't enough to make a solid impression," says Bill Kennedy of Ted Bates & Co. "It would be ridiculous for an advertiser to set down as a rule that he wants three radio spots per market. But as part of a total picture with all other media, three announcements could do a fine job in some markets. There are a number of variables: in a one-station market one or two announcements have far more weight than in an eight-station market. By the same token, the shorter the campaign, the more expensive and intensive it should be."

Obviously OUTSTANDING . . .



Emil "Farmer" Bill, Phil Gibson, Johnnye Rayburn and Hal Sundberg.

SPECIAL JOBS NEED SPECIAL PEOPLE

The 4 people on the News Staff of WMBD devote their time EXCLUSIVELY to gathering, editing and broadcasting news. These specialists are only a part of the staff of 44 full time people at WMBD, the only LIVE TALENT radio station in Peoria.

MARKETS MAKE A DIFFERENCE, TOO!

Peoria is the NUMBER ONE MARKET IN ILLINOIS outside Chicago. LARGER than the Quad Cities . . . Rockford . . . or Springfield. WMBD dominates this rich Peoriarea industrial and agricultural market:

79th MARKET IN AMERICA
534,762 POPULATION
127,870 RADIO HOMES



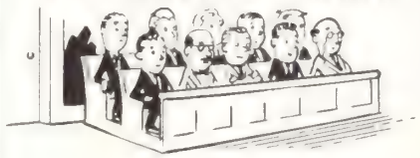
AM WMBD FM
PEORIA
CBS Radio Network
5000 Watts
FIRST In the Heart of Illinois

You can call it

WICH CRAFT
if you like,
but Pulse
says we've got a
54 AVERAGE
JANUARY 1955
Listening Homes

WICH		56	53	55
50,000	Network	17	19	16
50,000	Network	11	12	13
50,000	Network	5	4	5
50,000	Ind.	4	4	4
Misc.		6	8	8

WICH NORWICH CONNECTICUT
For Southeast Connecticut
And Western Rhode Island
REPRESENTATIVES:
New York-Grant Webb, 270 Park Ave. MU8-4254
Boston-R.C. Foster Statler Off. Bldg. HU 2-4845

TRIED by a
"10 MAN" JURY

Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors *for 3 or more* years. Several for 4½ years on this 5-year-old show.
The verdict of this 10-man jury is justified! From morning to night WVET *gets results* in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.
5000 WATTS
1280 KC

BOB TREBOR
WVET ABC
IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

"At K&E we ask to get full responsibility in buying, without having to clear individual announcements with clients," Phil Kenney told SPONSOR. "Before this system was worked out, there were some 10 to 12 steps involved in securing a particular announcement, from the original requests for availabilities from reps to the client O.K. to the confirmation from the rep to the station and back again. You can see how a client might lose some hot availabilities because of the time-consuming red tape involved in clearing it."

"There has been a trend toward partial integration at this agency over the past three years," says McCann-Erickson's Thad Kelly. "This trend has increased the individual buyer's responsibility."

Progress: On the whole, timebuyers felt that there had been great progress in the development of a closer working arrangement between buyer and client.

For one thing, timebuyers at some agencies are getting more involved in the selection of markets. They tend to get in on a campaign at the early planning stages, rather than working from a preconceived market list handed to them by the account men.

"I can recommend the addition of markets where sales warrant advertising and where outside stations provide insufficient coverage," says Helen Stenson of Foote, Cone & Belding in San Francisco.

"Our buyers do get involved in choosing markets," says Bill Kennedy of Ted Bates. "They meet with group heads and with the account executive when the budget is up for presentation to the client and they make recommendations."

"The media department gets a product strategy statement from the account group telling him the objectives for the coming year," says B&B's Paul Benson. "This statement tells of sales and distribution problems and aims. On the basis of it, the media department with the buyer contributing actively makes up a media strategy statement, which outlines the media to be used to accomplish the product objectives and the reasons for selecting those media."

"There's been a big change in timebuyer status over the years," says another member of SPONSOR's panel. "A number of years ago, markets were pre-selected by the account group and client with no relationship to media. Now the media people are in on planning and selection. We never knew as much about a client and his distribution and product problems as we do today. Integration of print and air helped bring about the increased status of buyers."

"At this agency, the buyers have always been in on early plans," says K&E's Phil Kenney. "It's the account group as a whole that makes market selections, and the account groups include the a/e, representatives of each department including the buyers."

"Market selection is made by our plans department," says N. W. Ayer's Chuck Wilds. "The plans department (no relation to a plans board) is composed of 30 or 40 people who are in effect the media directors. Our buyers choose stations, or recommend market switches, but by and large, it's the plans department that makes decisions based on recommendations from buyers."

But ouside the bigger agencies the account man still tends to supervise every media decision.

"The markets in which our clients advertise are usually selected by the account supervisor, a/e and media director based on sales potential of the client," says Mary Elizabeth Loeber of Brisacher, Wheeler & Staff, San Francisco.

"Choice of markets is made by the client with the a/e according to distribution and sales," says Evelyn Vanderploeg of Arthur Meyerhoff & Co., Chicago.

Network clearances: Another factor that seems to have added to the stature of the timebuyer is their role in handling of tv network clearances as well as spot radio and tv.

"Knowing station people personally is important, particularly on network clearances," says Dancer-Fitzgerald, Sample's Bob Wulfhorst. "Of course, we work primarily through the networks, however, there are times when personal acquaintance and contact with individual station managers helps clear a station."

It is network clearance problems more than anything else that have taken buyers around the country. A timebuyer from one of the top five agencies traveled from station to station a few months ago showing films to station managers in order to convince



Portrait by Fabian Bachrach

Bell Aircraft has 13,000 payroll savers

"From every point of view, the purchase of U. S. Savings Bonds contributes to the soundness of our economy and to the individual security of our citizens. I am proud that at Bell Aircraft our employees are helping to strengthen the national economy and their own future security through the Payroll Savings Plan.

"In a recent campaign Bell employees achieved a record of nearly 99% participation in the Payroll Savings Plan, bringing to 13,000 the total number of our employees who are saving systematically through the regular purchase of Savings Bonds."

LARRY BELL, *President Bell Aircraft Corporation*

If your company does not have the Payroll Savings Plan, or if you have the Plan and employee participation is less than 50%—get in touch with Savings Bond Division, U. S. Treasury Department, Washington, D. C. Your State Director, U. S. Treasury Department, will be glad to help you install a plan or show you how easy it is to build employee participation in your present plan.

The United States Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the Advertising Council and

SPONSOR PUBLICATIONS INC.

WHBF
CBS FOR THE QUAD-CITIES
"Your Best Buy Since 1925"
As one of the nation's pioneer stations, WHBF radio has for 30 years progressed with the desires of its growing audience — WHBF-TV since 1950. Both offer you the experience, power, popularity and audience for successful selling in the prosperous Quad-City market.
Les Johnson, V.P. and Gen. Mgr.


Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

EVEN SAMSON?
SAMSON WAS a mighty man,
his strength beyond compare.
That was until Delilah
took the scissors to his hair.
But say she hadn't cut it
and his strength was ten times ten,
still we doubt he'd be as strong
as the signal from W P I N.
WPIN's clear channel signal covers the eleven county area of the West Coast of Florida completely, giving advertisers a market of 790,300 people every day with a buying income of $989,640,000.00. This dominant independent music and news station is the West Coast of Florida's best daytime radio buy. . . . That's why more local advertisers prefer WPIN
WPIN
Gay Coast Channel
Offices and Studios in the Royal Palm Hotel
St. Petersburg, Florida
Represented Nationally by Hollingbery

them to clear the time for the new network film series. Buyers generally agree that while the network tv clearance situation is easing up with the opening of new markets and addition of tv stations, the clearance problem is nonetheless still present.

A member of the panel who is head of time buying at one of the larger agencies added that his buyers try any one of five techniques to clear network programs over tv stations: (1) through network channels; (2) without networks; (3) by sending a barrage of letters and telegrams; (4) sending men into the field; (5) sending station managers reminder gifts to promote the show.

Most buyers agreed that trips into problem markets and new markets are very helpful not only with the particular schedule that they may be placing then but in their relationship with the stations in that market from then on. "I used to sell time before I bought it," said another buyer, "and I'll say this candidly — if a good schedule opened up on one of our stations, I'd offer it first to the buyer who was a particular friend of mine, regardless of the total billing he or his agency controlled. That's why I like to have all our buyers see every rep and station man who comes to see them. This business is built on personal friendships."

★ ★ ★ ★ ★ ★ ★ ★

"Today, commercials represent the initial education received by millions of children, tv being the instructor. Creating wants among sales resistant adults is quite different, but whetting the desires of youngsters has exciting long-range possibilities, occurring as it does during the formative and malleable period."

LESTER RAND
President
Youth Research Institute

★ ★ ★ ★ ★ ★ ★ ★

There's considerable difference in the handling of good time periods offered to individual buyers. In some of the top agencies a buyer informs the head buyer of new schedules available, whether he himself buys them or not. In this way, other clients in the agency get a crack at the availability before someone outside the agency does. In other agencies, the buyers within each group act as autonomous and virtually competitive entities: an availabiltiy rejected by one has to be offered separately to another.

"It's important for buyers to go out and see radio and tv stations," says Cunningham & Walsh's Jerry Feniger. "That's the best way to evaluate the character of a station and its effect and influence on the town it's in."

At most of the agencies surveyed, there's the beginning of a system for developing good timebuyers. In some agencies, a day's tour of radio and tv stations is part of a program of training new people for the media department. One agency has a training program for radio-tv time buying that encompasses 10 areas of study to be covered in a matter of weeks, including (1) study of *Standard Rate & Data*, (2) study of contract forms; (3) study of radio and tv coverage; (4) radio and tv station reps, their function and use to the timebuyer; (5) selecting a time period, network and spot; (6) reading trade papers, reference material including network presentations; (7) discussion of station relations; (8) tour of stations.

"The media man is increasingly important in planning," remarked the head buyer of a top radio-tv agency. "Ambitious buyers used to look toward account work in terms of getting ahead. Today, they have a better chance of moving up right in the media department." ★ ★ ★

Covering the entire Northwest from Spokane
N
W E
S
DALE STARKEY
NOW ON KGA
Emcee and entertainer of stage, TV and radio, Dale is truly one of the great masters of ad-lib.
A warm friendly personality Dale has built KGA's listening audience into a vast buying multitude.
The Dale Starkey Show
daily on KGA
8:45 to 9:15 A.M.
Reps.: Everett-McKinney, Inc
New York, Chicago,
Los Angeles, San Francisco
KGA
Box 141 - Spokane, Wash.

40 E. 49TH

(*Continued from page* 17)

ADVERTISING INFORMATION

As you undoubtedly know, our membership is comprised of approximately 1,000 newspapers in the United States and Canada and among other things, it is our job to keep them informed as best we can on the various activities in the advertising field.

At the present time I am thinking of sending our members periodic bulletins having to do with television and in the first one I would like to include the table entitled "The Facts About the Rating Services" which appeared in your 12 July 1954 issue on pages 198 and 199.

If you would be good enough to grant me permission to reproduce this table giving proper credit, of course, I should appreciate it greatly.

WILLIAM G. BELL
Director of Research
Bureau of Advertising of the Amer. Newspaper Publishers Assoc.
New York

• SPONSOR is delighted to grant the permission requested by reader Bell.

GETTING AROUND

I thought you would be interested in just how SPONSOR gets around among people interested in radio and television.

Early Wednesday morning my copy of SPONSOR with my name on the address ticker was lying on our office desk when Walter Damm headed for the airport to fly to New York. Not having seen SPONSOR he picked it up and took it with him. It was more than a normal trip since he hovered over New York for better than two hours waiting for the fog to clear up, so it is safe to say that SPONSOR had a thorough reading. This particular flight finally sat down in New York and the ship was serviced and turned around to head back to Milwaukee. Thursday morning, Jerry Feniger of Cunningham & Walsh walked into my office on an appointment made by telegram and after a perfunctory greeting reached into his briefcase, pulled out a copy of SPONSOR and said, "thanks for the use of your magazine."

It developed that Jerry boarded the Stratocruiser in New York Wednesday night for his flight to Milwaukee and found the copy that Walter Damm had left in the magazine rack. Jerry picked it up, noted my name on the cover and after his initial surprise, made good use of the book on the way to Milwaukee.

I thought it was an interesting bit of coincidence from which you might get a kick out of the way SPONSOR gets around. By the way, I have read it too.

R. G. WINNIE
Asst. Gen. Mgr. of Radio & Tv
WTMJ-TV
Milwaukee

SALES AIDS

Your stories of "Tv Results" are the best sales aids I know in helping KPTV salesmen get new clients on television. However, our copies of "Tv Results" magazine have become battered and torn and several have been lost.

If it is possible I should like six copies of "Tv Results" for each of the past several years. I would even like those from three or four years back if you have them. Please bill the cost of these magazines to KPTV.

CHARLES R. WHITE
Commercial Manager, KPTV
Portland, Oregon

• Tv Results books are available at $1. Back copies are still obtainable.

GLEASON ON FEE TV

I have the highest regard, as do millions of others, for Jackie Gleason's talents as a comedian, musical director, producer and entertainer.

But as a prophet—away he goes.

His prediction that television of the future will be 90% pay-as-you-see and film (SPONSOR Asks, 21 March) loses sight of one very important question. How can the American public possibly pay the bill?

Jackie just signed to get $11,000,000 from Buick and he will reach millions and millions of viewers week after week. He's sure of getting a big audience and he deserves one. But let Jackie always remember that his program is free to the public—yours and mine—for the flip of a dial.

What happens when you and I are asked to pay for his program—and for Godfrey and Lucy and George Gobel and the ball games and fights, and



we knew it . . . all the time!

Now the people in Houston and surrounding areas have proven us right, and by their votes have selected

PAUL BERLIN
Houston's No.1
RADIO PERSONALITY

The Listeners' Choice!

A recently completed, Philco-sponsored contest found this popular K-NUZ disc jockey to be Houston's favorite, chosen from personalities of seven stations.

NAT'L REP.—FORJOE AND COMPANY
In Houston Call—Dave Morris, KE-2581

K-NUZ Radio Ranch

Always the Best Independent Buy in the Market

the AIMS station!

Boston	WCOP	New Orleans	WTIX
Cleveland	WDOK	New York	WINS
Dallas	KLIF	Omaha	KOWH
Denver	KMYR	Portland,Ore.	KXL
Des Moines	KCBC	San Antonio	KITE
Evanston, Ill.	WEMP	San Francisco	KYA
Evansville, Ind.	WIKY	Seattle	KOL
Houston	KNUZ	Springfield,Mass.	WTXL
Indianapolis	WKLW	Stockton,Cal.	KSTN
Jackson, Miss.	WJXN	Syracuse	WOLF
Kansas City	WHB	Tulsa	KFMJ
Huntington, L.I.	WGSM	Wichita,Kan.	KWBB
Louisville	WKYW	Worcester,Mass.	WNEB
Milwaukee	WMIL		

Canada

Calgary, Alberta, Canada CKXL
New Westminister, B.C. CKNW

Only one in each market

Membership by invitation only

RADIO GROUP



the Kentucky Derby and the scores of other attractions day after day and night after night?

Mr. and Mrs. Tv Viewer are going to run out of money.

A preliminary survey conducted by the Television Research Council reveals that the average viewer would have to spend more than $1,500 a year to receive programs they now get for nothing. This finding is based on a mean program charge of $1.50-an-hour, the figure proposed by some advocates of "one-armed bandit tv."

This $1,500 box office take from the American public, of course, does not include the cost of adaptors, or decoders, which must be installed on every set nor does it include the bill the tv serviceman hands over after he performs his mysterious necromancy in the vitals of the set while installing the outstretched hand of the "pay-as-you-see tv" patent owner.

Zenith Radio, which will manufacture these decoders, says they will sell for "about the cost of an average table model radio."

Let's be generous and say they will cost $20. And let's say there are 33,000,000 tv sets now receiving programs in homes and other locations.

If only one-third of present set-owners decide to install decoders they will have to invest 220 million dollars just for the privilege of paying to see television which they now get absolutely free once they have purchased a set.

Now let's imagine that the millenium had arrived and that the tv serviceman will install these decoders (and not discover that a couple of tubes and condensers need replacing along with a three phase "retzlifonomajig") for only $10.

That amounts to a grand total of $330,000,000 to be spent on equipment alone.

And this, mind you, includes but one-third of sets now receiving free tv. If they all convert, the national bill would be as close to a billion dollars as Channel 7 is to Channel 8.

Because no ardent advocate of pay-as-you-see tv has made any definite statement as to program costs per-hour, or half-hour, and also because the $1,500 per annum per household figure for program costs mentioned earlier undoubtedly will be attacked as too high by the "one-armed bandit tv" boys, let's suppose this cost to the average viewer could be reduced to say, $500.

With one-third of today's sets receiving programs for the same number of hours as at present the annual bill for now free-tv entertainment would run to the staggering figure of five-and-one-half billion dollars a year.

That's a dandy figure, all right, but will the American public be able to part with it and still pay the grocer, the tax collector, the oil man, the milk man, the service station, the insurance collector, etc.?

Of course not. The American economy just couldn't stand it and the sooner these facts are brought home and the enticing promises of the "glory boys" are forgotten, the better off the broadcasting industry will be.

Come on, Jackie. Don't desert your loyal fans in Brooklyn and in the thousands of Brooklyns all over the country. Keep on selling those razors and coffee and Buicks. But don't make a slot machine out of my television set.

LEON P. GORMAN
General Manager
WABI-TV, Bangor, Me.
(Chairman, New England Broadcasters for Free-Tv)

JOB SHOPPING?

If you like:

- *selling*
- *fellow broadcasters*
- *traveling*
- **SPONSOR**

a **SPONSOR** *Account Executive position with liberal salary and commission might be for you. Send resumé, photo and letter with minimum salary acceptable to Jacob Evans,*

SPONSOR
40 E 49th Street,
New York 17, New York

ROUND-UP

(*Continued from page 65*)

Westinghouse Broadcasting Co. and the National Association for Mental Health have launched a joint public service project to help solve the mental health problem. The project is called "Sing Along for Mental Health," and features eight records designed for inclusion in disk jockey shows. Eddy Arnold, Betty Johnson, Sally Sweetland and The Toppers were among the talent used on the records, which vary in length from 34-56 seconds.

The records were designed as a public service to advise the public of the availability of competent help to cure mental disturbances, and to urge contributions to the fund raising drives in this connection. Westinghouse Broadcasting Co. made the records available to all of the networks, and announced that one of the songs had even been worked out into a tv presentation.

* * *

Testimonials are effective as advertising vehicles when the endorser's "public personality" fits the product and the values and attitudes of the average American. This conclusion is the result of a motivation research study undertaken by Social Research, Inc., for Endorsements, Inc. of New York City. Endorsements, Inc., celebrated its 10th anniversary recently with a small party attended by tv's June Havoc and Fred Allen along with Endorsements President James Alberti and Morton Freund, v.p. of Lawrence C. Gumbinner Advertising.



Endorsements, Inc., observes 10th anniversary

* * *

WLOF, Orlando, Fla., has evolved a new "T.N.T." format they believe will attract bigger audiences. The new emphasis will be on Time, News and Temperature for their 19 hours of daily broadcasting, announced Donn Colee, v.p. and general manager.

In line with its desire to get more local material into the format, WLOF has severed its affiliation with the Mutual Broadcasting System. This move is just part of the trend towards more independent radio stations noted Vice President Colee, in announcing the new format.

* * *

WRCA and WRCA-TV, New York, hope to broaden the future scope of the broadcast media by reaching the college students of today. The stations have begun an "Operation Classroom" to assist college students in planning a career in radio and tv, and to learn and observe the functions of these two media while they are still in school. WRCA's News & Special Events Department is working with the colleges in the New York metropolitan area to formulate a program that will be aired early this summer.

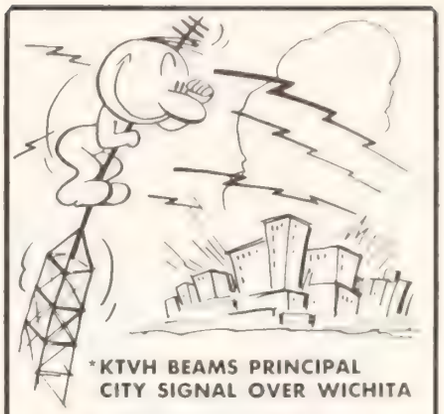
The format is currently being decided upon by the student-representatives who will take active part in the collection and presentation of news used on the show. The students will be given an opportunity to cover stories with the regular station staff, and participate in interviews and panel forums to gain experience.

* * *

Indications of the air media's search for new blood are found in the two scholarships announced by Iowa State College, one in tv and the other in radio. Weed Broadcasting has sponsored a $500 scholarship for a senior or graduate student seeking professional training in radio and tv at Iowa. A $1,000 scholarship is offered to graduate students by the Alfred I. DuPont Awards Foundation for application of tv to the fields of Agriculture, Home Economics, Science, Engineering or Veterinary Medicine.

* * *

There is no doubt that country music is popular, but to prove it to any skeptics, WSM, Nashville, sent out a map of the U.S. to members of the industry and various ad agencies. The map shows all of the places that were visited by stars of *Grand Ole Opry* during 1954. Each visit was marked by a red dot, and the 2,554 dots on the map make it look like an advanced case of country-musicitis has hit the country. WSM also draws attention to *Grand Ole Opry* being the oldest uninterrupted commercial program on radio. ★ ★ ★



*KTVH BEAMS PRINCIPAL CITY SIGNAL OVER WICHITA

Both the Wichita ARB and the KTVH area PULSE show at least 7 out of 10 leading film and network shows on KTVH. Programming and strength of signal offer you a profitable combination. *Take advantage of it, now!*

*Recent report from the FCC states that KTVH has a principal city signal over Wichita.

KTVH
HUTCHINSON
VHF 240,000 WATTS
CBS BASIC—DUMONT
CHANNEL 12

Represented Nationally by H-R Representatives, Inc

KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, General Manager.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

THE SOUTH LEADS
in
PER CAPITA INCOME GAINS.
Up 282%

and your
BEST "TAP"
to this business is

WEAS
and our
50,000 Watts at 1010 kc.

DECATUR, GEORGIA
call us or

STARS NATIONAL
New York-Chicago-Detroit
Los Angeles-San Francisco

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



Happy Wilson
Star of
Alabama Grandstand
1:00 to 2:00 PM, Saturdays

Stars **Sell** on
Alabama's
greatest TV station

WABT

Happy is starting his 20th year as a star, first on WAPI, then adding WABT. He is joined by his Golden River Boys and lovely Marion Worth for a full hour of toe tappin' tunes and hoe-downs on the Grandstand every Saturday night. Happy increases his popularity by traveling all over the state making personal appearances. He and the Golden River Boys carry their instruments in a trailer decorated with the names of his sponsors. Happy also stars on WAPI's "Yawn Patrol," 4:45 to 6:30 A.M. Mondays through Fridays.

You can **SELL**
Your Products
to Alabama folks

If you **TELL**
them on programs
they enjoy seeing

Represented by

BLAIR-TV

Newsmakers in advertising



Charles R. Denny, *vice president in charge of NBC-owned stations and NBC Spot Sales, played a key role in developing basic concept behind new weekend program scheduled to start on NBC Radio 12 June. The 40-hour, round-the-clock program, called* Monitor *(to run from 8:00 a.m. Saturday to midnight Sunday) will consist of music, news, weather reports, debates, interviews, tv audio tapes, simulcasts, short dramas. Commercials will be sold in one-minute, 30-second and six-second lengths on flexible "magazine concept" basis. Programs will be of no set length.*



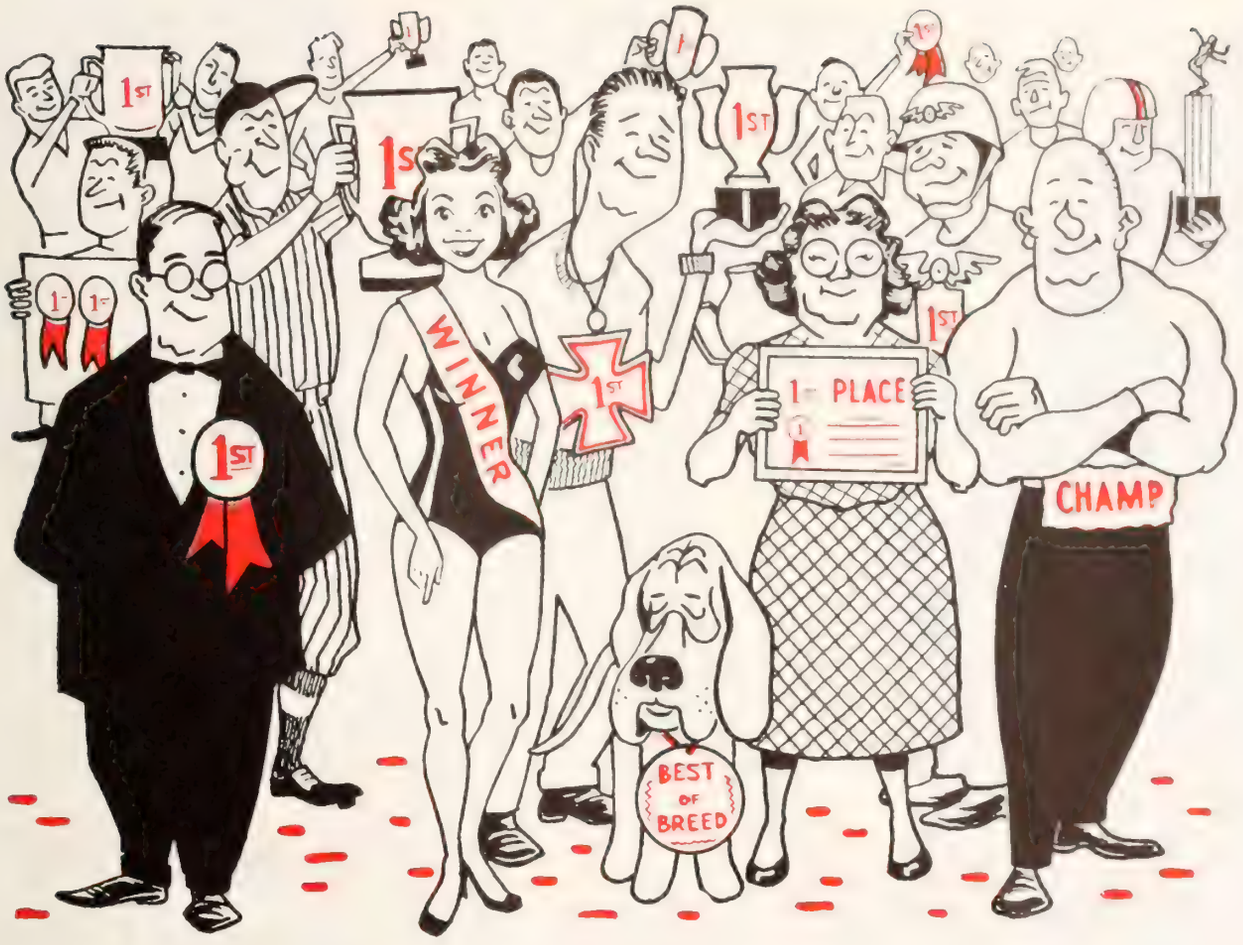
T. L. Bates, *who founded Ted Bates & Co. in* 1940, *announced the conversion of that agency from a partnership to a corporation on 1 April. In the change, Bates became honorary chairman of the newly-created board of directors and chairman of the executive committee. In other realignments, Thomas F. Harrington became chairman of the board; Rosser Reeves, vice chairman of the board; and William H. Kearns, president. New name of the agency is Ted Bates & Co. Inc. Agency rose from a two-account start in* 1940 *to 10th in air billings in* 1954.



Edwin W. Ebel, *director of corporate marketing at General Foods, one of the biggest air advertisers and No. One food advertiser on network tv, has been named a vice president of the firm. Ebel has had extensive advertising experience, having worked at a number of agencies before coming to GF in* 1948. *Among agencies he worked for were Calkins & Holden, Pedlar & Ryan and Tracy Locke Dawson. Starting in GF in the Gaines (dog food) Division, Ebel later directed sales and advertising for Post cereals, joined the corporate marketing office in* 1952, *was named director last year.*



William G. Power, *advertising manager of Chevrolet Division, General Motors, will launch network radio campaign specifically aimed at the housewife. Starting today* (18 *April), Chevrolet will sponsor* 9:45-10:00 *a.m. segment on ABC Radio* Breakfast Club *on Mondays, Wednesdays, Fridays. Network said that purchase marked first entry of a major auto firm into daytime radio. Efforts to reach housewife is evidence of revolution in marketing autos. Program toastmaster Don McNeill will invite women listeners from coast to coast to be sure and visit Chevrolet showrooms.*



Is EVERYBODY in first place?

Being first for the sake of being first—like the fellow who first swallowed a live goldfish—doesn't mean much. But there are important "firsts" to be won through leadership and superiority, and in television, KSTP-TV has won more than its share. For example, KSTP-TV is . . .

The Northwest's *FIRST* Television Station
FIRST with maximum power
FIRST with color television
FIRST in average weekday program ratings* from 7:00 AM to midnight, week after week.

These "firsts" are important to you because they mean *sales* . . . sales to KSTP-TV's loyal listeners in this market of more than half a million TV homes and FOUR BILLION DOLLARS in spendable income!

* *ARB weekly average, combined metropolitan and outside area, January, 1955.*

KSTP-TV 100,000 WATTS CHANNEL **5**

MINNEAPOLIS-ST. PAUL *Basic NBC Affiliate*

"The Northwest's Leading Station"

EDWARD PETRY & CO., INC., NATIONAL REPRESENTATIVES



This is San Francisco...

where 84% of the half-million trips to and from town each day are made in *private autos!* If you want to go along for the ride, advertise while they listen on their car radios to...

KCBS

50,000 WATTS

Represented by CBS Radio Spot Sales

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J. GLEN TAYLOR
(Vice President)
General Teleradio, Inc.

LIKE MOST "Newsworthy" BROADCASTING EXECUTIVES MR. TAYLOR'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

NOW . . . 22 County Coverage

California's Two Billion Dollar Central Valley's Market



YOUR BEST

KBET IN TV

CHANNEL TEN . . . SACRAMENTO

Televising since March 20 . . . KBET-TV — Channel 10 . . . is Sacramento's FIRST and ONLY VHF station with basic CBS network affiliation . . . reaching more than 300,000 TV families (A and B coverage) whose income is . . .

53% ABOVE NATIONAL AVERAGE

Stake your TV dollars on KBET-TV . . . serving an effective buying power of $2,277,809,000 . . . with the nation's highest farm income for 19 out of 24 years. State and federal payroll alone over $250,000,000.

- FULL COLOR Transmitting Facilities
- 316,000 WATTS
- 2,500 Ft. Antenna Elevation

California's CAPITAL Market

SACRAMENTO . . . a dual capital . . . headquarters of the the state government, and business capital of a vast inland empire. Here is a market of more than two million people with twice the buying power of the city of Boston, twice the retail sales of the city of Pittsburgh . . . a growing market, increasing at the rate of 2,500 persons per month. For your TV dollars your "best bet" is KBET—Channel 10—Sacramento.

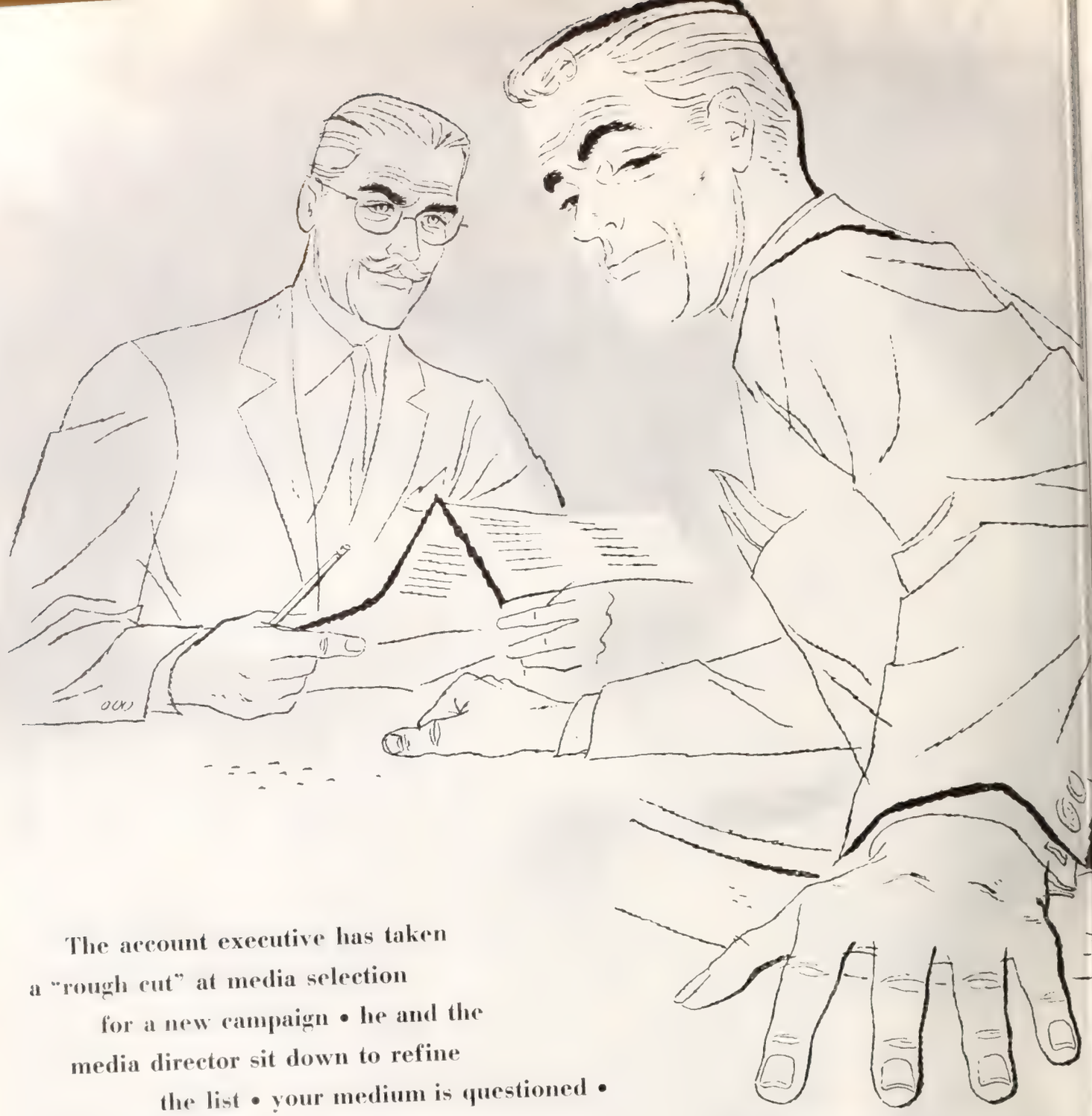
CBS

BASIC

REPRESENTED NATIONALLY BY

H-R TELEVISION, INC.

NEW YORK CHICAGO HOLLYWOOD
SAN FRANCISCO DALLAS
ATLANTA HOUSTON



The account executive has taken
a "rough cut" at media selection
for a new campaign • he and the
media director sit down to refine
the list • your medium is questioned •
they reopen the account man's copy
of Standard Rate . . . and if you
have a Service-Ad near your listing



you are there

For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of any edition of SRDS; or call a Standard Rate Service-Salesman.

N. Y. C.—Murray Hill 9-6620 • CHI.—Hollycourt 5-2400 • L. A.—Dunkirk 2-8576

Note: According to a study of SRDS use made by National Analysts, Inc., 87% of all account men interviewed make use of one or more of the SRDS publications.

REPORT TO SPONSORS for 18 April 1955

(Continued from page 2)

Crosby blasts CBS TV approach

Columnist John Crosby's blast at CBS TV for its programing came on same day Peabody Awards were announced, including 3 to CBS TV shows. But Crosby, who is one of 16 members of Peabody board, specifically named 2 of award-winning shows as exceptions to what he contended was generally "cliche-ridden" policy at network. CBS TV shows given awards were "Adventure" in tv education field; "Omnibus" and "The Search" in special awards category.

-SR-

Peabody award winners

Reflecting network's program buildup, ABC won awards for "Disneyland" in youth-children's tv category and for John Daly radio-television news. ABC's Boris Goldovsky (Metropolitan Opera broadcasts) won citation for radio music. NBC's George Gobel copped television entertainment award and NBC Radio got counterpart award in radio for "Conversation." Other award winners included WJAR-TV, Providence, in tv regional public service category for Hurricane Carol coverage.

-SR-

Blair expands radio staff

Potential of farm radio advertising indicated by John Blair decision to appoint farm director who will coordinate drive for agricultural as well as consumer accounts to go in farm shows. Blair feels farm market is strong preserve for radio due to lower tv penetration in farm areas, 25-year background of radio service to farmer in terms of information he needs to run his farm. Blair farm director, Tom Ragland, will operate out of Chicago office. He's former commercial manager WHBQ, Memphis. Other radio sales appointments announced by rep are Art McCoy, who's leaving Avery-Knodel, and Al Long, ex of McCann-Erickson. Blair states its expansion represents "complete continuing confidence in the future of radio and well-operated radio stations." It will open Atlanta office 1 July.

-SR-

No "sponsors" in British tv

While U.S. advertisers are gradually accepting magazine format in tv, British advertisers will have no choice about it when commercial tv makes debut in fall. British clients and agencies are prohibited from having anything to do with program production, thus cannot be identified with shows. Regulations permit up to 6 one-minute commercials per hour, which must come at beginning or end of program, or during "natural breaks." Peak price for minute commercial is $2,800 in London during 8:00-9:30 p.m. period.

-SR-

Am networks essential

Since sponsors of network radio news shows would be affected most in event network lines were ever scrapped and taped shows used instead, recent civil defense confab offered heartening news to them. Meeting highlighted importance of network lines to U.S. defense, reached conclusion that radio is key to civilian survival in event of enemy attack. Conference was held at Western Air Defense headquarters, was attended by radio broadcasters, government people.

-SR-

Radio programs at low cost

Willingness of packagers, writers to build radio shows at low cost indicated by Quality Radio Group experience in lining up programs to offer clients. QRG has offers to build shows ranging from $850 to $3,500 (half hour); $750 to $1,800 (quarter hour 3 a week); $1,800 to $3,000 (quarter hour 5 a week). Program types include music-and-personalities, drama, mystery; most are new offerings.



Nielsen's mathematical curtain

If you buy time on the basis of a rating and the rating is based on an inadequate technique, you're not spending your money efficiently.

Simply stated this is why SPONSOR has long campaigned for higher standards in rating research. No more than the station, the advertiser cannot profit from rating information which fails to guide him accurately.

Repeated SPONSOR articles have analyzed shortcomings of the rating services for this basic reason (see "What's wrong with the rating services?" SPONSOR, 28 December 1953). Now the newest of the audience measurements, Nielsen Station Index, has appeared on the scene and in this issue SPONSOR has sought to explore its new diary-plus-machine method (see page 40).

Our article presents no conclusions as to the Nielsen method. Its purpose was to state objections which have arisen to the NSI technique while allowing Nielsen full opportunity to present its point of view. Nor can we state editorially that NSI is proved inadequate to measure what it purports to measure.

We just aren't mathematicians enough to judge. For every question thrown at Nielsen, the company can present an equation two blocks long. The company's contention, and we can sympathize with the problems PhD's face in dealing with the layman, is that those untrained in statistics must accept on faith that a sample of some 200-plus homes is enough to measure homes by the millions.

Steeped in our lay limitations, we put this request to the A. C. Nielsen Co.: "Could we see with our own eyes how your system works? Could we visit some homes in your sample, accompanied by your field man, and get an idea of just how people fill out the diaries?"

We frankly wanted to see, too, whether all the radios in sample homes were actually being measured. It's our belief that radios are so scattered over the home today that it might take some real detective work to make sure you aren't missing the set in the workroom, the one in the child's bedroom or even the midget receiver in the bathroom.

But Nielsen refused our request on the grounds we might make the sample homes self-conscious.

It's unfortunate that SPONSOR was unable to get behind Nielsen's mathematical curtain because what is most needed for understanding of the research services is more knowledge of how their methods work in practice. For years there have been competing research services and for years their findings have frequently been at wide variance. How is the adman who is not a statistics specialist to judge between the conflicting reports unless he's given all possible access to the methods used?

The entire confusion centers around methods of the researchers: their integrity is not in question. We believe, therefore, that Nielsen as well as all the other researchers should actively seek to make their methods better understood. Who's fault is it but that of the researchers if admen continue to be puzzled about how the small samples used can possibly do an accurate job of measuring the vast radio and television audiences adequately?

* * *

More radio confusion

Some of the sharpest people we know are newspaper copy readers. Yet a copy reader on the *Wall Street Journal* recently used the word radio over a story about only *network* radio: "Fading radio" said the bold type, thus implying that all radio, including national spot and local, was fading.

It's an index of the confusion about radio when even a sharp-eyed copy reader on so distinguished a business publication as the *Wall Street Journal* lumps all radio in one pot. And to their own disadvantage many advertisers look at radio in the same light. But we say it's not the fault of the copy reader—or the advertiser—who's confused. It's up to the radio industry to make clear the continuing vitality of national spot and local radio.

Radio never did much of a job of getting its story told in depth (it never had to perhaps) but the industry is more alert than ever now. After some fast prompting by station executives including Hugh Boice, Jr. of WEMP, Milwaukee, and Charles Balthrope of KITE, San Antonio, and the SRA, SPONSOR was told at presstime by *Wall Street Journal* that it planned a second article on non-network radio. This is the kind of action radio can get when it fights to sell itself.

Applause

Creative and courageous

As we heard the story, one day a Y&R account man happened into the agency's test kitchen while some eggs were boiling. The account man watched the eggs swimming in the pot and suddenly an idea struck. Could you use a Band-Aid Plastic Strip to lower an egg into boiling water?

Virtually every man, woman and child within reach of television knows by now that the answer is yes. The Band-Aid egg commercial has become one of the most long-lived in television — it's been used for over a year and a half—and it remains one of tv's most successful visual conceptions (see article this issue, page 32).

SPONSOR applauds Y&R and its account, Johnson & Johnson, for the creativity of the egg commercial concept — and their courage in bringing it to the air. We're convinced that many of the best innovations in commercial technique die before they get through channels.

The people who frequently brave platoons of squelchers, therefore, to put original sales ideas on tv and radio particularly merit recognition.

WOW!



PULSE
SOUTH FLORIDA
TELEPULSE

WTVJ, in the 6 Station South Florida Market, **HAS A LARGER AUDIENCE SIGN-ON TO SIGN-OFF, THAN ALL OTHER FIVE TV STATIONS COMBINED.**

In each 1/4 hour between 6 P.M. and 12 P.M. over 80% of the sets in use are tuned to CHANNEL 4.

Call your Free & Peters Colonel now! Have him show you the latest PULSE. You'll find that WTVJ has the lowest cost-per-thousand figures of any medium in Fabulous South Florida.

CBS TELEVISION NETWORK
Basic Affiliate

WTVJ Channel 4 MIAMI

FLORIDA'S FIRST TELEVISION STATION
100,000 WATTS POWER — 1,000 FT. TOWER

the SWING is to...

KMBC-TV

Kansas City's Most Powerful TV Station

Primary CBS-TV Basic Affiliate



Just how much advertising ground is covered by Kansas City's most powerful television signal? Here's a sample:

Two weeks after going full power with its "tall tower," KMBC-TV began a promotion to distribute 5,000 free copies of "Wee Wisdom," a character-building magazine for children. The giveaway was presented "live" on three *local* shows—Bea Johnson's "Happy Home"; "Comiclub" and "Commander 9."

The predicted KMBC-TV 0.1 millivolt coverage map (as plotted by the engineers) had a radius of 75 to 85 miles in all directions from Kansas City—to include 24 counties in Missouri and 19 counties in Kansas. There are 466,136 TV sets in this area. *Actual* coverage was proved to be 53 counties in Missouri and 40 counties in Kansas, *double* the expected number—from which came 10,459 requests for "Wee Wisdom"—*twice* the expected response! Consistent returns came from 25 miles *beyond* the 0.1 millivolt contour; and, in some cases, as far as 75 miles. Scattered returns were from 100 to 300 miles—one was from 700 miles away!

Your Free & Peters Colonel has a copy of this proof-of-mail-pull map. It's worth studying.

KMBC-TV

Kansas City's Most Powerful TV Station

DON DAVIS, *Vice President*
JOHN SCHILLING, *Vice President and General Manager*
GEORGE HIGGINS, *Vice President and Sales Manager*

FREE & PETERS, INC.
Exclusive National Representative

CBS TELEVISION

And in Radio, it's the KMBC-KFRM Team
1st in the Heart of America
KMBC *of Kansas City*
KFRM *for the State of Kansas*

NBC CENTRAL LIBRARY

he magazine radio and tv advertisers use

SPONSOR

2 MAY 1955

50¢ per copy • $8 per year

cost-per-thousand ?

station breaks ?

saturation campaign ?



participations

unduplicated circulation

ratings vs. rates ?

Say... whatever happened to

ogramming?

Somehow, among the logarithms and sliderule wizardry . . under the mountain of rate cards, telescoping discounts and incompatible ratings—a *fundamental* about radio often gets lost. *Listeners tune in because they like a station's programs—and like 'em loud and clear.* In such a climate, advertising is more attentively received . . sales results more likely.

This uncomplicated psychology is one of several things that created the Quality Radio Group—a league of 36 prestige radio stations, each long-established, regionally dominant. Their power, community standing, and awareness of *quality* programming—these are vast assets to advertisers using the Quality Radio Group.

For the first time you can have nationwide coverage, reaching 90% of all U. S. radio homes, with only 36 prime stations. You get advantages of distinctive nighttime programming, choice of best local times, deep penetration of "outside" areas with minimum duplication of audience. *Yet your cost (including program and top talent) is less than for any other group of radio or TV stations—or any national magazine—with a comparable amount of coverage, audience, or acceptance.*

Interested? Then get yourself the facts from us right away!

he Quality radio group

designed for maximum coverage with minimum duplication—at lowest cost

509 Madison Avenue, New York 22—PLaza 1-0116

"WHY I DROPPED BIG TV SHOWS" page 31

North American relies heavily on spot radio drive to produce sales page 34

Specialization steps up in local-level programing page 36

Savarin: now no. 2 in New York market, using 75% air media page 38

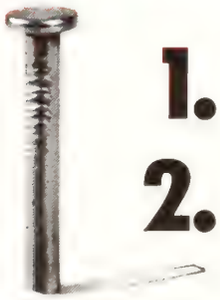
Saturation: how much spot radio do you need? page 40

Blacklisting probe: what will it mean? page 42

Tv test: early April sales up 370% over same period in 1954 page 44



THE PULSE
HITS THE NAIL ON THE HEAD!



1. 90.9% of Baltimore families listen to radio during an average week.

2. 71.2% of the Baltimore homes are reached by radio on an average day.

These are the big facts proved by Pulse's new "CPA" (Cumulative Pulse Audience) survey.

And here's what another authority proves about W-I-T-H: Top Nielsen ratings go to W-I-T-H, too. Combined with low, low rates, W-I-T-H delivers more listeners-per-dollar than any other radio or TV station in Baltimore. It's the big bargain buy! Get the whole story from your Forjoe man.

IN BALTIMORE WITH

Tom Tinsley, President • R. C. Embry, Vice-president • Represented by Forjoe & Co.

REPORT TO SPONSORS
2 MAY 1955

Is guaranteed tv circulation due?

Guaranteed circulation for tv, which has been discussed by admen as possible outgrowth of magazine plan, won't come until there's agreement on tv measurement. That's consensus among panel of 6 who discuss guaranteed circulation in SPONSOR's forum feature this issue (page 60). Said Arthur S. Pardoll, director of Broadcast Media, Foote, Cone & Belding, New York: "With so many rating services available today, it would be difficult to establish one which would be acceptable in most cases." Max Ule, K&E v.p. and research director, pointed to fact size of audience is not only advertising criterion. He said guarantee would not take into account audience composition, response.

-SR-

Electronicam benefits seen

First benefits to advertisers of Du Mont's new video-film camera (Electronicam) are seen as speed and economy in making of tv film commercials. Erwin, Wasey used new camera in telecasting Admiral commercials live on "Life Is Worth Living" 26 April, is now shipping films of commercials to dealers. Walter Craig, radio-tv head at Weintraub, which is testing Du Mont system this week, said he was especially interested in camera because he understands commercial can be made in as few as 5 days.

-SR-

RCA spurs color era

RCA determination to fight for fast coming of color tv era evidenced on 2 fronts: 1. NBC TV announcement to affiliates that objective for summer and fall is 4 hours weekly of color programing. 2. Reduction in price of RCA 21-inch color tube which was expected at presstime. RCA now has 30,000 monthly tube capacity at Lancaster, Pa., plant. That's enough tubes for 360,000 sets annually.

-SR-

New CBS am head bullish on radio

New CBS Radio president, Arthur Hull Hayes, is one of few top industry executives who've never had tv responsibilities. He's bullish on radio, told SPONSOR shortly after sudden takeover of new post he's confident of network radio's future potential. Observers within CBS pointed to Hayes' background in developing programs and talent as presaging new program developments. Said one: "Hayes built the original Godfrey and Jack Sterling shows when he was general manager of WCBS, New York. You can look to him for creative programing ideas."

-SR-

Lucky money to spot radio

More Lucky Strike money will go to spot radio as result of dropping of Jack Benny on CBS Radio. Plans are for additional sponsorship of local news shows. Lucky now sponsors such shows on 29 am outlets. Bigger announcement schedule is also possible along with "slightly more emphasis" on print media, according to American Tobacco spokesman. Firm has also dropped "American Tobacco Theatre" sponsored alternate weeks on NBC TV. Another sponsor had option on Jack Benny radio show at presstime.

SPONSOR, Volume 9, No. 9, 2 May 1955. Published biweekly by SPONSOR Publications Inc. Executive, Editorial, Advertising, Circulation Offices, 40 E. 49th St., New York 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S., $9 elsewhere. Entered as second class matter 20 [illegible] at Baltimore, under Act of 3 Mar. 1879.

REPORT TO SPONSORS for 2 May 1955

Metro inching into tv films?

Only major Hollywood studio that does not have tv film subsidiary (like Columbia's Screen Gems), or program (like Paramount's $100,-000-per-show deal with Colgate), or show of its own like Disney's "Disneyland"), or publicity deal ("Lux Video Theatre," etc.) is Metro-Goldwyn-Mayer. But even mighty Metro has been checking which route it'll use to make a tv splash via television "task force" reporting to studio production chief Dore Schary. You can expect immediate efforts by networks and/or major clients to develop programing liaison with MGM.

-SR-

Race to sell tv films due

Syndicators, who pioneered in tv films when majors were afraid to offend exhibitors, are determined to maintain their head start in selling to tv stations and agencies. With most majors becoming active in tv filming, syndicators expect to start competing directly with film giants in about 3 years when it's time to start selling reruns. Race may start sooner if several majors start producing directly for local syndication. One immediate effect: film firms will be bidding lavishly for services of top sales personnel. Admen will benefit through greater selection of top product.

-SR-

Tv links P&G with 5 agencies

Procter & Gamble now employs miniature tv network to review commercials. Each Friday afternoon company execs gather in Cincinnati monitoring room to watch and discuss agency productions being fed to screen directly from NBC in New York. All 5 P&G agencies in New York participate. Arrangement saves time and travel for company and agencies, and line is less costly than plane and train fares in long run. SPONSOR reporter home from Cincinnati after exhaustive interviews with P&G executives is impressed with company's outstanding communications setup with agencies. (Story of Procter & Gamble, No. 1 U.S. air advertiser, will appear in SPONSOR next issue.)

-SR-

C&C firm is both tv buyer, seller

Deal between Walter Mack's C&C soft drink firm and Matty Fox's Western Television Corp. for tv rights to some 700 features puts C&C in odd position of being both tv seller and tv client. As subsidiary of C&C Western will continue film sales via Guild Films, its sales agent, Mack told SPONSOR. But deal also involves nearly $10 million in local tv announcement slots (part of station barter arrangement for films). C&C will have first crack at using these time periods in C&C-owned films, may resell time to other non-competing clients. Sterling Drug, which owns film series "Mark Saber," has similar arrangement with stations, but not on such large scale.

-SR-

Specialized shows accelerating

Trend to specialized programing at local level, both radio and tv, continues to accelerate. Pattern is detailed in 1955 "Buyers' Guide," published by Sponsor Services Inc. after 6-month survey of U.S. and Canada. "Guide" will be in mails this month. These are some of findings: Percentage of stations carrying radio d.j. shows has increased from 88 to 92%. Other radio gains: concert,music, farm radio, religious programing. In tv, percentage of outlets programing local newsreels, kid shows, farm reports, sports news have jumped. Segment airing feature films is same, but shows run later. (For highlights from "Buyers' Guide" see article page 36.)

(Sponsor Reports continues page 103)



TO REACH THE HEART OF PHILADELPHIA READ ITS "PULSE"

Latest survey reveals total rating increase of 25.9 for WPEN over this time last year

When it comes to the Philadelphia Market — Pulse makes it easy for time buyers.

Compare January and February 1955 with the same time last year.

Of 72 quarter hours — from 6 a.m. to midnight, Monday through Friday — WPEN shows an increase in 68, remains even in 4. In other words, a rating increase in 94.4 percent of this total time.

... and WPEN increased its SHARE OF AUDIENCE for the same period, more than any other Philadelphia station.

NOW WPEN IS A BETTER BUY — DELIVERING MORE LISTENERS, MORE OFTEN THAN EVER BEFORE.

THE STATION OF PERSONALITIES

WPEN

950 on your dial

Represented nationally by Gill-Perna, Inc. • New York — Chicago — San Francisco — Los Angeles

advertisers use SPONSOR

Volume 9 Number 9
2 May 1955

ARTICLES

"Why I'm through with big tv shows"

Hazel Bishop's Raymond Spector says he's sold best with shows which have intimacy, provide opportunity to "harmonize" commercials. Views of admen who differ with Spector on spectaculars and magazine plan appear on page 33 **31**

Spot radio helps build an airline

North American Airlines schedule heavy spot radio campaigns to produce high sales volume, will spend $500,000 this year on saturation drives in 10 markets **34**

Local programing trend: more specialization

This is the picture of local-level radio and tv unfolded after six months of research on "Buyers' Guide," to be published by Sponsor Services, Inc. **36**

75% air budget jumps Savarin to No. 2 in N.Y.

Steady use of air media for 10 years moved Savarin from ninth to second in sales in tough New York market. Company has I.D.'s slotted between top-rated net shows plus exceptionally highly-rated 15-minute news show **38**

Saturation: how much spot radio do you need?

Top radio experts give their views of exactly what a saturation radio drive is, how many announcements a week you'll need, how much it's likely to cost you **40**

$100,000 talent blacklisting probe

Fund for the Republic is interviewing admen to shed light on political criteria used in hiring talent. Article tells how admen view probe **42**

Blow-by-blow story of a tv test

Sales rose 370% during first half of April as compared to identical period last year without tv. B&M beans and brown bread continue strong sellers **44**

The machine that buys time, a satire

SRA's Tom Flanagan writes about the machine which would replace time-buyers. Only way it would differ from humans: you can't take it to lunch **46**

COMING

The Procter & Gamble story

A SPONSOR reporter has conducted exhaustive interviews with P&G admen in Cincinnati. For the report on P&G's air operations see article next issue **16 May**

Pre-NARTB Convention section

On the eve of NARTB's 33rd Convention SPONSOR will report significance of issue's facing broadcast industry this year. Section will include list of NARTB exhibitors, report on film sales plans at Convention

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Department Editor: Lila Lee Seaton
Assistant Editor: Ed Feldmann
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Editorial Assistant: Florence Ettenberg
Art Director: Donald H. Duffy
Photographer: Lester Cole
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Copyright 1955, SPONSOR PUBLICATIONS INC.

Check this ✓

For Texas Consumer Response

Here is a typical example of the response and interest your products and services are receiving every day in the Gulf Coast Area on KGUL-TV. Below is a consumer response map showing the origin of more than 10,000 Range Rider Club membership requests.

Grows and Grows

Now over 30,000



Best Buy in Texas

GULF TELEVISION COMPANY–GALVESTON

kgul TV

FOR THE GULF COAST AREA — CHANNEL 11

CBS

REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES



KBIG RADIO IS THE "STURDY" FOUNDATION OF "STURDY" SALES

In 1954 the Sturdy Dog Food Company of Burbank, California changed from multiple media to the one medium which matched its Southern California-wide distribution—RADIO. Through the Mogge-Privett Agency, the Sturdy Co. selected a mid-morning KBIG News Broadcast by Alan Lisser, the Catalina Station's Program Director and award winning newscaster, as their Advertising Foundation. This gave blanket coverage at low cost which was supplemented by spot announcement campaigns.

One year later Craig Sandford, Sturdy President, writes KBIG: "We showed a 17½% gain in sales for the year. The last six months and the first two months of this year show a 22¼% increase. Our KBIG newscast was the *only* advertising we ran consistently throughout 1954."

Sturdy contract renewal on KBIG for 1955 is the most eloquent testimonial possible. Whether its dog food or cement, men's clothes or groceries, floor wax or real estate, your KBIG account executive or Robert Meeker man can show you case histories which may be helpful in *your* Southern California advertising problems.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Leslie B. Sterne, *radio director, Smith, Taylor & Jenkins Advertising, Pittsburgh, says, "Spot radio becomes extremely important when one realizes that television ratings are subject to violent fluctuations. A current radio survey for this city shows that radio's daytime audience remains fairly consistent. During the 8:00 a.m. to noon period radio's sets-in-use varies only slightly from 21.4 to 25.0, but during this time period tv's sets-in-use goes from 11.8 at 8:00 a.m. to 2.7 at 9:30; from 17.7 at 10:45 a.m. to 5.1 at 11:15 a.m. Further evidence of tv's spotty ratings is a recent ARB survey. In San Francisco, a four-station market, a certain network program had a 38.2, but in Detroit, also a four-station market, this same program on the same night had only a 12.1."*



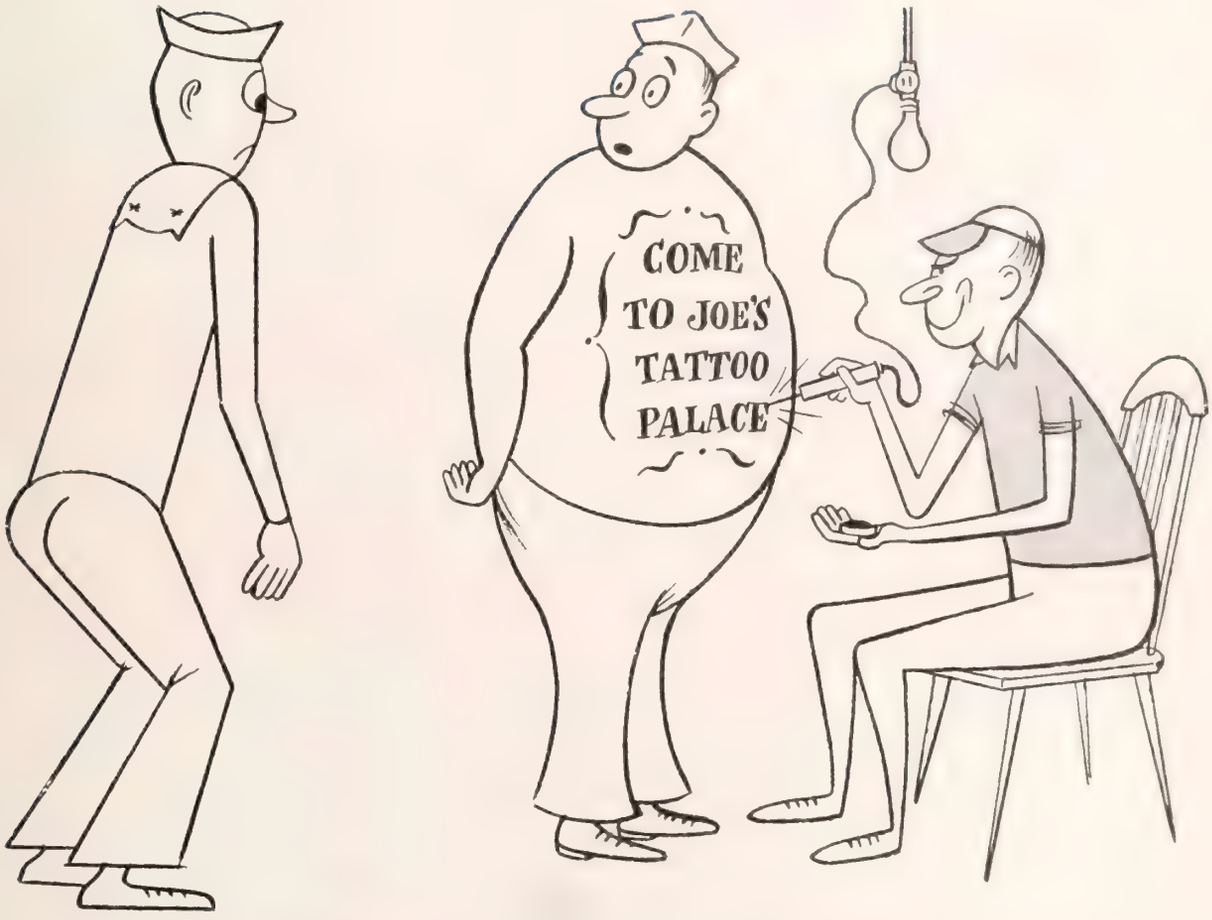
Marie Coleman, *Donahue & Coe, New York, has one prejudice in radio: "music at night. It's a buy that's too often overlooked, even though it provides a mixed adult audience, often at the lowest cost-per-1,000. This is the time when radio has no competition from television. The rates during the post-midnight hours are generally reasonable on all stations, be they independents or network affiliates. And, while there are no ratings to prove the point, we've often had proof of the value of this period from the mail pull our commercials have drawn. A surprising number of people work from 4:00 p.m. till midnight, not to mention those, particularly in metropolitan areas, who're up at that time. It's a good buy when combined with other times."*



Judith Bender, *Huber Hoge & Sons, New York, sees television following radio's example on yet another score. "I've noticed a trend in television for bigger saturations over the past year," Judy told* SPONSOR. *"Tv seems to be following radio's example in its rate structure. For example, when I look through* Standard Rate and Data *today, I see many more frequency discounts being offered by stations than, say, last year. These frequency discounts in short-run campaigns make it possible for advertisers to get the added benefit of frequency impact that's so important when you don't have time to build an audience. Part of the reason for this trend in television is the rapid increase in numbers of stations plus the challenge of radio."*



MT. WASHINGTON TV



"Best darn salesman I've ever seen!"

That's what *you'll* say after you've bought time on "the mountain". With Mt. Washington TV you can get coverage of most of Maine, New Hampshire and Vermont at about half the cost of any other three TV stations in the area combined.

Yes, and it's no secret that Mt. Washington TV is the best "buy" in northern New England! Over 80 national advertisers, among them the sponsors of You Are There, Rin-Tin-Tin and I've Got a Secret have jumped on the band wagon already.

CBS-ABC **WMTW** Channel 8

John H. Norton, Jr., Vice Pres. and General Manager — REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, Inc.

STAKE YOUR CLAIM

IN NEW

RCA *Thesaurus*

20 PLATINUM YEARS OF THESAURUS SERVICE
1935
RCA Thesaurus
PLATINUM ANNIVERSARY
1955

Platinum Anniversary money-yielding features



THE GRANTLAND RICE STORY—*from The Tumult and The Shouting* . . . 15 minute, once a week broadcast with famous sportscaster Jimmy Powers and big name "sports world" guests such as Bobby Jones, Walter Hagen, Ty Cobb and Gene Tunney. Fully recorded.



DO-IT-YOURSELF. . . Cash in on your local share of the 6 billion dollar do-it-yourself business with this new Thesaurus "Do-it-Yourself" 15 minute show. Three times per week.

RCA

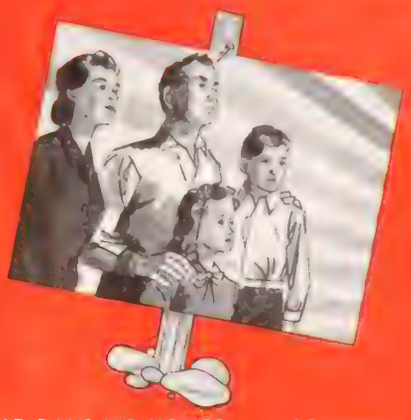
RECORDED PROGRAM SERVICES

RADIO CORPORATION OF AMERICA • RCA VICTOR RECORD DIVISION

TMKS. ® © RCA



THE FRANK LUTHER FUN SHOW . . . Frank Luther, nationally popular entertainer, brings enjoyment to children from 6 to 96 . . . fully recorded with songs—many created specially for this show, plus jokes, limericks, "mail-pulling" ideas and guest stars.



GREAT DAYS WE HONOR . . . 15 minute, fully recorded show for 39 important holidays during the year. 10 Catholic holidays, 10 Jewish, 10 Protestant and 9 Patriotic holidays. Ideal for institutional type advertisers. Ray Middleton, Henry Hull, other well known personalities.

It's our Platinum Anniversary . . . we're 20 years old, and to celebrate we're adding 8 new sponsor-selling, platinum-studded features to our service.

For the past 20 years our Library Service has been growing bigger, better, and more profitable for our subscribers. The broad range of 25 different shows, complete continuity service, sponsor-selling recorded sell-effects, voice tracks, sales clinching brochures, new big local time selling merchandising plan, other *selling* aids, and 52 new releases each and every month . . . all this gives RCA Thesaurus subscribers the most profitable program service in the industry. For example, due to tremendous success of two of our shows, we are increasing the popular Freddy Martin and Sammy Kaye programs from 3 broadcasts a week to 5.

Stake your claim to the lion's share of your local advertisers' dollars by using the *one* Library Service that's king of them all! Write, wire or call, *today* your nearest Recorded Program Services office.



SHOP AT THE STORE WITH THE MIKE ON THE DOOR . . . a great new local radio time selling merchandising plan. Builds sales and listeners.



PRESENTING THE STATESMEN QUARTET . . . A popular, talented group brings favorite gospel type singing to your listeners. ½ hour, once a week.

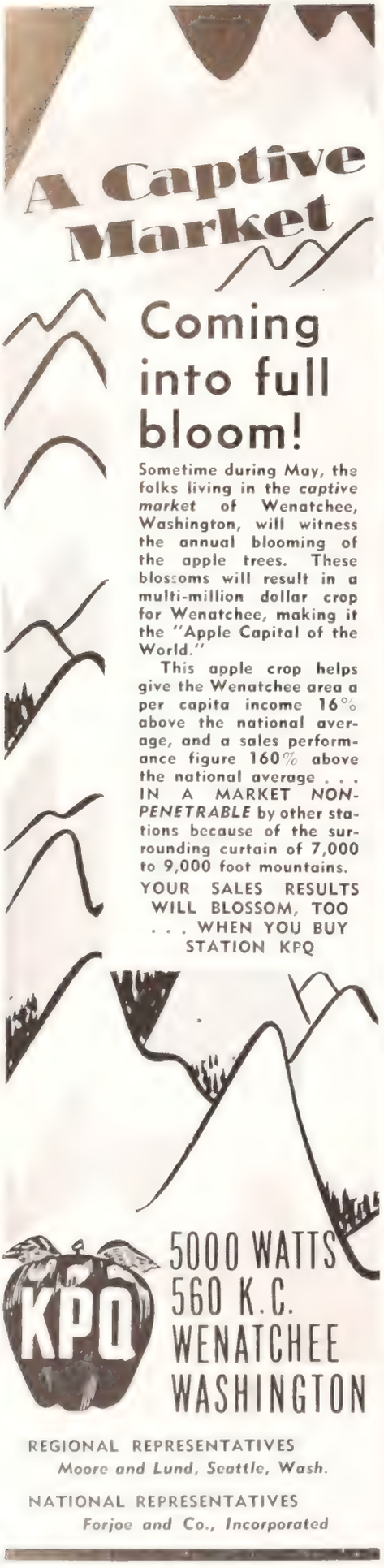


CONCERT ON THE MALL . . . This rich, lush sounding band plays everything . . . from "South Pacific" medleys and traditional marches to symphonic and popular types of music. ½ hour, once a week.



WEEKEND SHOPPERS' SPECIAL . . . This new show was designed to give stations a program with strong appeal to sponsors who want to sell to weekend shoppers. Ideal for participations. Once a week, 30 minutes.

630 Fifth Avenue, New York 20, N. Y. — JUdson 2-5011
522 Forsyth Building, Atlanta 3, Ga. — LAmar 7703
1016 N. Sycamore Ave., Hollywood 38, Cal. — HOllywood 4-5171
445 N. Lake Shore Drive, Chicago 11, Ill. — WHitehall 4-3530
1907 McKinney Avenue, Dallas 1, Tex. — RIverside 1371



AGENCY AD LIBS



by Bob Foreman

Lew's dream media salesman

A bunch of the boys were whooping it up in a Madison Ave. saloon and there with the rest was a gent named Lew who had been in the media end of the ad business since the days when agencies contracted for space as cheaply as possible and brokered it out to advertisers for whatever they could get. Lew was a media man who'd been in both print and time buying and now was buying tv programs as well. So he was on familiar ground when he started to talk about the varied sales approaches he'd been exposed to and the myriad personalities who had made the pitches.

This is a rather commonplace *tour de force* for folks on the agency side of the fence and might lead you to suppose Lew was sitting there, in his great wisdom, tearing down those folks who must face up to the terrifying proposition of presenting their wares to that flip, glib, cocky group which buys what-have-you in an agency.

Far from it. Upon even the slightest amount of reflection, even the dullest or most hardened among us was aware that he, too, is a salesman, whether it be of ideas, film, time spots or merely himself. Thus, let me assure you, Lew was in a sympathetic frame of mind when he started to paint a portrait of his favorite salesman.

Lew's top boy calls for an appointment rather that appear

(*Please turn to page* 64)

How the dream media salesman operates:

1. *He makes an appointment and arrives on time for it or even a little early. Never pops in unannounced.*

2. *He keeps his sales pitch short and relevant. He speaks from the buyer's point of view as much as possible.*

3. *He never reads the presentation verbatim, but gives the prospect credit for a brain of his own and let's him read it.*

4. *He presents his point of view without knocking others or bullying the prospective buyer with any kind of threat.*



- for weather reports
- for news (CBS and local)
- for top-notch, top rated entertainment
- for advertising results
- for availabilities, check our national reps, The Katz Agency

greater Nashville watches channel **5**

the CBS station for 62 Tennessee and Kentucky counties—a billion dollar market reached by Nashville's highest towered, maximum powered station.

WLAC-TV

100,000 watts channel 5

CBS Basic Affiliate

Nashville, Tennessee

Rx for Xenophobia*

*Fear of strangers

NUMBER 1 STATION

. . . all day . . . every day . . . in Jackson Mississippi . . . has 58.3% of TOTAL audience . . . 79.6% of NEGRO audience . . . (7 day av.) *March O'Connor Survey

NUMBER 1 MARKET

. . . Jackson . . . Mississippi's ONLY MAJOR MARKET . . . 45 per cent NEGRO . . . higher than any U. S. city . . . one of the NEW South's fastest growing cities

NUMBER 1 STATE

. . . in the United States in percentage of NEGRO population . . . Mississippi . . . 45.3 per cent NEGRO, only ONE Negro Station to serve this vast audience

Wokj

1000 watts • Jackson

McGillvra

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

RATINGS

It's truly amazing that sponsors can be so badly fooled by the so-called program ratings which appear to reflect audience attitude.

As a matter of fact, these "ratings" do not indicate audience preference or acceptance at all! They are a measure (in varying degrees of accuracy) of audience *toleration.*

One of these days, sponsors are going to start thinking in terms of program evaluation—a measure of audience acceptability of production values. When that happens, the present rating systems will be heading down memory lane.

FREDERICK J. KIRCH
Tv-Radio Consultant
Hicksville, N. Y.

B & M TEST

Just recently I have opened offices in the new Simms Building. Our agency will be specializing in television and radio.

I enjoy the many fine articles and features of SPONSOR and am deeply interested in the B & M test which you are carrying. One of my clients is contemplating a very similar tv campaign, so we are more than interested in the results of this campaign.

HUGH RIKER
Hugh Riker Advertising
Albuquerque, N. M.

• The B & M 26-week tv test series referred to by reader Riker will be reported in every issue until its completion in July.

ON RATE-CUTTING

Let's all cut rates and go broke. According to most of the quotes from agencies and representatives all stations should cut their rates, offer package rates (rate cutting), and special cash discounts. This unfair "pressssure" is being exerted on all radio stations large and small.

It seems to me that radio with just half the present audience is still an unequaled buy. And as to the two-percent cash discount: since when has

(*Please turn to page* 17)



She's one of 1,000,000





She's one of 1,000,000 Spanish - speaking Mexican Americans concentrated in the Texas Spanish-Language Network coverage area in the South western United States.

Over 100 national and major regional advertisers are now aware of her typically American buying habits and are using Spanish-language radio to reach her.

Among the advertisers using the Texas Spanish Language Network are *Best Foods, Carnation, Cocomalt, General Mills, General Foods, Maine Sardines* and others.

For further information contact your nearest National Time Sales office.

TEXAS SPANISH LANGUAGE NETWORK

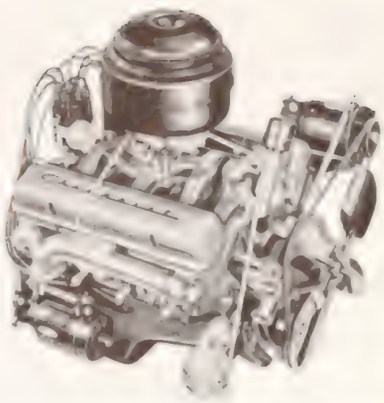
KIWW *San Antonio* · XEO-XEOR *Rio Grande Valley* · XEJ *El Paso*

Represented nationally by
NATIONAL TIMES SALES
New York • Chicago
HARLAN G. OAKES & ASSOC.
Los Angeles • San Francisco

GM

DIESEL EQUIPMENT DIVISION

Made in Michigan ...to move the world



Family car—locomotive—jet plane . . . all rely on important precision parts created by the men and women who work at Grand Rapids' General Motors Diesel Equipment Division: Fuel nozzles for jet planes, unit fuel injectors for diesel engines, hydraulic valve lifters for GM cars. These products, and many others, are manufactured thousand-upon-thousand to keep a multitude of engines operating smoothly and surely . . . on land . . . on sea . . . in the air.



Boring the inside diameter of the hydraulic valve lifter body in preparation for a honing operation.



Operator inserts clip by machine which will hold hydraulic valve lifter assembly together as a unit.

WOODland-TV is big territory!

GM's gigantic pace of progress in the precision parts industry is a stimulant to the Western Michigan area. Continuing growth and progress are prominent characteristics of the many successful industries which flourish in WOODland-TV. And big-time production throughout the area makes this a big-time market . . . always on the go to even greater capacity and achievements.

WOOD-TV's program of expansion is right in step with the thriving market it serves so well. First station in the country to deliver 316,000 watts from a tower 1000′ above average terrain, WOOD-TV gives you the primary trading center of Grand Rapids, plus important communities like Muskegon . . . Battle Creek . . . Lansing . . . and Kalamazoo. For top coverage of this rich, growing Western Michigan market, schedule WOOD-TV . . . Grand Rapids' *only* television station!

WOOD-TV

GRAND RAPIDS, MICHIGAN



GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, CBS, DuMONT, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. • WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV, REPRESENTED BY [illegible]


Famous on the
local scene..



...et known throughout the nation.

Although known from coast to coast, the Statue of Liberty's inspiration is greatest at home.

Storer Stations, too, have achieved national recognition. But it is their impact upon the local audience that brought truth to the phrase, "for sales success — sell it on a Storer Station."

"A Storer Station is a Local Station."

STORER BROADCASTING COMPANY

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director • 118 E. 57th St., New York 22, ELdorado 5-7690
BOB WOOD, Midwest National Sales Mgr. • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498
GAYLE V. GRUBB, V. P., Pac. Coast Nat'l Sales Mgr. • 111 Sutter Bldg., San Francisco 4, Calif. WEst 1-2093

TO YOU....

a Special Invitation

FROM THE

WJIM COUNTRY HOUSE

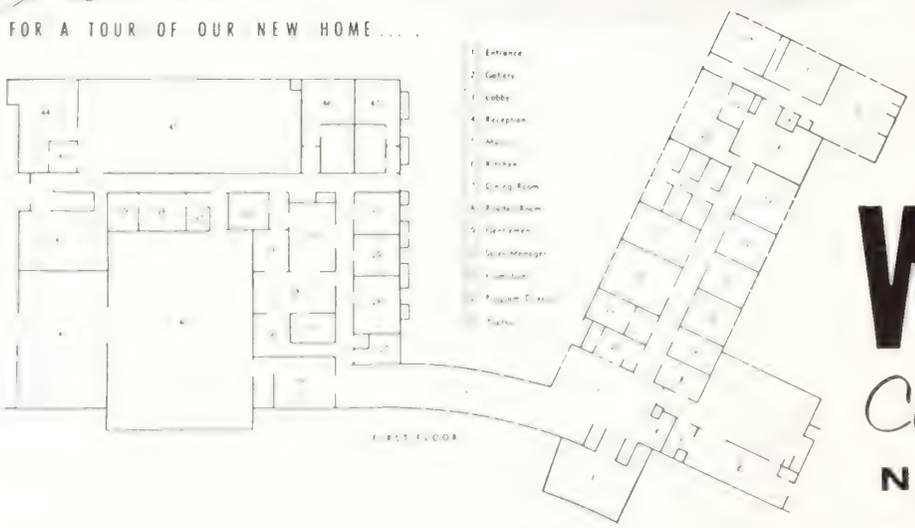
IN LANSING, MICHIGAN

Frankly we're bubbling over with pride here at the Country House . . . . a pride we'd like to share with you, the members of our industry. Since the official opening on October 31st, thirty-five thousand people have visited our new home. If we were to condense the collective reaction into one word, it would be "fabulous !" Having been in the advertising business for 20 years, we're a bit cautious about the word fabulous... but we do think that our new Country House, with its flowing ranch type exterior and graceful French Provincial interior, rates as one of the nation's finest plants. Certainly it has no peer for styling, comfort, convenience and utilization. We'd like you to see it. If your travels this year bring you within shouting distance of Central Michigan, give us a call. We can promise you a personal tour and the most gracious hospitality.



Come with us

FOR A TOUR OF OUR NEW HOME....



WJIM-TV

Coverage that Counts!

NBC CBS ABC

- Lansing
- Flint
- Saginaw
- Battle Creek
- Jackson
- Grand Rapids

Channel 6



Maury Farrell
Star of
"Time to Rise"
6:45 to 9:30 AM

Stars Sell on Alabama's greatest RADIO station

WAPI
Birmingham

Maury Farrell is liked by Birmingham people, and they always respond when he speaks. "Time to Rise" gets Birmingham awake, out of bed, to breakfast, and to work. It's loaded with cheerful music, news, weather and time signals. It's the local program Birmingham people listen to most. It doesn't quite double the second station in audience, as a rule, but it comes awfully close.

You can **SELL**
Your Products
to Alabama folks

If you **TELL**
them on programs
they enjoy hearing

Represented by
John Blair & Co.
Southeastern Representative:
Harry Cummings

40 E. 49TH

(Continued from page 12)

radio buying been anything but a cash business? I am sure that should the agencies agree to lower their commission by two percent that all stations would give a like discount. The whole picture is very peculiar when tv and newsprint raise and raise their rates time and again while we in radio are asked to cut our very modest rate structure.

We are not cut-rate specialists even though some stations led the media industry to believe we are. If any adjustments are to be made they should be up—not down.

MONTY MONCRIEFF
Sales Manager
Radio Station WKAN
Kankakee, Ill.

ALL-MEDIA STUDY

I would appreciate a copy of your publication entitled "All-Media Evaluation Study."

As research director of this agency and a professor of advertising at the University of Georgia, I would like to say that I consider your study and report probably the finest ever made and written on the subject of media evaluation.

ROBERT E. SCHAEFER
Research Director
Tucker Wayne & Co.
Atlanta, Ga.

• Copies of the "All-Media Evaluation Study" are available at $4.00 each.

U. S. STEEL

I have just received, with considerable interest, the excellent story on our *United States Steel Hour* appearing in your 4 April issue.

The author, Herman Land, deserves a tribute for the manner in which he has aligned the facts which, I'm sure you'll agree, could have been quite complex.

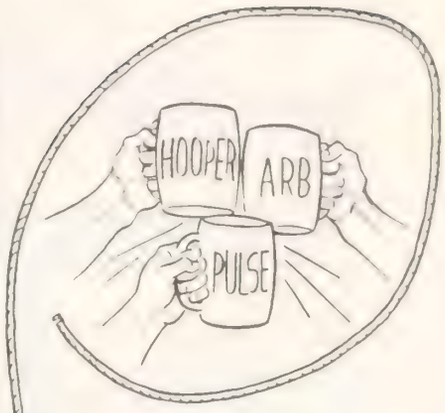
Please accept our thanks and appreciation.

J. CARLISLE MACDONALD
Asst. to the Chairman
U. S. Steel Corp.
New York

REPRINTS

May we have your permission to reprint items from your bi-weekly pub-

(Please turn to page 97)



Let's Splice the Main Brace*

If ever a toast was in order—now's the time, because as usual WTRF-TV shows a sweeping majority of viewers by all accepted standards of measurement. Whether you're a Pulse, Hooper or ARB man you'll find proof that WTRF-TV is the big favorite in the Wheeling-Steubenville market.

HOOPER — Latest Hooper shows "This Is Your Life"-48; Dinah Shore-43; Tennessee Ernie-23; Pinky Lee-32; George Goebel-52!

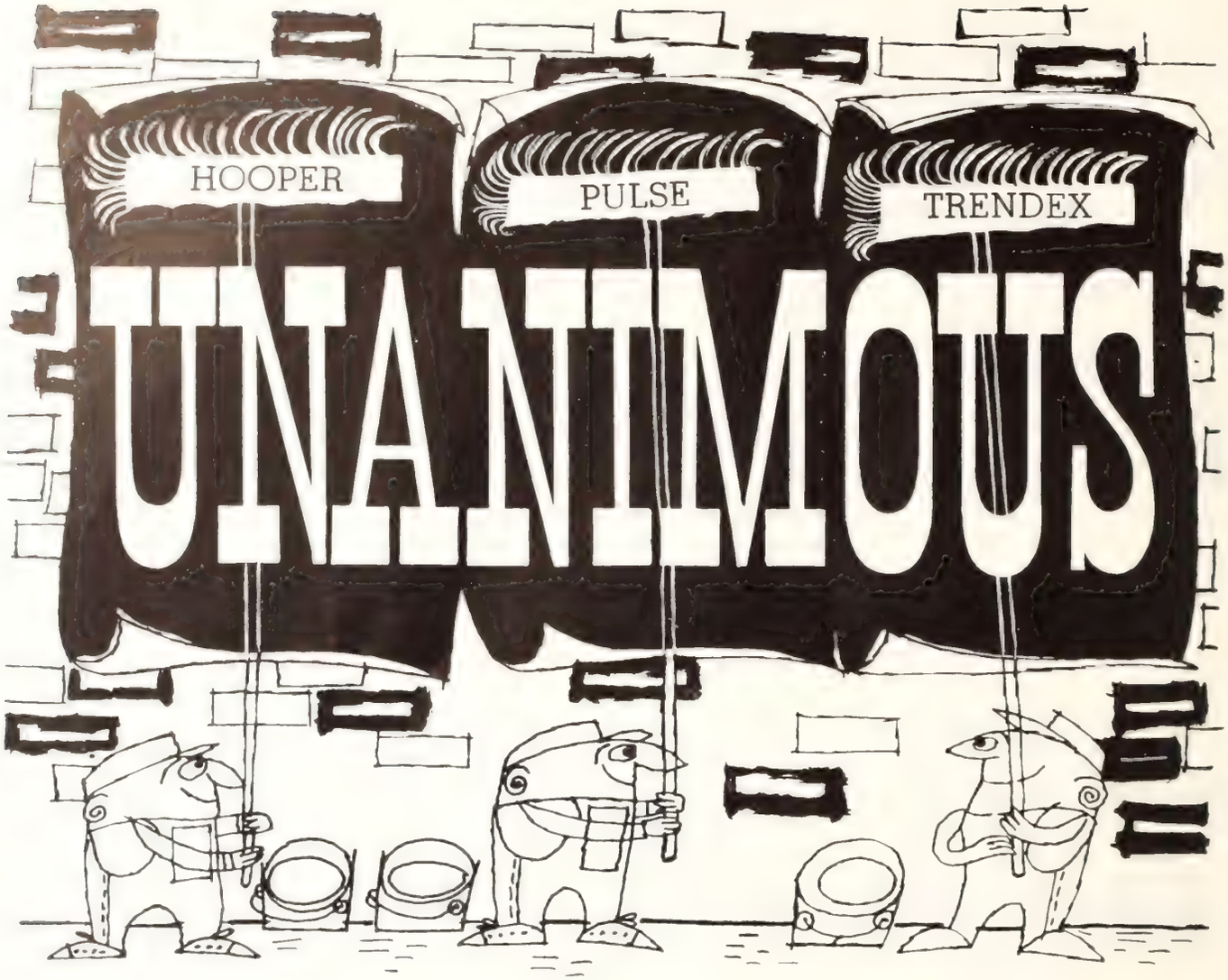
ARB — Results of the March ARB Survey were fabulous—and Hollingbery has the full story.

PULSE — The latest Telepulse ratings are now in—and again WTRF-TV scores a clean sweep!

No matter how you look at it (and apparently most everyone in the Wheeling-Steubenville market is looking at it) WTRF-TV is the television station to carry your message to the 304,778 television homes in this rich, important 2 billion dollar market. For availabilities call Hollingbery or Bob Ferguson, VP & General Manager, Wheeling 1177.

**Sailor Talk—"to take a drink"—especially after an important victory.*

WTRF-TV
Channel **7**
316,000 watts
WHEELING, W. VA.
Equipped for network color



There's unanimity in Kansas City:
No matter how you count the audience
the no. 1 station is

WHB

HERE IS THE WHB LEADERSHIP LINE-UP:

FIRST PLACE—HOOPER

Average share of audience, 7 a.m.-6 p.m. Mon.-Sat., Jan.-Feb., 1955

FIRST PLACE—TRENDEX

Average share of audience, 8 a.m.-6 p.m. Mon.-Fri., Jan.-Feb., 1955

FIRST PLACE—PULSE

Average share of audience, 6 a.m.-6 p.m. Mon.-Sat., Jan.-Feb., 1955

10,000 WATTS, 710 KC

This is what Mid-Continent programming, ideas and excitement have achieved for WHB! All three national surveys — PULSE, HOOPER, TRENDEX — give WHB the top daytime spot with averages as high as 48.9% (Hooper). So no matter which ratings you buy by, your best Kansas City buy is WHB. Talk to the man from **Blair** or WHB General Manager, **George W. Armstrong.**

MID-CONTINENT BROADCASTING COMPANY
President: Todd Storz

KOWH, *Omaha*
Represented by
H-R, Reps, Inc.

WTIX, *New Orleans*
Represented by
Adam J. Young, Jr.

WHB, *Kansas City*
Represented by
John Blair & Co.

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Ball Bros, Muncie, Ind	Applegate Adv, Muncie, Ind	ABC	Don McNeill's Breakfast Club Review; Sat; 18 June; 13 wks
Bauer & Black, Chi	Leo Burnett, Chi	CBS 206	Godfrey Time; T, every 4th F 10:30-10:45 am; 6 June; 11 wks
Boyd A. Peterson (Oldsmobile dealer), LA	Robin, Lee & Arnold, LA	KNX-CPRN	Today in LA; M-F 5:15-5:30 pm PST; 5 Apr; 13 wks
BuTay Prods, LA	Dan Miner, LA	CPN 21	Aunt Mary; 5 min seg W F 2:45-3:00 pm PST; 1 Apr; 13 wks
Chevrolet Dealers	Campbell-Ewald, Det	CBS	Robert Trout; add Sun 12:00 noon-12:05 pm; 4:00-4:05 pm; 5:00-5:05 pm; Allan Jackson; add Sat 10:00-10:05 am; 10:55-11:00 am; 12 noon-12:05 pm; 30 Apr
Chevrolet Motor Div, GM, Det	Campbell-Ewald, Det	KABC-ABC 350	Breakfast Club; M W F 8:45-9:00 am; 18 Apr; 4 wks
Corn Prods, NY	C. L. Miller, NY	CBS 74	Wendy Warren & The News; M-F 12:10-12:15 pm; 23 May; 52 wks
D-Con, Chi (insecticides)	Leeds & York, Chi	NBC full net	Mary Margaret McBride; Sat 10:00-10:05 am; 9 Apr; 8 wks
"42" Products, LA	Adcoa, LA	KABC-ABC 33	Bob Garred News; Th 7:30-7:35 am; 6 Apr; 26 wks
Gillette Safety Razor, Boston	Maxon, Chi	CBS 206	Races; 7 May 5:15-5:45 pm; 28 May 5:30-6:00 pm; 11 June 4:30-5:00 pm
Hamm Brewing, St. Paul	Campbell-Mithun, Mnnpls	CBS	Hamm's Scoreboard; M-F 7:00-7:05 pm; T-F 10:00-10:05 pm; Sat 6:55-7:00 pm; 25 Apr
Harrison Prods, SF	Sydney Garfield, SF	CBS 206	Tennessee Ernie; 5 min seg; F 7:15-7:30 pm; 20 May; 10 wks
Harrison Prods (for No-Doz), SF Miller Prods, St Louis	Sydney Garfield, SF Winius Brandon, St Louis	MBS full net CBS 159	Nick Carter; Sun 4:30-5:00 pm; 12 June Robert Q. Lewis; Sat 11:00-11:15 am; 14 May; 8 wks
Murine Co, Chi	BBDO, Chi	CBS 206	Amos 'n' Andy; 6 min seg alt Th 9:30-9:55 pm; 28 Apr; 10 wks
Scholl Mfg, Chi	Donahue & Coe, NY	MBS full net	Multi-Message; days not set; 8:00-8:30 pm; 28 Apr; 10 wks
Seaboard Finance, LA	Frank Bull, LA	CPN 15	Amos 'n' Andy Music Hall; 6 min seg MTW 9:30-9:55 pm; 22 Mar; 13 wks
Texas Co, NY	Kudner, NY	ABC 350	Texaco News Reporter; Sat 11 times; Sun 11 times; 16 Apr; 33 wks
F. W. Woolworth, NY	Lynn Baker, NY	KNX-CBS	The Woolworth Hour; Sun 1:00-2:00 pm; 5 June

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Campana Sales, Batavia, Ill	Erwin, Wasey, Chi	CBS 206	Arthur Godfrey Time; M-F 10:15-10:30 am; 31 May; 52 wks
General Prods, for Offex	Dean Simmons, LA	KNX-CPRN 23	Story Master; Sat 9:05-9:20 am PST; 2 Apr; 47 wks
Lever Bros, NY	BBDO, NY	CBS 188	House Party; M W F 3:15-3:30 pm; 30 May; 52 wks

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bernard M. Alper	WLEV, Bethlehem, Pa, acct exec	WGLV, Easton, Pa, acct exec
Charles Alsup	Advertisers Tv Program Service, in chg of sls, western div	Same, sls mgr of syndication div
Alan T. Axtell	CBS R Spot Sls, Chi, acct exec	Katz Agency, Chi, tv sls stf
Robert M. Baird	John E. Pearson, Dallas, in chg of Dallas office	Same, Atlanta, hd of Atlanta office
Sidney Barbet	United Artists	WTVW, Milw, film buyer
George Baron	KOWL, LA, gen mgr	Same, also vp
Joseph H. Barker	WWKO, Ashland, Ky, W. Va. sls mgr	Same, stn mgr
William H. Bell	WHEN-TV, Syracuse, comml mgr	WHEN, Syracuse, asst to gen mgr
Frank Beasely	KBAK, Bakersfield, Calif, sls mgr	KNXT, KNXT-TV, Hllywd, acct exec
Frank Benesh	WNEM-TV, Bay City, Mich, news dir	Same prog dir
Frank P. Bibas	McCann-Erickson, NY, dir, motion pic div	Roland Reed Prods, SF, vp in chg of comml film opers
Robert Blake	NBC, NY, dir of publ	CBS TV, NY, Press Infor Dept, mgr of spec projects
Ervin J. Brabec	MCA Corp	Same, vp
George Bristol	CBS R, NY, dir of sls prom & adv	CBS TV, NY, dir of sls presentations
Robert Button		U.S. Infor Agency; Wash, deputy asst dir for r and Soviet orbit
John J. Cassin	WAAB, Worcester, Mass, sls stf	WRCA-TV, NY, slsman
Edmond Chavanette	KOVR-TV, Stockton	KFSD-TV, San Diego, dir
Charles Christianson	WINS, KTVW, west coast offices	Adam J. Young, SF, mgr SF office
Marc Conant	WMBR, WMBR-TV, Jacksonville, acctg dept	Same, local acct exec
Dick Covey	KRNT, Des Moines, prog dir	Same, also KRNT-TV, prog dir
William M. Dawson	WARM, WARM-TV, Scranton, gen mgr, sec, Union Bcstg	Same, also Union Bcstg vp
Louis Dorfsman	CBS R, NY, dir of sls prom & adv, assoc dir	Same, co-director
W. Ward Dorrell	John Blair, Blair Tv, NY, res dir & prog consultant	Same, also vp
Mickey Dubin	MCA-TV NY	Chad, Wilton, Conn, exec dir of sls
Jules Dundes	KCBS, SF, dir of sls & adv	Same, gen mgr
Wallie Dunlap	WICC-TV, Bridgeport, vp in chg programing, dir of tv opers	WTAO, WTAO-TV, Cambridge, gen mgr


Bruce Ellis (3)


William C. O'Donnell (3)


Arthur McCoy (3)


Fred Shawn (3)


Tom Ragland (3)


Bill Lechridge (3)

● *In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases); New Agency Appointments*



Ward Dorrell (3)



Robert Elliot (3)



Alan T. Axtell (3)



Michael Renault (3)



Robert M. Baird (3)



Frank Bensch (3)

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
James Duffy	Wisconsin Tel, adv dept	WOKY, Milw, acct exec
Donald H. Edgemon	WLWC-TV, Col, client serv dir	WKRC, WKRC-TV, Cin, publ & publ rels dir
Bruce Eells	Ziv Tv, New England rep	TPA, vp in chg of the western div
Robert Elliott	Ruthrauff & Ryan, NY, copy supvr	MBS, NY, dir of adv, General Teleradio, Film D
John Henry Faulk	WCBS, NY, "The John Henry Faulk Show"	Texas Bcstg Corp, vp in chg of public aff KTBC, KTBC-TV, Austin & KANG-TV, Wac
Peter A. Finney	Harry B. Cohen Adv, vp in chg of r-tv	Vidicam Pictures, NY, partner, exec vp in creative prod
Richard L. Foote	Hoag-Blair, NY, acct exec	Same, eastern sls mgr
Jerry Franken	Lester Lewis Assoc, NY, dir of sls	TPA, NY, dir of publicity
Stephen C. French	KLIF, Dallas, acct exec	WNOE, New Orleans, vp & gen mgr
Paul Freygang	Platte Valley Bcstg, Scotts-bluff, acct exec	KHOL-TV, Kearney-Holdrege, Neb, acct exec
Marilyn L. Friedel	Universal Studios, Hllywd	United Film & Recording Studios, Chi, dir of pu
Robert C. Garland	KOLD, Yuma, Ariz, gen mgr	KOOL, KOOL-TV, Phoenix, natl sls mgr
Raymond G. Girardin	H. B. Humphry, Alley & Richards, Boston, r & tv dir	WFBR, Balt, acct exec
William G. Grainer	NBC Film Div, slsman	Natl Tv Distributors, NY, pres
Gordon A. Hellmann	CBS TV, NY, dir of sls pres	TvB, NY, dir of sls prom
Howard H. Henkin	Teleprompter	Walter Schwimmer, Chi, eastern sls mgr
Harvey Herbst	WFAA-TV, Dallas, prod stf	KTBC-TV, Austin, sls stf
George P. Herro	MBS, Chi, publicity & prom mgr, mid-west div	Same, acct exec
Bill Hippee	KRNT, Des Moines, acct exec	Same, also KRNT, KRNT-TV local sls mgr
Robert Hodges	WNEW, NY, prodcr	Same, prod supvr
Allan Jefferys	WTOP, Wah, own show	Advertisers Tv Program Service, eastern sls rep
Frances Horwich	"Ding Dong School" prodcr-star	NBC, NY, supvr of children's programs
William Kaland	WNEW, NY, prog dir	Westinghouse, NY, asst natl prog mgr
Earl Katz	WJAG, Norfolk, Nebr, anncr	Same, prom dir
Martin Katz	Blair-Tv, NY, spec projects dir	Same, dir of sls dev
Joe Kelsey	Philco, Phila, factory rep	WKDA, Nashville, sls stf
Ray H. Kremer	Rutledge & Lilienfeld, Chi, r-tv dir	CBS R Spot Sls, Chi, acct exec
Norman Land	ZIV TV	Same, NY, Intl Div, acct exec
Anthony Z. Landi	Enterprise Studios	Parsonnet & Wheeler, NY, vp
Ben Lochridge	CBS R Net Sls, Det, chg of Det office	Same, NY, eastern sls mgr
Al Long	McCann-Erickson, NY, r-tv supvr	Blair, NY, acct exec
Ray Marsh	WCOL, Columbus, slsman	WTVN, Columbus, acct exec
Sidney Matz	Best Super Markets, Phila, adv mgr	WRCA, WRCA-TV, NY, mdsg exec
Thomas McCary	KRCA, LA, gen mgr	Same, also in chg r net activities, NBC Pacific
Arthur H. McCoy	Avery-Knodel, NY, sls mgr	John Blair, NY, radio acct exec
Frederick Menzies	WHEN-TV, Syracuse, regl sls mgr	Same, comml mgr
Evans Meier	WJAG, Norfolk, Nebr, opers dir	Same, asst mgr
Herbert L. Miller	TPA, NY	NBC Film Div, NY, sls rep
Thomas Murphy	Grant Adv, Dallas, vp & mgr of Dallas office	John E. Pearson, Dallas, in chg of Dallas office
Jory Nodland	WMAQ, Chi, sls stf	NBC TV Spot Sls, Chi, sls stf
Albert Oberhofer		Bolling, NY, acct exec
William C. O'Donnell	KXOK, St. Louis, sls mgr	Same, also member of bd of dirs
Robert O. Pusey	KSL, SLC, acct exec	KSL-TV, SLC, acct exec
Tom Ragland	WHBQ, Memphis, stn & sls mgr	John Blair, Chi, sls stf
Gilbert A. Ralston	Independent prodcr	CBS TV, NY, exec prodcr
Robert G. Reagan	Public Infor Office, U.S. Army, Fort Ord	MCA-TV, Beverly Hills, wetern div publ mgr
Bok Reitzel	CBS R, Pacific Coast Sls mgr	Same, Det, sls mgr of Det office
Michael A. Renault	WABC, NY, comml mgr; acting gen mgr	Same, gen mgr
Raymond Ruff	KTVQ, KTVQ-TV, Okla City, sls mgr	KSAN, SF, sls stf
Richard E. Ryan	KLOK, San Jose, sls mgr	Same, gen mgr
Joseph Sarlin	Du Mont, Miami, gen mgr	Same, NJ, gen sls mgr
Robert L. Schuessler	Atlanta Journal	Hollingbery, Atlanta, sls rep
Robert E. Scott	WFAA, Dallas, sls stf	WLWC, Col, sls exec
Fred Shawn	NBC R, dir of stn rels	WABT-WAPI-WAFM, Birmingham, exec asst t
Alexander W. Sheftell	WTTG, Wash, acct exec	WMAL, Wash, sls stf
Harry B. Simmons	NBC TV, NY, sls dept	Bolling Co, Chi, acct exec
James E. Szabo	Adam Young Tv, NY, sls mgr tv dept	Advertisers' Tv Program Service, NY, natl sls m
Sherril W. Taylor	CBS R Spot Sls, NY, sls prom mgr	CBS R, NY, sls prom & adv, co-director
John A. Thayer Jr.	Du Mont, NY, acct exec	Gotham Recording, NY, sls mgr
John H. Thompson	KNBC, SF, prog dir	NBC Pacific Div, mgr of news & special events
Donald E. Tomkins	Grant Adv, NY, dir of r-tv	Owen Murphy Prods, NY, gen sls mgr
John J. Tormey	Avery-Knodel, NY, acct exec	Same, mgr r sls
Henry Traiman	Robert Lawrence Prod, NY, Editorial Supvr.	Same, also vp
H. Taylor Vaden	WPTF, Raleigh, N. C., prom dir	WCAU-TV, Phila, prom dir
Jeff Waugh	WDVA, Danville, Va.	Same, prom dir
Jay A. Whalen	John Blair, NY, asst prom mgr	Edward Petry, NY, prom dept
Tom Whitesell	Louis de Rochemont, NY	Transfilm, NY, prod supvr
Norah A. Yardley	MPTV, NY	WCOP, Boston, dir of pub rel & sls prom

4. New Firms, New Offices, Changes of Address

Broadcast Management, 5 East 57th St, NY, specializing in tv and r organizations and talent; Marvin Josephson, formerly of CBS TV Legal Dept, hd

Emerson Radio & Phonograph moved administrative hdqtrs and plant to Jersey City bldg; public relations and export corp will occupy suite in Plaza Hotel, 5th Ave & 59th St., NY

Filmack Studios, NY, adds new phone service, PLaza 7-0900.

James Fisher Co Ltd, Toronto, changed name Apr 1 to Thompson-Peterson Adv Agency

Freitag Adv, Atlanta, will become a div of Burke Dowling Adams, Atlanta June 1

Ralph D. Gardner Adv, 745 Fifth Ave, NY, new agency formed by Ralph D Gardner, formerly of the NY Times

Herman Hack Productions' new address is 2441 Beachwood Drive, Hllywd 28, Calif

Hirshon-Garfield will consolidate with Peck Adv on May 1; Sydney Garfield, pres of Hirshon-Garfield will be a member of the board and chmn of exec committee with hdqtrs at 400 Madison Ave, NY

Mumm, Mullay & Nicols, Adv, Col. opened NY office at 130 East 59th Street on Apr. 1

Pace Adv, NY, moved to larger quarters at 19 West 44th St on Apr 6; phone MUrray Hill 7-4090

Public Relations Film Corp, 104 East 52nd Street, NY; Gilbert Conte, exec vp; to produce public relations films for advertisers, agencies, foundations

Tracy-Locke Co, Houston, moved to 2332 W Holcombe Blvd, Houston

Wiltman & Calahan Adv, Pittsburgh, changed name to Robert Wiltman Co on April 1; same address; Benedum-Trees Bldg, 223 Fourth Ave, Pittsburgh 22, Pa

Adam J. Young Jr opening new office in SF, Fairmont Hotel, Under management of Charles "Chuck" Christianson

NTA *presents...*

"THE ONLY SHOW AMONG THE TOP 5 IN ALL CATEGORIES"



BILLBOARD *says:* Bullseye Among Men. "For 22 basic markets .... **Police Call**– ranks 2nd among Men per 100 viewing homes."

BILLBOARD *says:* Bullseye Among Women. "For 22 basic markets .... **Police Call**— ranks 4th among Women per 100 viewing homes."

BILLBOARD *says:* Bullseye Among Teens. "For 22 basic markets .... **Police Call**— ranks 5th among Teens per 100 viewing homes."

POLICE CALL

N T A's newest TV film adventure series.

hot in the dark . . . a man falls to the und clutching a wisp of cloth. A phone s at headquarters and a police sergeant wers. It's the French Surete, Scotland d, the Royal Canadian Mounted, the an Carbinieri, the famous police forces he world, all rolled up into a gripping es of thrills and chills!

The stories are developed from actual case histories in international police files. Each show is steeped in the rich atmosphere of the foreign locale in which the case occurred. This is a colorful human interest series, presenting people from every walk of life — a pulsing, fever-pitch of excitement.

26 half-hour dramas ready for regional and local sponsorship.

Audition Prints upon request.

Call Your NTA Man Today! He's Only Minutes Away!

NTA *National Telefilm Associates,* INC.

625 Madison Avenue, New York 22, N. Y. · PLaza 5-8200

NOW *these feature pictures*

GENE A



or the first time on television....

Hand-picked, top budget, hour-long (53 min., 20 sec.) Republic Pictures Corporation feature films starring Gene Autry and a cast of top supporting players.

TRY 56

hour-long features

are immediately available for local, regional or national sponsorship from

MCA TV

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

Film Syndication

WIRE, PHONE OR WRITE YOUR NEAREST MCA-TV OFFICE TODAY
BEVERLY HILLS: 9370 Santa Monica Blvd., CRestview 6-2001
ATLANTA • BOSTON • BUFFALO • CHICAGO • CINCINNATI • CLEVELAND • DALLAS • DETROIT • HOUSTON • INDIANAPOLIS • KANSAS CITY, MO. • MINNEAPOLIS • NEW ORLEANS
NEW YORK • PHILADELPHIA • PITTSBURGH • ROANOKE • ST. LOUIS • SALT LAKE CITY • SAN FRANCISCO • SEATTLE • TORONTO • LONDON • PARIS

NOW *these feature picture*

ROY RO



ever before on television.....

GERS

These hour-long (53 min., 20 sec.) Republic Pictures Corporation high budget productions star Roy Rogers and feature a well-known supporting cast.

67

hour-long features

are immediately available for local, regional or national sponsorship from

MCA TV

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

Film Syndication

WIRE, PHONE OR WRITE YOUR NEAREST MCA-TV OFFICE TODAY

BEVERLY HILLS: 9370 Santa Monica Blvd., CRestview 6-2001

ATLANTA • BOSTON • BUFFALO • CHICAGO • CINCINNATI • CLEVELAND • DALLAS • DETROIT • HOUSTON • INDIANAPOLIS • KANSAS CITY, MO. • MINNEAPOLIS • NEW ORLEANS
NEW YORK • PHILADELPHIA • PITTSBURGH • ROANOKE • ST. LOUIS • SALT LAKE CITY • SAN FRANCISCO • SEATTLE • TORONTO • LONDON • PARIS

WEMP

MILWAUKEE

Now!

MILWAUKEE'S

MOST POWERFUL

INDEPENDENT

5000

WATTS on

1250

MILWAUKEE'S

BEST BUY

Second Highest Ratings* mornings and afternoons in 7 station market

LOWEST COST

PER THOUSAND

*Pulse—Jan.-Feb. 1955

WEMP WEMP-FM

MILWAUKEE

HUGH BOICE, JR., Gen. Mgr.

HEADLEY-REED, Natl. Rep.

24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Robert Young

V.p. of marketing and advertising
Golden Gift, Deland, Florida

Two years ago, while Bob Young was at William Esty Co., he stumbled upon a new product, a fresh orange juice packaged in containers. Within a matter of months, Young's brother and two other partners had bought into the company. Within a year sales rose from $500,000 to $3 million, now move at the rate of $13 million.

"There's no question but that heavy advertising investments are necessary to launch a new product," Bob Young told SPONSOR. "However, the groundwork for our successful national product was laid by my partners, particularly Bob Stivers, who heads sales."

The two Bobs head up Golden Gift's New York office, directing sales, marketing and advertising out of a Fifth Avenue penthouse. Both men are tall, athletic-looking, in their thirties. Both have been in advertising as clients as well as agencymen.

"Here's how we proceed into a new market," Bob Young explained. "First we set up distribution, usually through milk companies. Then we break a campaign, starting with publicity, followed by 500 and 1,000-line newspaper ads. Within days after that our radio and tv campaign gets under way. It's my idea that the air media should take up some 70% of our budget."

Currently in their second 13-week cycle in some 30 markets, Golden Gift spends at the rate of $500,000. The pattern on the air is a combination of saturation radio plus tv participations.

Golden Gift's agency is Harris and Whitebrook, Miami. The media director, Joan Stark, shares Golden Gift's New York penthouse office. Out of it, she buys a minimum of 30 radio minutes weekly per market, plus minute participations in kid tv shows or women's tv programs at the rate of five weekly per market.

"We like to have the sales pitch delivered live by a personality whenever possible," Bob Young says. "A new product particularly needs every extra push it can get, and there's an indefinable plus from a commercial delivered by a local personality."

There's an aura of continuous activity about Golden Gift's offices, even though the walls still smell of fresh paint, and some of the rooms are as yet scantily furnished.

Sitting against the wall behind Bob Young's desk is a large photograph of his seven-year-old daughter on horseback.

"I'll put it up," says he, "if ever the phone stops ringing long enough."

★ ★ ★



STORER NATIONAL SALES HEADQUARTERS

GAYLE V. GRUBB, V. P., West Coast Sales Manager, 111 Sutter St., San Francisco, SUtter 1-8689
TOM HARKER, V. P., National Sales Director, 118 E. 57th Street, New York, ELdorado 5-7690
BOB WOOD, Midwest National Sales Manager, 230 N. Michigan Ave., Chicago, FRanklin 2-6498

Represented Nationally by NBC Spot Sales



It's Green Gold!

. . . and 50 per cent of all that's packed and shipped in the U. S. comes from the Salinas-Watsonville area.

"Green Gold", a produce man tells you, is **lettuce** . . . and 48 million dollars of Uncle Sam's lettuce will pour into this area before November in payment for the leafy product. It's one of the crops making this a top area in agricultural dollar volume (*Monterey county alone is twelfth in the U. S.*).

Did we mention that the $48 million comes in **between May and November?** Get your full share of this Gold (Yellow Variety) by placing a schedule on KSBW-TV . . . the only TV Station covering *the central coast counties of California.*

ASK HOLLINGBERY

KSBW
RADIO 1330 KC
TELEVISION Channel 8
SALINAS-MONTEREY
CALIFORNIA

CBS, NBC, ABC, DuMONT

SPONSOR BACKSTAGE



by Joe Csida

Is it a total loss if they forget the commercial?

Roughly about every 10 years I become a rabid fan of some person I've never met and about whom I know little or nothing. My 1955 enchantment is with Rod Serling, who won more boosters than he needs with his tv drama, *Patterns*, not too long ago. I saw another Serling show, this time for *U. S. Steel Theatre*. This one, called *The Rack*, concerned itself with a young Army captain, who was being court martialed for collaborating with the Chinese Communists.

The kid was intelligent and of fine character, but he'd cracked under some not too extreme forms of grilling and torture. Before the captain was found guilty Serling had explored every facet of this complex, heart-tearing and mind-jolting dilemma, and under Alex Segal's tight and driving direction left a viewer, a citizen of the U. S. and a member of the human race, disturbed, pondering the problem, and the answers (if any). Left this viewer in that state, at any rate.

The commercial came on, a spot or maybe two, and the opening of the next show, and I tuned out. It wasn't until some time later that I began to think about the position of the sponsor in connection with a drama of such power. My own mind had been so filled with Serling's story and the questions it raised that I couldn't, to save my life, recall what U. S. Steel had been selling. I have no recollection at all of the spots or the name of the show which followed.

I don't believe I'm any more susceptible to being thus affected by a tv drama than the next guy. And this obviously raises the dollars and sense query: Did U. S. Steel blow the commercial benefits of whatever it cost them to bankroll *The Rack?* I don't think so. For I know, knew before and while the show was unfolding that this was the *U. S. Steel Theatre*. I was and am impressed with the courage and integrity of U. S. Steel in sponsoring as adult and thought-provoking a show as *The Rack*. To one customer, then, U. S. Steel did not get across its specific commercial message of that week, but it did sell me on U. S. Steel, as a corporation.

And Mr. Serling, as I've indicated, can write my video drama any time, any day, any station.

* * *

Jack Gould, certainly one of the most able of all observers of matters radio and tv, did a fine piece in the Sunday (17 April) *New York Times Magazine* section on radio. Jack

(*Please turn to page 76*)



"OK, You're First in Seattle—But What About Outside?"

We've got news for you. Pulse's new 15-county study of Western Washington shows Radio KING to be 23 percent stronger *outside*, than *inside* Seattle. Not bad...considering we're the highest rated station in the metropolitan market.

That's not all. KING hauled down an average daytime quarter-hour Pulse rating of 5.3 among the 533,300 radio families in the 15 surveyed counties. The second highest station got a 4.4 average rating, and the third station, a 4.1.

So much for the statistics. If you have a SRDS and a slide rule handy, you can compute our low cost per thousand.

We'd much rather talk about how we can move your merchandise. About how the KING personalities can put *extra sell* into your next campaign. Extra punch to set your sales force chirping.

There are 2,000,000 customers in 15 counties waiting to be sold. We've done it before. We'll do it for you.

50,000 Watts
ABC—Blair, Inc.

FIRST IN SEATTLE

Radio KiNG

Otto Brandt, Vice President and General Manager

ONLY ON WBT Radio

COLOSSUS OF THE CAROLINAS

Sound-est investment

Only on WBT Radio can you associate for your product the massive, traditional selling power of "Grady Cole Time", now in its twenty-sixth year and stronger than ever. Grady gives each of his forty-six current sponsors individualized benefit of his 8.7 average Pulse rating (5:45 to 9 a.m., Monday through Saturday) plus canny commercializing and immense influence with consumers, retailers and wholesalers.

The rarity of availabilities underlines the prudence of regular contacts with your CBS Radio Sales man.



"Why I'm through with big tv shows"

Hazel Bishop's Raymond Spector says they have not delivered sales for him, hits ad insertions as violation of tv's fundamental strength

"Television costs are reaching the danger point. Every industry can price itself out of business."

The warning comes from a man who attributes most of his firm's success to television advertising: Raymond Spector, head of both Hazel Bishop, Inc., and the Raymond Spector agency. Hazel Bishop is currently spending at the rate of $6 million yearly on tv to promote its cosmetics line.

Spector is the most outspoken network advertiser among those disturbed by skyrocketing costs of time, talent, and production facilities. In a conversation with SPONSOR, during which he spoke bluntly and for the record, Spector made a number of significant points:

- "Television should remember that there are still other great media around —like newspapers, like magazines. Hazel Bishop is now spending more than $500,000 in newspapers, and intends to increase that portion of the ad budget. Next year's tv budget, in fact, although larger in volume than this year's, will drop from 90 to 80% of the total."
- The answer to tv advertising does not seem to lie in the much-promoted "magazine concept," at least not for advertisers like Hazel Bishop, Spector feels. That approach has favored the large, over-costly show, he says, which is in basic conflict with what is unique about the medium—its intimacy.
- Moreover, the practice of just dropping in commercials, Spector says, violates the fundamental strength of tv as an advertising medium—its ability to combine show and sales pitch into one integrated instrument.
- The way for advertisers to solve the financial and programing headache is to re-establish control over their own shows. "The networks are doing a disservice by departing from the policy of offering facilities. They have

FOR OPINIONS OF THOSE WHO TAKE OPPOSITE VIEWS ON SPECTACULARS AND MAGAZINE PLAN, SEE PAGE 33



TV PUT HAZEL BISHOP OVER
Cosmetics firm went from $4.5 million in sales in 1952 to estimated $18 million this year. During this time nearly all the ad money went into video. In next fiscal year more tv money will be spent but a smaller proportion—about 80%—will go into tv which now gets 90%



RAYMOND SPECTOR
Forthright opinions of Spector do not mean he is now cold to tv. He still feels it is the greatest of all ad media, will continue using it heavily

not distinguished themselves from a programming standpoint."

SPONSOR reports Raymond Spector's views at length because the issues he raises are of paramount importance to tv and are the source of much discussion in advertising circles. Spector's argument with the medium is that of a man who fears that his favorite may be going astray; he is anxious to get it back on what he regards as the right track.

However, there are those who feel tv is on the right track right now. Sunbeam, Hazel Bishop's own co-sponsor on the Sunday night spectaculars, feels it has gotten its money's worth out of the big shows and is coming back for more next season. For the views of Sunbeam as well as others who disagree with Spector on big shows and the magazine format, see next page.

How much Hazel Bishop owes to tv is evidenced in the amazing story of the company's growth since 1950 when Spector became its board chairman. The ad budget has been growing at the rate of a million dollars a year and nearly all of the money has been going into tv. Sales went from $1,519,165 in 1952 to $9,908,804 in 1953. In 1954 sales passed $12 million. This year's gross is expected to reach $18 million.

In 1954, the company estimated that it was doing 25% of the nation's lipstick business.

Although no advertising has yet appeared to support it, it is reported the new "Compact Make-up" is in great demand by the suppliers of Hazel Bishop's 175,000 retail outlets. The company will put $3 million of ad money behind it and most of this will be spent in tv. But Hazel Bishop will not be programing in tv in quite the same way it has in the past.

For Spector is changing course. He is not renewing Hazel Bishop's sponsorship of either the spectaculars or NBC TV's *The Martha Raye Show*. He sums it up in the declaration: "We are finished with big shows."

Hazel Bishop's fall tv plans, fairly well advanced, put more emphasis on every week half-hour shows in which the traditional sponsor loyalty is considered important. This is the Hazel Bishop program line-up for the 1955-56 season:

1. *This Is Your Life*, Wednesdays on 100 NBC TV stations: alternate sponsor, Procter & Gamble; cost, $90,000 per show for time and talent.

2. *Place the Face*, a half-hour quiz m.c.'d by Bill Cullen, will start off on NBC as a summer replacement in *The Martha Raye Show* slot. Time and network for the fall is not yet set but the show will probably continue on NBC. About 60 to 70 stations will be used. Weekly cost is estimated at $60,000 for time and talent.

3. *The Dunninger Show*, thought-reading and magic exposes by Dunninger. Time and network are currently under negotiation but about 60 to 70 stations will be used. Cost is estimated at $60,000 for time and talent.

For the first time, Hazel Bishop will add a spot tv campaign in all its important markets with a budget of $1.5 million. Total ad outlay for the fiscal year beginning next October is estimated at $7.5 million.

There are other media: Hazel Bishop is paying considerably more for *This Is Your Life* than a year ago. NBC signed up Ralph Edwards for a

(*Please turn to page* 93)

One sold, one didn't: Spector says impact of "This Is Your Life" on lipstick sales was strong, with re-orders immediately measurable. Such obvious sales results were not apparent from Hazel Bishop's Sunday night spectaculars and "Martha Raye Show"





The other side of the story

Many advertisers disagree with Spector, like spectaculars for their excitement and way glamour rubs off on products

For editorial on this subject see page 104

The dissatisfaction expressed by Raymond Spector with spectaculars and insertion-type tv advertising represents the point of view of those who are opposed to the direction in which television seems to be traveling today. Spector is only one among tv advertisers to have voiced such complaints. But the acceptance of (and, in some cases, enthusiasm for) the big show and magazine format indicate to many admen that these are the pattern of the future. CBS, for example, has already made plans for adding spectaculars in the NBC hour-and-a-half mold next season.



The advertisers and agencies who like spectaculars like them for the reasons that NBC's Pat Weaver said they would:

- They are talked about by the tv audience, which adds intensity and word-of-mouth circulation to their impact.
- They create enthusiasm among dealers, add push to selling efforts.
- They provide a powerful merchandising springboard to retail selling.
- They surround advertised products with glitter, prestige.

The advertisers and agencies who use insertion advertising say this about it:

- It enables an advertiser with a relatively small budget to get into television during prime viewing hours, thus assuring wide circulation for his sales message.
- It gives the small advertiser a chance to surround his product with the glamor of nighttime programing and stars.
- While insertion advertising does not provide much sponsor identification with the show or star, some television is better than none.
- The magazine format is here to stay, so why not learn to live with it? Moreover, talk about viewer loyalty to a sponsor who has his own show is exaggerated.

Among those returning to spectaculars next season is Sunbeam, which has bought three of the six "positions" in the Sunday night "color spreads" from September through December. (Others definitely retaining big show sponsorship are Ford and RCA on NBC, Chrysler on CBS.) Sunbeam is also buying into the Milton Berle and Martha Raye shows.

A. E. Widdifield, vice president in charge of advertising for Sunbeam, expressed his firm's thinking on spectaculars to SPONSOR as follows:

"Our experience has been that in tv you must reach mass audiences to get tangible results. We were able to get this power for the first time with the Sunday night spectaculars which have rather consistently exposed our product demonstrations to audiences of around 40 million.



"We have gone along with the spectaculars again this fall because the new color spread format enables us to obtain power when and where we want it, during a key merchandising period, without incurring the prohibitive cost of a series of 26 or more shows.

"This is most important to us and is an instance when Pat Weaver's magazine concept proves practical and desirable. Prior to this time it had been difficult, if not impossible to get mass audience power for a concentrated four-month marketing effort."

The excitement of spectaculars and values deriving from it were stressed by Ralston H. Coffin, RCA ad director. RCA will continue with spectaculars through the summer and next season. Coffin said:

"Most shows are evaluated on the basis of ratings and cost-per-1000. But we go beyond that with spectaculars. We get certain intangibles. They are not easy to pin down but they are there. We do know that spectaculars put every dealer and distributor on his toes. I've never seen anything like it.

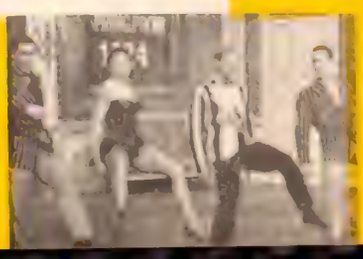
"It's hard to measure the direct impact on sales, but we do know that spectaculars have contributed to acceptance of the RCA line. Thousands of letters from viewers show that."

The factor of prestige is an important one in spectacular sponsorship, but especially important, say admen, for products who have or seek to create a position of leadership in their fields.

An example of this is Hall Bros., makers of Hallmark greeting cards. The firm will sponsor eight NBC shows produced by Maurice Evans next season on Sunday afternoons. While not spectaculars in the ordinary sense of the term they qualify by reason of their length—one and a-half hours—and the quality of the production. Prestige advertising is not new to Hall Bros.

(*Please turn to page* 96)







It was not until North American Airlines took to the air that it really got off the ground.

The firm first went into spot radio in a big way in 1952, with marked success. Ticket sale volume increased about 30% to an estimated $9,000,000 in 1953. By the end of 1954 volume was about $11,000,000. And in 1955 the company hopes to rack up some $15,000,000.

To help accomplish this, the spot radio budget has been doubled. It stands now in excess of $500,000 to cover 10 markets. Total ad budget is estimated at about $1,000,000.

Heart of North American's radio approach is saturation. Hit 'em hard, hit 'em often, the company has found, and the flight reservations will come in

At left, three of four owner-founders of North American Airlines, which did $11,000,000 business last year, expects to do $15,000,000 in 1955, Ross Hart, Jack Lewing, James Fischgrund. **Below,** agency president Arthur Fischer dictating on a DC-6B flight



Spot radio helps build an airlin

North American Airlines uses heavy announcement barrages

company will spend $500,000 this year on saturati

case history

as a direct radio result that very day.

A half-million dollars spent in only 10 markets can buy a lot of radio time, but there is more to the North American Airlines campaign that just heavy schedules. These are some of the campaign's highlight facets:

1. Reversing a common practice, the air-travel outfit uses high ad frequency to sell something as infrequently purchased as plane transportation.

2. Advertising aim is *not* to create desire to travel; company's only prospect is the person who already has that desire and is planning to take a trip.

3. Copy slants go to contrasting extremes: from the barker-type, shrill pitch of the music-and-news station to the low-key, cultivated address on good music stations.

4. Rather than spread a schedule among many stations in a market, the firm prefers to concentrate it on one at a time, load it with between 35 to 100 announcements per week where possible; it gets the best discounts thereby and feels it tends to dominate that station's audience—though it tries to use as many stations as the budget permits.

So successful has the young company's advertising been (it was founded in 1950), that it believes it stands as number one among the so-called "non-scheduled" or "independent" lines and claims to be about sixth in size among all airlines.

To compete with the long-established companies, which can operate with the comfort of mail contracts from the post office, North American offered the public the postwar innovation of "air-coach" service. It increased aircraft passenger capacity 20%. This permitted substantial price reductions.

Today, reports national sales manager Ralph Sacks, all airlines feature coach transportation as part of their service.

The advertising problem has been to convince the traveler that cost is the only important difference between North American service and that of the other airlines. North American's fleet consists of two luxurious DC-6B's and six DC-4's, with three additional DC-6B's on order. And, as the copy boasts, the firm has a perfect safety record.

Why radio? Traditionally, airline advertising has featured luxury, comfort, speed, the idea of travel itself. To these appeals North American adds the strong appeal of low fares. But there is a problem: for the average person a long trip is a rarity. Even the businessman, more accustomed to traveling, seldom hops from coast to coast.

Assuming that your prospect is going to make only one trip this year, from New York to Los Angeles, or vice versa, or from New York to Miami, what do you do to reach him with your story at the crucial moment?



COMPETITION: 2nd year on radio (see below) is feted by American Airlines execs Morris Shipley and Herb Ford, WTOP's Lloyd Dennis

To ad director and part-owner Stanley Weiss the answer is *frequency*. "Keep a barrage of ad impressions hitting your prospect without letup. Then when he decides to make that long-dreamed-of trip, he will be ready to pay attention to your message," says Weiss. If your story gets to him at this very moment, it has a good chance of stimulating him to phone your office for a reservation.

Are there enough such prospects to

(*Please turn to page* 86)



duce high sales volume;

paigns in 10 markets

What other airlines do on radio and tv

EASTERN AIRLINES *via Fletcher D. Richards*	Spends about $400,000 for radio announcements on Eastern seaboard, inland cities, once daily Monday-Friday
AMERICAN AIRLINES *via Lennen & Newell*	Sponsors "Music Till Dawn," 12:5:30 a.m. M-F. N.Y., Chi., L.A., Boston, Wash., Detr., San F. CBS stations
PAN AMERICAN AIRWAYS *via J. Walter Thompson*	Sponsors "Meet the Press," on NBC TV alternate weeks. Some radio Washington, Miami, foreign language N.Y.
UNITED AIRLINES *via N. W. Ayer*	Radio announcements 10 West Coast cities. Chicago: Tuesday, Thursday radio newscasts and tv sports shows
TRANS WORLD AIRLINES *via BBDO*	Uses little radio at present time. Some announcement schedules are carried in a number of smaller markets
SKYCOACH AIRLINES *via Sig Shore*	Considers spot radio most productive medium. Heavy schedules in nine cities, some spot tv in New York, L.A.



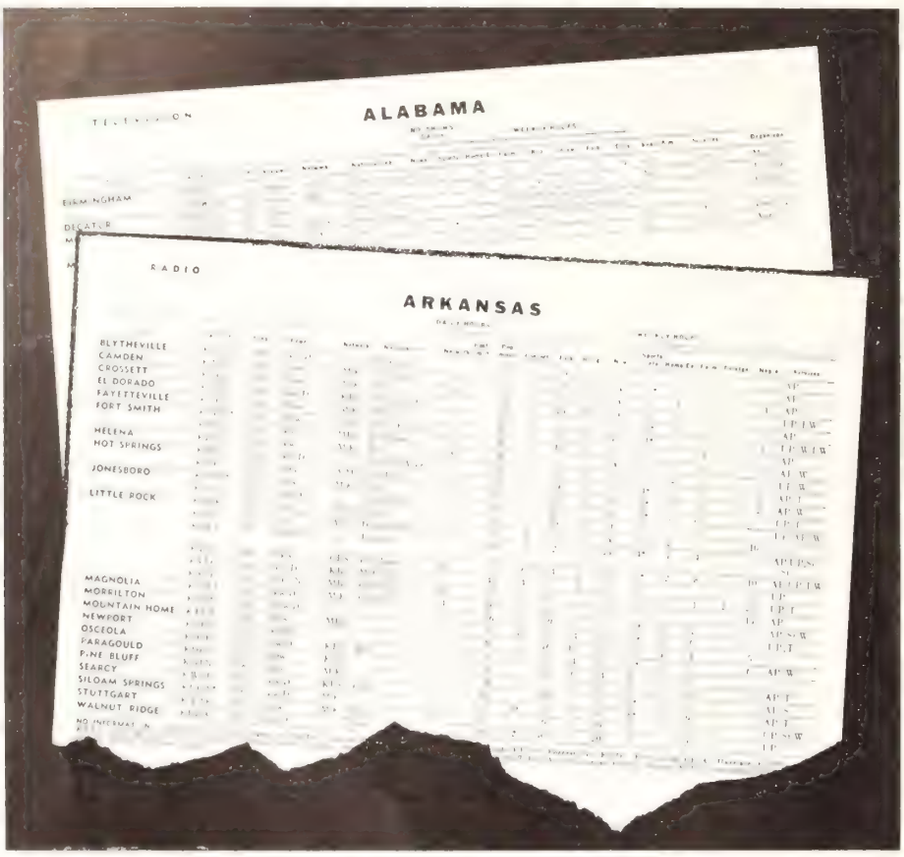
Popular music

Trend to local radio disk jockeys is increasing. Last year, 88% of the stations had d.j.'s; this year, the figure is up to 92%. About 12% of stations air 75 or more hours of popular music each week.



Farm radio

More radio shows of s
nature are being aire
U. S. and Canadian far
Last year, 64% of sta
had radio farm shows;
1955, figure stands at
Most are in early morn



50,000 RADIO-TV FACTS & FIGURES SIFTED FOR '55 "BUYERS' GUIDE"

"It's a Sears-Roebuck catalogue of local radio and television, and just as handy," is how one veteran agency timebuyer described the *1955 Buyers' Guide* when she saw an advance copy. The compilation, designed to meet the needs of timebuyers, agencymen and radio-tv executives, simplifies many a common buying chore by profiling the program "personality" and facilities of 2,172 individual radio and 381 television stations. Published by Sponsor Services, "Buyers' Guide" was supervised by Bernard Platt, president; research was directed by Karolyn Richman; design was executed by Donald Duffy. Entire job represents eight months of sifting and surveying 50,000 local air facts.

Local radio-t

1955 'Buyers' Guide,' publis

Radio and tv spot time buying this summer is likely to become even more a matter of skilled decision based on knowledge of program patterns and audience tastes.

Reason: Stations in the U.S. and Canada, both radio and tv, are airing more and more shows designed to catch the fancy of audiences with specialized tastes or special interests.

Agencymen and advertisers will find details of this over-all local trend in the 200-page *Buyers' Guide* which goes out in the mails to SPONSOR subscribers this month. (Non-subscribers can purchase copies at $2 apiece.)

Buyers' Guide, the only "group portrait" of U.S. and Canadian local radio and television programing published in the industry, is the result of over six months of intensive surveying.

Questionnaires were sent, starting last December, to every radio and tv outlet in both countries. Of the U.S. group, 77% of the radio and 86% of the tv stations replied. Of the Ca-

Feature films

Same percentage of stations (90%) are airing tv feature films this year as last. But, due to [illegible] of network schedules today, 31% of stations are airing film features [illegible] than 5 h



Studio facilities

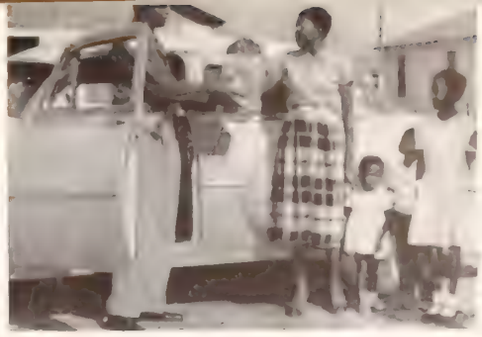
U. S. and Canadian stations are well-equipped to handle local live commercials: 80% reported permanent facilities. Of this group, 98% had living room sets, 87% had kitchen sets, 75% had outdoor sets.





Concert music

Spurred by recorded music and hi-fi boom, concert music programing has gained noticeably. This year, 78% of all stations schedule it. Last year, figure stood at 61%. Group covers Canada and U.S.



Negro radio

1949-1954 boom in Negro radio is continuing, although at slow rate. Today, 29% of all U. S. stations have Negro-appeal shows. Last year, figure was 25%. Total weekly hours are up for many.

pecialized programing accelerates

Sponsor Services, details program trends as shown by survey of U.S., Canada

nadian group, 67% of the radio and 60% of the tv outlets returned data forms. In both cases, the returns were a gain over those of 1954.

Timebuyers, account men and radio-tv executives will find much in *Buyers' Guide* to enable them to evaluate stations and local programs when building spot campaigns.

Under the direction of Bernard Platt, president of SPONSOR Services, Inc., and Karolyn Richman, research director, staffers sifted over 40,000 radio and 10,000 tv items of time buying information. The result is a basic time buying tool—a station-by-station listing of hundreds of local program patterns. In addition, there are special categories wherein stations are grouped under various programing specialties to further aid radio-tv buyers.

These include: Music, Sports, Feature Films, Farm, Religious, Homemaking, Foreign Language, Negro and many others.

Analysis by SPONSOR editors of the thousands of filled-in questionnaires brought this picture of U.S. and Canadian local radio and television into focus:

• *Local Radio*: Radio outlets are staying on the air later than they did last season, hence are broadcasting more radio program hours. The percentage of daytime-only radio stations has dwindled from 33 to 29% of the total since 1954.

The big local radio news continues to be music.

A total of 92% of the responding radio outlets carry popular music shows today, compared with 88% last year. More than one out of 10 stations carries 75 or more music hours per week. In almost all cases, these shows are built around the ever-popular disk jockey, and are interspersed with newscasts.

But the music programing isn't confined to d.j.'s with a stack of "pop" or "rhythm 'n' blues" records. Light and classical concert music now counts more outlets than ever: 78% for 1955. as compared with over 61% a year ago. Most of the outlets are big-city stations. But, interestingly, 18% of the farm stations now air programs of this type, as compared with only 5% last year.

Folk music, too, has grown steadily. Last year, 65% of the responding stations aired folk music programs. This year, the figure stands at 77%.

Another area in which stations are making stepped-up efforts to reach audiences with specialized tastes is that of various "Service" programs—religious, farm, homemaking and programing slanted to minority (racial or language) groups.

Here, the most striking jump is in religious programing. Today, 83% of the stations air religious programs many sponsored by local advertisers—as compared with the 1954 figure of 54%.

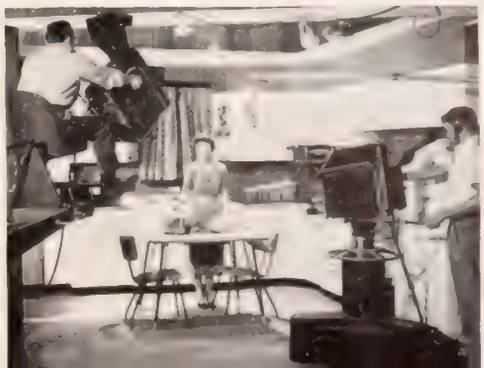
Other local-level radio programing gains:

Farm programing has edged upward; last year, 64% of radio stations

(*Please turn to page 92*)

Homemaking shows

Gain has been made in the percentage of tv stations carrying homemaker shows, up from 81% to 90%. But shows are broader in scope, range from fashion and decorating to child psychology.



Sports shows

Local live tv sports casts are on the downgrade, due perhaps to brisk radio competition, high prices. Figure has dropped from 1954 level to 42% to 1955 figure of 34%. Sports news has gained.



75% air budget helps Savarin perk to No. 2 in N.Y.

Consistent air use in past 10 years, a "quality" approach and a catchy slogan helped Savarin coffee rise to a strong second in a tough market. Tv and radio budget: about $425,000

Savarin climbed from 9th place in N.Y. to 2nd in nine years

Coffee brands in the New York market lined up as follows early in 1955, according to a leading grocery survey:

1. Maxwell House
2. **Savarin**
3. Chock full o'Nuts
4. Beech-Nut
5. Ehlers
6. Martinson's
7. Chase & Sanborn
8. Old Dutch
9. Sanka
10. Medaglia d'Oro*

*Medaglia d'Oro dropped by same company's Savarin. Moved into 4th place after WQXR started plugging them.

If Jean Anthelme Brillat-Savarin, the French gourmet, could visit New York today and see how many people buy the coffee brand which was named after him many years ago, he would probably exclaim, "Voila! C'est magnifique!"

And if somebody told him that in the past nine years, Savarin has climbed from ninth place in sales to a strong second in that highly competitive market, he might go so far as to say, "Tiens! Est-ce vrai?"

Savarin had to compete against a virtual army of other national and local brands in the New York market, most of them well supported by advertising. How did they do it?

Here's the clue that stands out. For more than 10 years, Savarin has been devoting a large portion of its budget to air media—at first to radio alone, then, since 1950, to tv as well. So effective has the approach been in putting over Savarin's "quality" story that today Savarin spends some 75% of its ad budget in tv and radio—predominantly tv. SPONSOR estimates that Savarin's current air expenditure comes to about $425,000 for 1955. The rest of the budget goes for subway posters and newspapers.

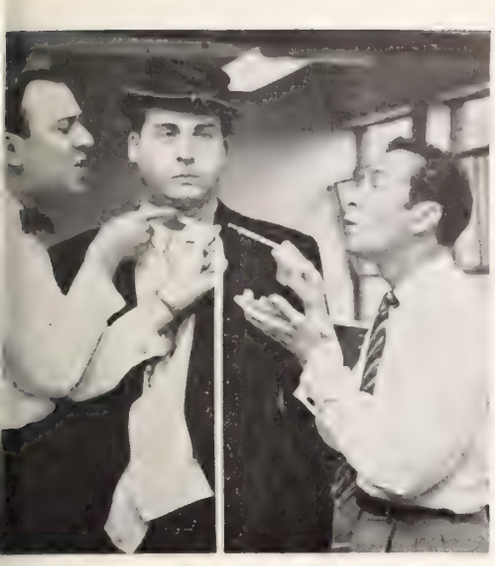
Savarin's sales growth closely parallels its air investments, according to the Lawrence C. Gumbinner Advertising Agency, New York, which has been handling Savarin since 1945. The air budget has quadrupled since the account came to them, says Paul G. Gumbinner, radio and tv director of the agency.

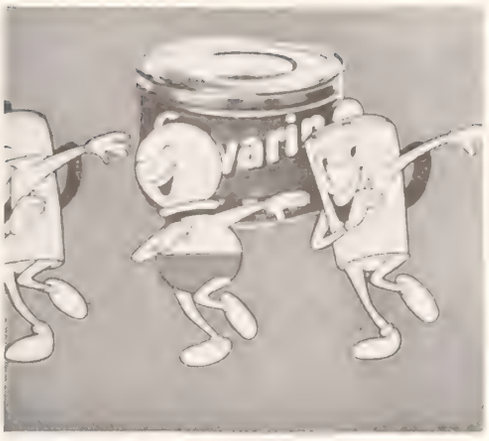
Another view of Savarin's growth comes from John Mazzei, advertising manager of S. A. Schonbrunn & Co., New York, Savarin roasters and packers. He states that when they first started advertising Savarin back in 1940, the average advertising cost per pound was over 10c; today the ad cost is down to less than 3c. They now do in one day the business that they used to do in a year, says Mazzei.

Savarin has managed to secure an enviable sales position in a tough market. It has also managed to pin down some choice, hard-to-get video time

Top ratings are garnered by Savarin's "Saturday Night News" show on WRCA-TV, which follows "Hit Parade." This 15-minute stanza is in fifth year for firm, was first tv buy









I.D.'s between major tv shows are keystone of Savarin campaign. Most are held long time

Bulk of tv budget goes for I.D.'s between such shows as "Sid Caesar" and "Medic" (WRCA-TV), before "Toast of the Town" (WCBS-TV).

slots in Class "A" time on leading New York tv stations.

Savarin pitches its "coffee-er coffee" chiefly in 10-second I.D.'s on WRCA-TV and WCBS-TV, slotted next to top-rated nighttime network video shows; on its own 15-minute *Saturday Night News* program (11-11:15 p.m.) on WRCA-TV (which has achieved top ratings on its own hook); and in five-night-a-week participations in the late-night Tex and Jinx radio program on WRCA.

The above-mentioned I.D.'s appear as follows: One at 8:00 p.m. Sunday night immediately preceding *Toast of the Town* on WCBS-TV. One at 9:00 p.m. Monday nights between *Sid Caesar* and *Medic* on WRCA-TV. One at 10:00 p.m. Wednesday nights (20 seconds) between *Kraft Tv Theatre* and *This Is Your Life* on WRCA-TV; and three nights a week, the 11:00 p.m. I.D. between WRCA-TV's news and *Uncle Wetherbee.*

Savarin's news show on Saturday night at 11:00 p.m., following the *Hit Parade*, is now in its fifth year on WRCA-TV. Featuring Bob Wilson as newscaster and, till recently Jean Alexander as the commercial hostess for Savarin, the program has pulled down substantial ratings. Nielsen New York Area Tv Ratings for January 1955 gave the show a 27.7, only a few points lower that the *Hit Parade* which precedes it. This, says the agency, makes the program the highest-rated local news show in the U.S. (Nielsen). In New York, it frequently beats out all other news shows, including those on the networks. For instance, it more than doubles the audience of the *Camel News Caravan* (NBC TV, 7:45-8:00 p.m.) on an average weekday night; Camel rating stood at 11.7 in Nielsen's January report.

Though heaviest advertising is in New York, tv is also used in Philadelphia (WCAU-TV), in New Haven (WNHC-TV) and in Hartford (WKNB-TV).

Much of the effectiveness of the advertising the agency attributes to the apt and fortunate slogan which was

case history

dreamed up for Savarin about five years ago—"It's coffee-er coffee!" This slogan keynotes all of Savarin's advertising, both air and print. It has come in for some joshing from professional comics (among others, Bob and Ray not so long ago did a bit on "The tea-er coffee"). "We don't mind," says Paul Gumbinner, who welcomes the extra publicity.

A secondary slogan serves to reinforce the "quality" idea: "The coffee served at the Waldorf-Astoria." This is chiefly promoted by Tex and Jinx who happen to broadcast from the Waldorf-Astoria (Savarin, incidentally, was Tex and Jinx' first commercial sponsor on their old WNBC morning radio show in 1947.)

Savarin commercials run in 10-second I.D., in 20-second and in one-minute lengths, both live and film. The one-minute films feature endorsements of the product by such names as Gladys Swarthout, Constance Bennett, Eva Gabor, Arlene Francis, Maria Riva. On Bob Wilson's news show Saturday nights, Bob himself now does the commercials. (Jean Alexander handled the live pitches on their program for over four years; new tack is recent.)

Three little animated coffee pots appear frequently in the shorter plugs, are also tags for live pitches. Savarin's animated commercials are generally backed by deep, mellifluous male voices. The original voice for Savarin on radio was Frank Gallup, who gained fame for his eerie announcing chores on the tv drama series, *Lights Cut.* Since then, several announcers have been used, most of them chosen for the rich, mellow qualities of their voices — considered appropriate for talking about the similar qualities in Savarin.

Who are the men behind Savarin's advertising planning, They are a close-knit company-agency team comprised of Milton Goodman, president of Gumbinner; Paul Gumbinner; John Mazzei, who heads advertising and pro-

(*Please turn to page 81*)

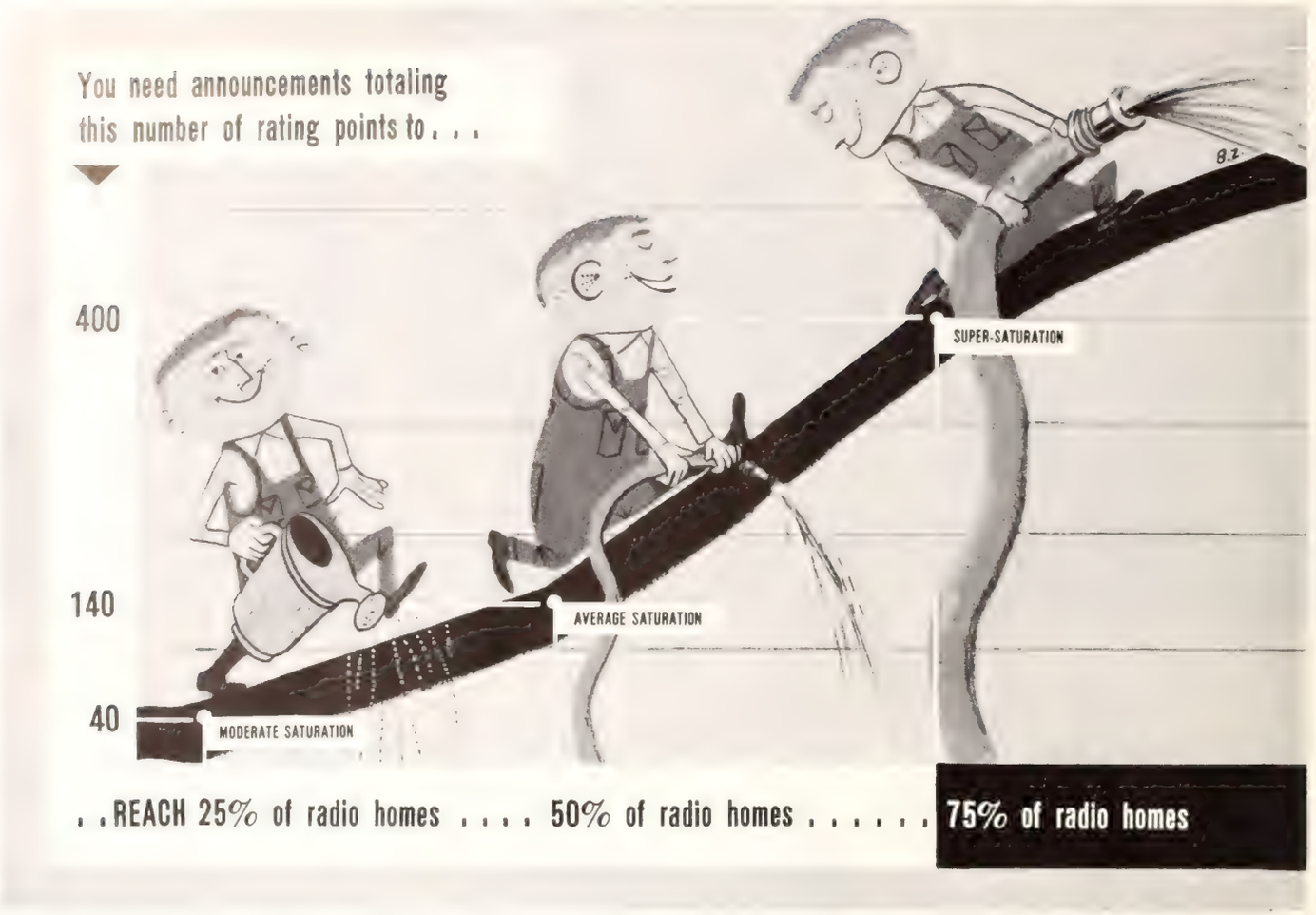


CHART ABOVE is based on formula developed as planning aid for Colgate's ad agencies. Note that spot frequency is geometric; to triple homes-reached, you must boost spot frequency about 10 times. Rating point levels in chart refer to simple arithmetic sum of ratings of time slots you're buying in major city. Formula is guide, not absolute, but most veteran timebuyers use comparable formulas.

SATURATION: How much spot radio do you need?

100 announcements a week in major cities is "average saturation," buyers suggest

You want to clobber the radio audience.

But the questions come rapidly:

"How much spot radio do I need today to make a *real* impression?"

"What's all this going to cost me?"

"Just what is 'saturation radio' exactly?"

Chances are, you'll know some of the answers.

You know, for instance, that there are more U.S. radio homes than ever and more radios in those homes and more 'round-the-clock listening. You know that more stations—nearly 2,700—compete for today's radio audience.

Therefore your saturation campaign has to be big enough to make a noticeable splash in this huge electronic ocean.

You also know that your campaign, whatever the final plan will be, won't cost you pre-war prices for each announcement. Or even 1947-1948 prices. Stations and reps now sell spot radio

in the large economy size—package plans, saturation plans, special discounts to heavy users.

Therefore you'll get a lot of mileage today out of your spot radio dollar.

You're determined to find the rest of the answers, because you've got a problem and you think saturation spot radio will be your gimmick.

Perhaps your biggest competitor is pounding away in your best markets so hard he's stealing your customers in carload lots.

Maybe you've got a new food or drug product, and you want to stir up huge consumer demand before the other brands know what hit them.

Possibly your problem is seasonal. You're unveiling your new line of cars. You're pushing a beverage item as the hot weather season starts. You're tieing in with a calendar date, like Mother's Day or Christmas.

Or, you just want to give your sales curve in a problem market a good, hard shove upward.

You call up your agency contact. The account man or the chief timebuyer, or both. You start firing your questions, but you won't get nice, pat answers.

"There's no over-all formula that solves everything for everybody," they're most likely to reply. "Saturation radio is a lot of different things to a lot of different advertisers."

You mutter something under your breath about how agencymen like to duck a direct question. Then, as you probe further and realize the delicate balances involved in planning a saturation spot radio campaign, you begin to realize that they're not stalling.

There isn't any perfect formula.

But there are some very valuable sign posts.

What is "saturation?" A chemist will tell you that "saturation" means to make "the greatest possible amount of a substance unite with another through solution." More simply, it means to soak something completely.

In air advertising tactics today, saturation means pretty much the same thing—"soaking" the radio homes in a market thoroughly with your spot schedules.

The outer limit is obvious. If you reached all of the homes in a market at least once during a week, you certainly could claim 100% saturation.

But even if you bought up all the radio availabilities around the clock on all radio outlets in a market, you could never hit 100% of homes. You wouldn't do badly, though. About 98% of all the homes in major markets have one or more radios. And, about nine out of 10 radio homes, radio researchers figure, use their radios sometime during the course of a week.

how-to-do-it

To pound on 90% of the radio homes in a week, however, would involve the biggest ad budget you can imagine. One Young & Rubicam staffer's guess: "about $200,000 per major market per week."

Saturation spot radio, in practical terms, therefore, means something less than the dictionary definition of 100% "saturation" or even reaching all of the radio homes.

Generally, it means "reaching a great many radio homes several times in a short period." Or in other words enough to get the whole market impressed with your product through advertising plus word-of-mouth.

But just how many homes and how often, as related to practical advertising budgets, is a matter for individual decision and agency deliberations.

How many homes? If you want a spot radio campaign that is generally considered "saturation," you'll have a choice to make right at the start:

1. Try for the broadest possible number of homes, and sacrifice frequency of impressions on each home.
2. Settle for fewer homes reached, and hit them as often as you can.

Or, you may want to compromise. You may want both a fairly broad base of homes, and a reasonable frequency.

Here's what some of the experts contacted by SPONSOR in a survey of a dozen top ad agencies had to say:

"You ought to use enough spot radio to reach 40 to 50% of the radio homes per week in a market if you want to 'saturate' the market," said a media executive of Ted Bates.

"I'd put the weekly 'saturation' level at no less than 50%," said Ann Janowicz, timebuyer at Ogilvy, Benson & Mather.

"I'd certainly say 50% of the homes at least once or twice on a weekly basis, and I'd put the four-week target at 70% of the radio homes," said Dr. Lyndon Brown, research v.p. of Dancer-Fitzgerald-Sample.

The 50%-of-homes-weekly level, incidentally, was the consensus.

(*Please turn to page* 88)

This is saturation: buy enough radio to reach 50% of homes on weekly basis

► HOMES REACHED: To reach 90% of the radio homes in a major market with spot radio in a week would require massive spot pressure. Most large agencies today agree that a campaign which reaches 50% of radio homes in one week. 70% in four weeks represents adequate radio "saturation."

► FREQUENCIES: Research formulas show, in general, that you need huge multiples of spot announcements to keep the "homes reached" curve going up. Timebuyers feel, however, that rate of about 100 spot announcements weekly in major cities will do "saturation" job, reach half of radio homes.

► BUDGETS: Cost of spot "maximum effort" might amount to $4,000,000 annually to cover U.S. year-'round. Hence, many all-out campaigns are of short duration, from two to eight weeks. But "average saturation" campaign (see chart, above left) in top 50 markets can be bought for around $250,000 for 13 weeks, about $1,000,000 annually.



Chief prober John Cogley: He says his aim, as director of The Fund for the Republic's talent study, is to "shed light on the political criteria now being used by the radio-tv industry in hiring talent." A journalist (former executive editor of "The Commonweal," a Catholic magazine), Cogley has staff of eight researchers

Blacklist probe: meaning to admen

Fund for the Republic is studying hiring practices in radio-tv. Herein, its objectives and approach plus reactions to the study from admen

Some time late this summer the subject of talent blacklisting will probably crop up in the nation's newspapers again following release of a Fund for the Republic report on talent hiring practices now entering its final stages of research.

What can admen expect as a result of the report? What does it seek to accomplish?

SPONSOR sought answers to these questions to help guide executive readers who are concerned in general with public relations arising out of company programming or who may have themselves been approached for information by the Fund for the Republic staff.

Many admen have already been approached or have seen Fund researchers. Late last month, for example, 200 important executives in firms which sponsor radio and television shows received a letter from the Fund asking for information on talent hiring procedure. The letters will supplement interviews being conducted among advertisers, agencies, networks, talent and union officials. All told the Fund expects to talk to 500 people by the time it concludes its near-$100,000 study this summer.

These are highlight facts about the study.

1. *What is Fund for the Republic?* It is an independent organization established by the Ford Foundation. It has a $15 million grant to use in civil liberties projects, of which the most active currently is the talent hiring study which the Fund terms its Entertainment Project. Another project in the planning stage: packaging of a tv show which might be made available for commercial sponsorship a la *Omnibus*, which is produced by the parent Ford Foundation.

President of the Fund is Robert M. Hutchins, former University of Chicago chancellor; chairman of the Fund board is Paul G. Hoffman. The Entertainment Project is headed up by John Cogley, former executive editor of *Commonweal*, lay Catholic publication.

2. *What is the objective of the study?* SPONSOR put this question to John Cogley. He stated: "We would like to report the position the industry as a whole takes on the civil liberties issue involved. That is, should known Communists be kept off the air, fellow travelers, persons with dubious past political associations, anyone named in Red Channels, etc.? We would like to be able to report where the industry draws the line, why it does and what objective standards are used to determine who falls into the unemployable category. We believe the criteria need to be aired, to be made public. Then these criteria can be accepted or rejected by the public."

3. *Will the study name agencies or advertisers as having blacklisted talent?* As far as SPONSOR could determine, the answer is no. The report, it was said, will probably reach general conclusions rather than pointing to individuals or companies.

4. *How widespread is blacklisting in the findings of the Fund?* States John Cogley: "Virtually everyone interviewed says he's against blacklisting. But further probing shows that political criteria for hiring radio-tv personnel do exist. The criteria vary from agency to agency, from client to client, but exist they do."

SPONSOR sought reactions as to what the study might mean from executives at major agencies, uncovered several who had themselves been interviewed by Fund researchers. The quotes which follow show a range of opinion, including those who regard the Fund project as doomed to uselessness and some who welcome it.

Said the radio-tv director at one of the top 20 radio-tv agencies: "This group won't accomplish anything. They'll have a hard time getting a reaction from people about this—people will just clam up. No one's going to be completely truthful.

"It's still the sponsor's money. He's spending million to create good will. Why should he go out on the limb and offend somebody—be it a majority or a minority? It's the clients who generally set up the criteria because they're the ones who get the letters. They vary in point of view, and the agencies and networks just try to forestall adverse client reaction.

"Of course, we don't have any system of blacklisting at all. It just makes sense that we'd stay clear of the Drapers and Paul Robeson, and I wouldn't run a Chaplin film. I don't know why any outside group wants to spend a lot of dough just to find that out. What can they do about it anyhow?"

Said a top radio-tv executive of an agency that had hit the headlines in the Matusow case: "At my level I don't care whether there's a survey or not, but it can't serve any useful function. They won't find out anything. We have certain specifications for hiring people. Another agency has other specifications. What do I care what their criteria are?"

The head of a major agency's legal department made these comments: "The Fund impressed me as being a group of earnest people. They had talked to many before me. It's a fact-finding job they're doing, and they conducted a factual research interview."

The radio-tv v.p. of a top 10 agency said succinctly: "They spoke to me and

(*Please turn to page* 91)

QUOTES FROM AGENCYMEN ON BLACKLISTING PROBE

"This group won't accomplish anything. It's still the sponsor's money. He's spending millions to create good will. Why should he go out on the limb and offend somebody—be it a majority or a minority? It's the clients who generally set up the criteria because they're the ones who get the letters . . . and the agencies and networks just try to forestall adverse client reactions."

Radio-tv director of one of the top 20 radio-tv agencies

"I'm delighted that the Fund is doing this job. We've been running into terrible problems at times—all kinds of phone calls from clients because of letters or calls they in turn have had. It would be very tough for a job like this to be undertaken within the industry . . . Why it's gotten to the point where one of our clients even suspected a big network variety show because he was doubtful of the loyalties of some of the guest talent. . . . At an agency you're under constant client pressure. That's why I'm glad this outside group is undertaking the job."

Radio-tv v.p. of one of the top 30 radio-tv agencies

"At my level I don't care whether there's a survey or not, but it can't serve any useful function. They won't find out anything. We have certain specifications for hiring people. Another agency has other specifications. What do I care what their criteria are? I don't care if there's a study or not, and don't you draw any conclusions from that."

A top radio-tv executive

"The Fund impressed me as being a group of earnest people. They had talked to many before me. It's a fact-finding job they're doing, and they conducted a factual research interview."

Head of a major agency's legal department

"They (the Fund) mentioned others in the agency that they wanted to talk to, but no one else would talk. They have a bunch of people going around to talk to agencies, but they don't know anything specific. It's just not in our interest to discuss this subject."

Radio-tv v.p. of one of the top 10 radio-tv agencies



Grocers are smiling as B&M sales skyrocket. It's been easier to get displays like this one set up as result of tv campaign. Sales in April rose despite imminence of tax on inventory (see text)

Blow-by-blow story of a tv test

"Startling" is the way B&M ad manager describes sales after first half of April. Increase hit 370%

For the first time *in television and trade paper history,* SPONSOR *is able to report results of a tv test campaign as they happen.* SPONSOR *recently revealed that Burnham & Morrill Co. had launched a campaign using tv only in a market where it had never advertised before and where sales of its oven-baked beans and brown bread were low. Objective: to see if tv alone could boost sales.*

This is SPONSOR*'s second major series on media. The first was* SPONSOR*'s two-year All-Media Evaluation Study (recently published in book form). The All-Media Study explored the role of each major advertising medium, urged advertisers to test media. The present B&M campaign is one case of an advertiser turning to a media test in the effort to solve a marketing problem.*

* * *

"It is startling to get an increase of this kind in such a short period."

This is the reaction of W. G. Northgraves, Burnham & Morrill advertising manager, to sales in the Green Bay, Wis., test area after 11 weeks of television. The latest figures show a 370% increase the first half of April this year compared with the like period in 1954. Total sales for the 11 weeks of television reported thus far are 75% above the same period last year.

To see the full picture of how 1955 sales compare with last year's, consult the chart on the page opposite. It shows total sales of the B&M bean and brown bread products for each of the two-week periods reported thus far in SPONSOR. Note how the increase in sales during 1955 begins to point upward at a stepped up rate as the effect of television builds up.

The recent rise is even more impressive, say veteran grocerymen in the area, when you consider it was achieved in the face of a Wisconsin state tax on inventories which falls due 1 May. Wisconsin wholesalers try to cut orders for all products they cannot be sure of moving quickly during the month of April, would not have ordered large quantities of B&M products unless they were fully confident of demand. Reason: the Wisconsin inventory tax is 5%, which would virtually wipe out profit on B&M products still in stock by the end of the month. (Wholesale profit on B&M beans is 5 to 7%.)

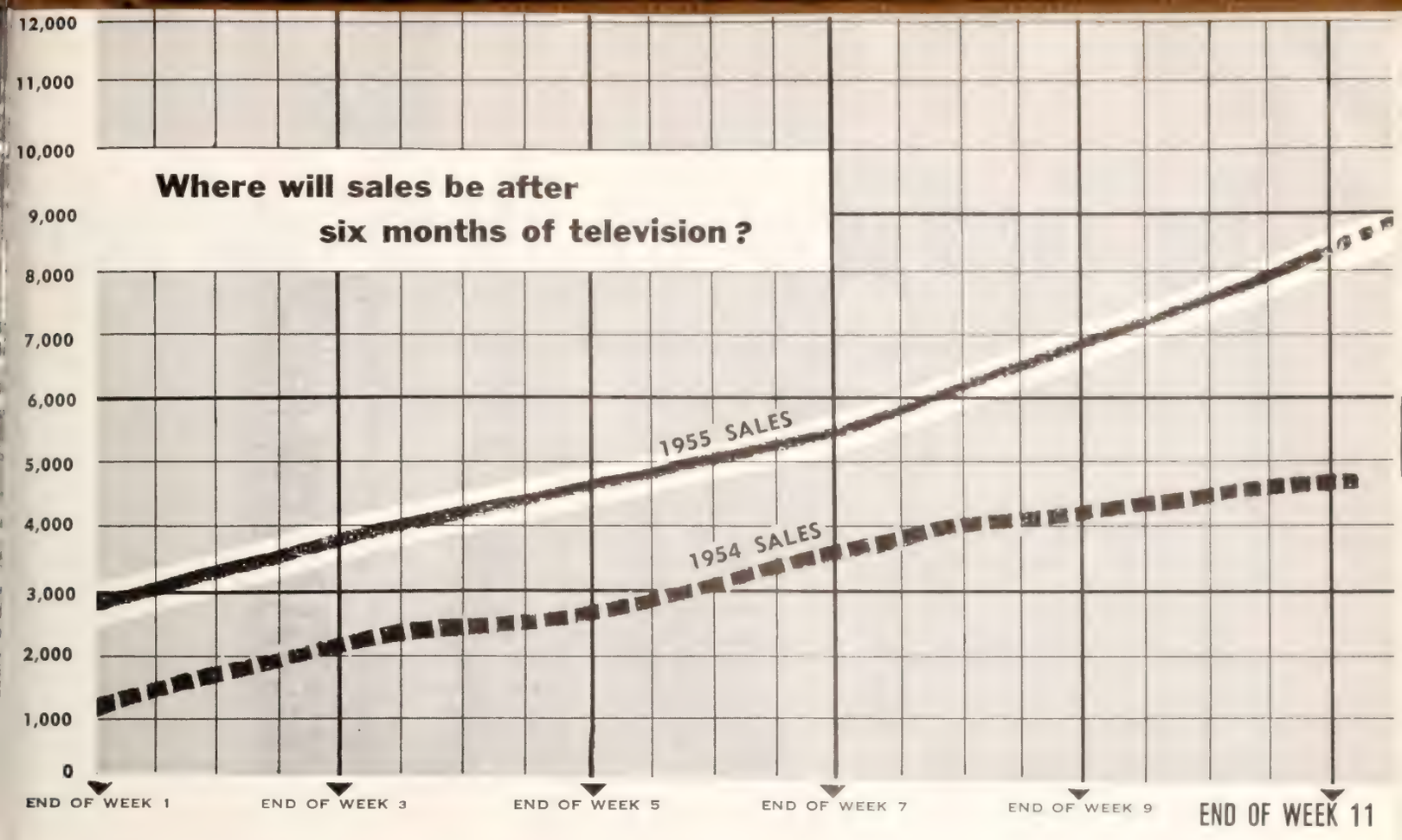
Yet to be seen, however, at presstime was whether wholesalers would continue their heavily increased ordering during the second half of April as the tax deadline drew near.

Will Burnham & Morrill go into television heavily for the first time on the basis of Green Bay test results thus far?

Northgraves had this answer for SPONSOR: "When the time for 1956 planning rolls around, we would be most remiss if we didn't give television heavy consideration. There are many other markets corresponding in general to this test area as far as our sales position is concerned

TEST IN A NUT-SHELL

PRODUCTS: B&M beans and brown bread
AGENCY: BBDO, Boston
MARKET: 100-mile zone around Green Bay, Wis.
MEDIA USED: television only
PAST ADVERTISING: almost none in area
SUCCESS YARDSTICK: sales, increased distribution
BUDGET: $12,500
DURATION: six months
SCHEDULE: 6-min anncts wkly, most in afternoon



which might respond to a similar campaign."

Unlike most advertising managers who cannot be sure just what is increasing sales because they employ several media, Northgraves is able to isolate results in the Green Bay test. Only television is being used as compared with last year when there was no real advertising effort in the market.

Northgraves attributes the success of the campaign to the copy approach as well as the medium. He said: "WBAY-TV deserves a lot of credit for taking the copy platform we provided and working it into commercials given in the style of local talent. It's proved to us that careful descriptive copy can be engineered into a comparatively short announcement."

Here are some excerpts from copy on the air currently:

"Hi there, I'm Cap'n Hal; and you know, you'll always find something good to eat in your cupboard when you've got a supply of B&M Brick Oven Baked Beans on hand. . .

"You see, B&M Brick Oven Baked Beans are made from a recipe generations old. It calls for choice beans, pork and rich molasses sauce baked together in open bean pots all day long to golden brown perfection. . .

"Here's a real Yankee dinner . . . B&M Brick Oven Baked Beans and brown bread. Serve them soon but make sure you get the genuine B&M brand. Look for the orange and blue label and the oval trademark with the letters B&M!"

Northgraves points to the full story of how B&M beans are prepared as a vital factor in convincing the housewife that there's a reason she should pay considerably more for oven-baked beans than for the can-cooked variety. He feels that description of the product label and trademark is equally important to make sure the housewife doesn't end up picking some other variety of oven-baked beans off the shelf. ★ ★ ★

11TH WEEK OF B&M 26-WEEK TV TEST

This is the week-by-week inside report of what happens to a previously unadvertised product in a weak market when only one medium is used to stimulate sales

Results: *Sales for all B&M test products in the Green Bay area totaled 1,644 dozen cans during the first half of April. In the same period last year sales were only 350 dozen cans. This 370% increase was accomplished despite imminence of a 5% tax on inventories which causes wholesalers to slow down in ordering unless they are confident the product will move off their shelves quickly.*

Distribution: *While distribution of brown bread particularly has increased, one major local chain still refuses to stock B&M beans. Krambo, which has 30 stores, still says it has enough varieties of beans on its shelves without adding B&M. It has its own private label brand of oven-baked beans. But Otto L. Kuehn, B&M's broker in the territory, still hopes to crack Krambo after the chain has had a better chance to observe how television has built demand for the B&M line.*

Yes, there is a time buying machine

This satire on a machine that buys time was written by SRA's Tom Flanagan. His inspiration: a recent "Timebuyers at Work" column

We quote herewith from a statement by William B. Kroske, of Ketchum, MacLeod & Grove, Pittsburgh, in SPONSOR (Timebuyers at work):

"Incidentally, I hear tell of buyers in New York buying by machine. It's inconceivable to me that a buyer could feed coverage, rating and cost info into a machine and come up with an intelligent buying decision."

Yes, Bill, you can feed coverage, rating and cost info into a machine, as well as availabilities, and come up with an intelligent buying decision. Doubts that a machine can accomplish such things only reflect the skepticism of a skeptical age.

Time buying robot gets facts at one end, turns out orders at other. Tom Flanagan says machine will automatically reject inadequate ratings, but can't be taken out to luncheons



The telephone company has been using machines that make decisions for 30 years. General Electric engineers assure us that "We shall soon have machines that sense, feel and count (computers) capable of logical decisions."

So you see, Bill, time buying machines can make intelligent buying decisions, and they exist, just as sure as the idea of a flying machine did exist in the minds of the Wright Brothers; just as sure as the current generation of boys know that we will have a space moon, space ships and trips to the planets.

So, Bill, you and the other timebuyers will have the stimulating experience of moving into new fields of agency work; because, Bill, 10 years from now it is quite true that the only people employed may be truck drivers and advertising men. Automation and cybernetics will do all the rest of our work for us.

I carried to Oklahoma City recently, at a meeting of the Southwestern Advertising Agencies Association, the big news about the advertising copywriting machine that is now producing good, normal $90 a week copy, and is expected to produce good $120 a week copy when transistors are perfected and available.

At the Radio Round-Up of the salesmen and executives of our members early in March, I described the workings of this time buying machine, including the fact that there is a rejection slot for inadequate and grossly incomplete radio audience ratings. The machine will not even consider them. Of course the machine also will give no consideration to local cut-rates for national advertisers.

I think the consensus on Madison Avenue is that many timebuyers will go into the research department to do

(*Please turn to page 84*)

TABLE CONVERTS FILM FOOTAGE TO TIME OR VICE VERSA

FOOTAGE TO TIME in 35mm	Minutes	Seconds	Tenths of seconds	FOOTAGE TO TIME in 16mm	Minutes	Seconds	Tenths of seconds
½	00	00	.33	½	00	00	.80
1	00	00	.67	1	00	01	.67
2	00	01	.33	2	00	03	.33
3	00	02	.00	3	00	05	.00
4	00	02	.67	4	00	06	.67
5	00	03	.33	5	00	08	.33
6	00	04	.00	6	00	10	.00
7	00	04	.67	7	00	11	.67
8	00	.05	.33	8	00	13	.33
9	00	06	.00	9	00	15	.00
10	00	06	.67	10	00	16	.67
20	00	13	.33	20	00	33	.33
30	00	20	.00	30	00	50	.00
40	00	26	.67	40	01	06	.67
50	00	33	.33	50	01	23	.33
60	00	40	.00	60	01	40	.00
70	00	46	.67	70	01	56	.67
80	00	53	.33	80	02	13	.33
90	01	00	.00	90	02	30	.00
100	01	06	.67	100	02	46	.67
200	02	13	.33	200	05	33	.33
500	05	33	.33	500	13	53	.33
600	06	40	.00	600	16	40	.00
700	07	46	.67	700	19	26	.67
800	08	53	.33	800	22	13	.33
900	10	00	.00	900	25	00	.00
1000	11	06	.67	1000	27	46	.67
2000	22	13	.33	2000	55	33	.33
3000	33	20	.00				

TIME TO FOOTAGE in 35mm. . . . . in 16mm							
Minutes	Seconds	Tenths of seconds	Feet	Frames	Feet	Frames
00	00	.33		8		8
00	00	.50		12		12
00	00	.67		16		16
00	01	.00	1	8		24
00	02	.00	3	0	1	8
00	03	.00	4	8	1	32
00	04	.00	6	0	2	16
00	05	.00	7	8	3	0
00	06	.00	9	0	3	24
00	07	.00	10	8	4	8
00	08	.00	12	0	4	32
00	09	.00	13	8	5	16
00	10	.00	15	0	6	0
00	20	.00	30	0	12	0
00	30	.00	45	0	18	0
00	40	.00	60	0	24	0
00	50	.00	75	0	30	0
01	00	.00	90	0	36	0
02	00	.00	180	0	72	0
03	00	.00	270	0	108	0
04	00	.00	360	0	144	0
05	00	.00	450	0	180	0
06	00	.00	540	0	216	0
07	00	.00	630	0	252	0
08	00	.00	720	0	288	0
09	00	.00	810	0	324	0
10	00	.00	900	0	360	0
20	00	.00	1800	0	720	0
30	00	.00	2700	0	1080	0

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How to convert film feet to time

Chart simplifies task for busy television, admen, producers, editors

"What's the running time on the air of 147 feet of 35 mm. film?"

"How many feet of 16 mm. film are there in a 10-second tv 'I.D.'?"

You can solve time-and-footage problems like these with a stop watch and a tape measure—if you've got plenty of time on your hands.

But a quicker and easier way appears above in the form of the conversion table prepared by Screen Gems Technical Director Peter Keane for use by tv film men. It's based on standard rate of film travel.

Although invaluable to tv film editors, the chart is not for them alone. Account men, copywriters, producers, timebuyers, ad managers—all may face the problem of computing the correct length or running time of tv films.

Here's how it works: To convert odd chunks of 35 or 16 mm. film into time, accurate within a third of a second, break the film length down into the lengths shown in the tables (thousands, then hundreds, then multiples of 10, then single feet) and add up the times to get an answer. A 35mm. film 2,647 feet long breaks down to 1,800 feet (20 min.), 840 feet (9 min.), 50 feet (20 sec.) and 7 feet (5 sec.). Total: 29 minutes and 25 seconds.

To convert time into footage, the process is merely reversed. Add the footage counts for the nearest number of whole minutes, then seconds. ★★★

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film prora

Rank now	Past* rank	Top 10 shows in 10 or more markets — Period 1-7 March 1955 — TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATI MARKET	
				N.Y.	L.A.	Boston	Mnpls.	S. Fran	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash.	Balt.	Buff.
1	1	***I Led Three Lives,*** Ziv (D)	**21.9**	6.1 wabc-tv 10:00pm	14.8 kttv 8:30pm	27.0 wnac-tv 7:00pm	23.0 kstp-tv 9:30pm	20.0 kron-tv 10:30pm	15.7 wsb-tv 10:30pm	13.2 wgn-tv 9:30pm	11.3 wxyz-tv 10:30pm	15.4 king-tv 7:00pm	20.3 wtg-tv 10:30pm	14.5 wbal-tv 10:30pm	31.2 wbes 9:30p
2		***Waterfront,*** MCA, Roland Reed (A)	**20.2**	6.8 wabd 7:30pm	19.5 kttv 7:30pm		2.7 kstp-tv 7:00pm	20.3 kron-tv 8:30pm	12.3 waga-tv 7:00pm		15.3 wxyz-tv 7:00pm	22.7 king-tv 8:30pm	21.7 wtop-tv 9:30pm	25.0 wmar-tv 9:30pm	24.0 wgr 7:00p
3	2	***Cisco Kid,*** Ziv (W)	**20.1**		13.2 kttv 6:30pm	12.5 wnac-tv 6:00pm	22.3 wcco-tv 4:30pm	20.7 kron-tv 6:30pm	13.2 waga-tv 7:00pm	22.7 wlkb 5:00pm	23.0 wxyz-tv 6:30pm	18.4 komo-tv 7:00pm		21.7 wbal-tv 7:00pm	20.2 when 7:00p
3	5	***Favorite Story,*** Ziv (D)	**20.1**			0.7 wjar-tv 10:00pm	19.5 wcco-tv 9:00pm	9.4 kron-tv 7:00pm	19.5 waga-tv 7:00pm		6.3 wbbk-tv 7:00pm	18.0 king-tv 8:00pm			
3	3	***Mr. District Attorney,*** Ziv (A)	**20.1**	5.6 wabc-tv 10:30pm	11.0 knxt 10:00pm	20.0 wnac-tv 10:30pm	17.5 kstp-tv 7:30pm	19.3 kron-tv 10:30pm	22.4 wsb-tv 7:00pm	12.5 wbkb 9:30pm	15.0 wwj-tv 10:30pm	22.4 king-tv 9:00pm	10.7 wmal-tv 10:00pm	15.0 wbal-tv 10:30pm	24.5 wgr 7:00p
6	5	***Badge 714,*** NBC Film (D)	**20.0**	7.8 wor-tv 9:00pm	16.9 kttv 7:30pm	19.7 wnac-tv 6:30pm	24.7 kstp-tv 9:30pm	27.2 kpix 9:00pm	14.7 wlw-a 9:30pm	16.9 wgn-tv 8:00pm	14.3 wwj-tv 7:00pm	24.4 king-tv 9:30pm	17.0 wtg-tv 7:00pm	11.4 wbal-tv 10:30pm	21.2 wgr 10:30p
7	7	***Superman,*** Flamingo, R. Maxwell (K)	**19.7**	12.0 wrca-tv 6:00pm	12.0 kttv 7:00pm	16.7 wnac-tv 6:30pm	11.7 wmin 11:30am	20.0 kgo-tv 6:30pm	26.0 wsb-tv 7:00pm	19.2 wbkb 5:00pm	26.7 wxyz-tv 6:30pm	9.6 king-tv 6:00pm	18.0 wtg-tv 7:00pm	22.7 wbal-tv 7:00pm	26.3 when 7:00p
8	8	***Annie Oakley,*** CBS Film, Flying A (W)	**19.4**	13.4 wcbs-tv 5:30pm	18.2 kttv 7:00pm	15.7 wbz-tv 6:00pm		14.7 kgo-tv 6:30pm		20.7 wbkb 2:00pm	17.9 wxyz-tv 4:30pm	25.8 king-tv 6:00pm	10.3 wttg 7:00pm	30.7 wbal-tv 5:30pm	
9	8	***Liberace,*** Guild Films (Mu.)	**18.7**	5.1 wpix 7:00pm	8.0 kttv 8:30pm	16.2 wbz-tv 3:00pm	17.5 wcco-tv 7:00pm	26.7 kpix 9:30pm	4.4 wlw-a 8:00pm	9.5 wgn-tv 9:30pm	8.0 wwj-tv 6:30pm	24.0 king-tv 8:30pm	8.3 wttg 9:00pm	12.0 wbal-tv 7:00pm	25.7 wgr 6:30pm
10		***Stories of the Century,*** Hollywood TV (W)	**17.9**		14.0 kttv 9:00pm	16.3 wnac-tv 6:00pm	17.3 wtcn-tv 5:00pm	1.0 kovr-tv 7:00pm	15.0 wsb-tv 11:00pm			18.0 king-tv 9:30pm	9.3 wtop-tv 7:00pm		
Rank now	Past* rank	Top 10 shows in 4 to 9 markets													
1	6	***Passport to Danger,*** ABC Film, Hal Roach (A)	**21.7**		7.5 kcop 8:00pm		11.5 kcet-tv 7:30pm	14.3 kron-tv 10:30pm			11.3 wxyz-tv 10:00pm				
2	1	***Life of Riley,*** NBC Film, Tom McKnight (C)	**19.1**		13.0 kttv 8:00pm		17.9 kstp-tv 6:00pm	18.3 kgo-tv 7:00pm		16.2 wgn-tv 9:00pm		30.6 king-tv 7:30pm			
3		***Foreign Intrigue,*** Sheldon Reynolds (A)	**18.2**	3.3 wabc-tv 10:30pm	9.8 kecа 10:00pm	22.7 wbz-tv 10:30pm							15.3 wtop-tv 7:00pm		
3	3	***Gene Autry,*** CBS Film (W)	**18.2**		9.8 knxt 7:00pm	19.5 wnac-tv 6:00pm				18.0 wbkb-tv 5:30pm		26.9 king-tv 6:00pm			
5	4	***The Whistler,*** CBS Film, Joel Malone (M)	**16.6**		12.3 kttv 10:30pm	12.7 wbz-tv 11:00pm		24.0 kpix 10:00pm				20.4 king-tv 10:00pm		12.7 wnac-tv 11:00pm	
6	5	***Kit Carson,*** MCA, Revue Prod. (W)	**15.9**	8.7 wrca-tv 6:00pm	9.3 kttv 7:00pm				13.7 wlw-a 6:00pm					14.2 wbal-tv 6:00pm	
7	8	***The Falcon,*** NBC Film (D)	**14.7**		10.2 knxt 10:30pm		5.5 kcet-tv 7:00pm				5.5 okla-tv 9:30pm	15.7 king-tv 9:00pm	13.0 wtop-tv 10:30pm	8.2 waam 10:30pm	
8		***Doug. Fairbanks Presents,*** Interstate TV (D)	**14.3**	20.1 wabd 10:30pm	10.3 kecа 10:30pm		12.2 kstp-tv 10:30pm					14.6 knxt-tv 10:30pm			
9		***Mayor of the Town,*** MCA, G.-K., R.-G. (C)	**13.3**				6.0 kcet-tv 7:30pm		12.5 wbz-tv 3:30pm	18.5 wrbm 10:00pm	14.3 wwj-tv 7:00pm				
10		***Man Behind Badge,*** MCA, B. Prockter (Doc.)	**12.9**	7.3 wabc-tv 6:00pm	10.6 kttv 8:30pm						9.2 wjbk-tv 10:30pm		5.7 wmal-tv 10:30pm		22.9 wgr-tv 10:30pm

[illegible] Market. While network shows are fairly stable from one month to another in the market [illegible] ones there are shown. This is true to much lesser extent with syndicated shows. This s[illegible] to listen to 3 out of 4 times, analyzing rating trends from one month to another in this chart. *Ro[illegible] to last month's chart. It blank. Show was not rated at all in last chart or was in other [illegible]

lm shows

ially made for tv

3-STATION MARKETS				2-STATION MARKETS			
Columbus	Milw.	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
20.7 wbns-tv 9:30pm	**19.7** wtmj-tv 10:30pm	**15.3** weau-tv 7:00pm	**19.9** ksd-tv 10:00pm	**22.0** wabt 9:30pm	**55.0** wbtv 9:30pm	**26.3** whio-tv 9:00pm	**47.3** wdsu-tv 9:30pm
20.0 wbns-tv 7:00pm	**18.0** wxix 8:30pm	**15.7** weau-tv 5:30pm		**18.5** wbrc-tv 10:00pm	**53.5** wbtv 9:30pm	**24.5** whio-tv 7:00pm	**34.5** wdsu-tv 10:30pm
12.2 wlw-c 6:00pm	**24.4** wtmj-tv 5:30pm		**19.0** ksd-tv 5:00pm				**34.5** wdsu-tv 5:30pm
19.7 wbns-tv 10:00pm		**7.5** wptz 11:00pm			**56.5** wbtv 9:30pm		**52.8** wdsu-tv 9:30pm
22.4 wlw-c 10:30pm	**20.7** wtmj-tv 10:30pm	**13.5** wptz 10:30pm	**22.9** ksd-tv 10:00pm	**23.0** wbrc-tv 9:30pm	**58.0** wbtv 8:00pm	**19.0** wlw-d 10:30pm	**29.0** wdsu-tv 10:30pm
20.2 wlw-c 7:00pm	**8.2** wtvw 8:30pm	**19.5** weau-tv 7:00pm	**28.2** ksd-tv 9:30pm	**29.0** wbrc-tv 9:30pm	**45.3** wbtv 10:00pm	**18.3** wlw-d 7:00pm	
20.0 wbns-tv 6:00pm	**12.3** wtvw 6:30pm	**20.0** weau-tv 7:00pm	**23.3** ksd-tv 6:00pm	**28.5** wabt 6:00pm	**37.0** wbtv 5:30pm	**15.0** wlw-d 6:00pm	**32.0** wdsu-tv 5:00pm
15.7 wtrn 6:30pm	**13.5** wtvw 5:00pm		**14.4** ksd-tv 12:30pm		**37.3** wbtv 2:00pm		**30.5** wdsu-tv 12:00n
20.4 wbns-tv 7:00pm	**34.9** wtmj-tv 8:00pm	**10.7** wptz 11:00pm	**19.4** ksd-tv 10:00pm	**24.0** wabt 9:00pm		**25.8** whio-tv 7:30pm	**55.5** wdsu-tv 9:30pm
14.3 wbns-tv 6:00pm	**14.0** wxix 10:00pm		**31.7** ksd-tv 9:30pm				**46.0** wdsu-tv 5:30pm
			11.9 kwk-tv 10:30pm		**56.5** wbtv 8:00pm		**42.5** wdsu-tv 5:00pm
	18.7 wxix 8:00pm						
	8.5 wtvw 9:30pm	**15.3** weau-tv 7:00pm			**50.0** wbtv 9:30pm		
						16.8 whio-tv 7:00pm	
							17.0 wdsu-tv 11:30pm
	28.0 wtmj-tv 5:00pm					**21.3** wlw-d 6:00pm	
		11.9 wptz 10:30pm	**19.4** kwk-tv 10:00pm				**43.0** wdsu-tv 10:00pm
		15.8 wptz 10:30pm	**12.5** ksd-tv 10:30pm				
		13.7 weau-tv 10:30pm		**20.8** wbrc-tv 9:30pm			

Classification as to number of stations in market is Pulse's own etermines number by measuring which stations are actually re- y homes in the metropolitan area of a given market even though itself may be outside metropolitan area of the market.

QUALITY
IS OUR BUSINESS

For COMPLETE
FILM PROCESSING

in the EAST . . .
it's
MOVIELAB



Now
Celebrating
our 25th
ANNIVERSARY

ROUND The CLOCK SERVICES

Negative Developing
•
First Print Department
•
Ultra Violet and
Flash Patch Printing

16 mm and 35mm
Release Printing
•
Title Department
•
45 Cutting and
Editing Rooms

for color it's Rainbowlab Inc.

MOVIELAB FILM LABORATORIES, INC.
619 West 54th Street, New York 19, N. Y. JUdson 6-0360

SPE-TA

out of the NBC-TV Spectacular comes



OLOR

RESERVE THESE IMPORTANT SELLING DATES:

September 11	Premiere
October 9	Fall Season
November 6	Pre-Thanksgiving
December 4	Pre-Christmas
January 1	New Year's Day and Winter Travel
January 29	Cold Weather Items
February 26	Pre-Spring, Lent
March 25	Pre-Easter
April 15	Spring Items
May 6	Pre-Mother's Day
June 10	Pre-Father's Day and Graduation
July 8	Summer Season
August 5	Summer Travel
September 2	Back to School

CULAR

Now for the first time the excitement and power of the Spectaculars is within the budget of any national advertiser!

COLOR SPREAD, a new series of 90-minute color extravaganzas, will be introduced this fall and will be sold on a participation basis. It will be seen in the primest of prime evening time, 7:30-9:00 PM, NYT, approximately every fourth Sunday.

SPECTACULAR SCHEDULE: On COLOR SPREAD you will be able to place a full 90-second commercial immediately before every major merchandising event throughout the year. Note the key dates at the left, buy as many participations as you need—on the dates you need them most.

SPECTACULAR AUDIENCE: Based on the performance of the NBC Spectaculars this past season, an audience of over 30,000,000 viewers is expected for every COLOR SPREAD commercial.

SPECTACULAR SALES IMPACT: The Sunbeam Corporation reports that more than a million Sunbeam Fryers have been sold, at $25 each, following its commercials on NBC-TV's Spectaculars. COLOR SPREAD is something that your salesmen can crow about. Its gigantic nation-wide promotion and publicity can be merchandised to the hilt.

Call your NBC representative while choice selling dates are still available.

exciting things are happening on

SPREAD

NBC TELEVISION

RADIO results

LAUNDRY SERVICE

SPONSOR: Pilgrim Laundry AGENCY: Direct

CAPSULE CASE HISTORY: *The Pilgrim Laundry people ... had their new "Fluff and Fold" service was ... public acceptance, although they were advertising ... decided to try radio. Tom Brooks, a WSAZ ... personality toured their main office and plant ... acquaint himself with the "Fluff and Fold" operation. ... campaign of 22 announcements each week, ad libbed by Brooks, so increased business that the announcements had to be switched to another service. The weekly cost of the campaign was* $92.84.

WSAZ, Huntington, W. Va. PROGRAM: Announcements

DRY CLEANING

SPONSOR: Henderson's Cleaners & Dyers AGENCY: Direct

CAPSULE CASE HISTORY: *In keeping with the Canadian government's theme "have your spring work done in the slack winter months and aid unemployment," Henderson's cleaners ran a campaign in March for the cleaning and sterilization of pillows. A weekend "package" of six 30-second announcements and six 15-second flashes on a Sunday, Monday and Tuesday doubled the "pillow" business. For an expenditure of* $25.00 *the sponsor took in* $95.00 *in pillows alone, and the majority of orders were accompanied by dry cleaning business.*

CKOV, Kelowna, B. C., Canada PROGRAM: Announcements

EMPLOYMENT

SPONSOR: Nat'l Employment Information Service AGENCY: Max Walter Adv.

CAPSULE CASE HISTORY: *The sponsor used six announcements, one each day, on the WING* Dave Jacobs Hill Billy Show *to invite phone call or letter inquiries from potential employers and employees. The show is on from* 5:05 *to* 6 *p.m. These announcements alone brought* 484 *phone calls and letter replies. The cost for each announcement was* $15 *or a total of* $90.

WING, Dayton, Ohio PROGRAM: Dave Jacobs Hill Billy Show, announcements

TOURS

SPONSOR: Olsen Travel Organization AGENCY: Gene Iliff-Breslich, Chi.

CAPSULE CASE HISTORY: *Harvey Olsen, to boost his travel organization's all-expense tours to Europe, sponsored a 40-minute classical d.j. show. The show is m.c'd by Norman Ross, Jr., who formerly conducted tours for Olsen, and is on Saturday mornings. This was Olsen's first venture in radio. During the first week, mail inquiries credited to the program brought in estimated business of over* $84,000. *The cost of the program is* $350 *per week.*

WMAQ, Chicago PROGRAM: Classical records

CARS

SPONSOR: Johnston Motors AGENCY: Direct

CAPSULE CASE HISTORY: *This Plymouth Dealer bought CKWX's "New Car Package," consisting of* 21 *one-minute announcements,* 15 *eight-second I.D's and a* 30*-minute "on the spot" broadcast from the dealer's showroom. The campaign ran one week. No other advertising was used. All the new cars in stock—*33*—were sold. Additional orders and an excellent list of future prospects was also gained. The total cost was* $550; *resulting sales volume about* $83,000.

CKWX, Vancouver PROGRAM: Announcements

PLUMBING

SPONSOR: Montoya Bros. Plumbing Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The Montoya Bros. Plumbing Co. says: "When we took advertising with Jose Gallegos we were sure we would get good results, because of his large listening audience and sales ability." They do no other advertising. "However," they state, "We didn't expect anything like the response we have received." After the first eight one-minute announcements on his program, and as a direct result of this advertising, they sold* $2,000 *worth of plumbing and construction, with orders still coming in. Each announcement costs* $3.30.

KABC, Albuquerque, N. M. PROGRAM: Jose Gallegos

MEAT

SPONSOR: Hunk & Chunk Slaughter House AGENCY: Direct

CAPSULE CASE HISTORY: *A WSPD salesman was trying to increase the Hunk and Chunk schedule of* 16 *announcements per week on Thursday, Friday and Saturday. The salesman was told the company wasn't even sure the announcements they had were doing any good. That weekend, without the client's knowledge, the salesman cancelled all* 16 *announcements. The following Monday the client reported he was sure the announcements weren't doing any good because his Friday and Saturday sales were* $1,500 *less than they'd been the week end before. Now the client is convinced of the power of its schedule which costs* $160 *weekly.*

WSPD, Toledo PROGRAM: Announcements



WDAY WINS— HANDS DOWN!

PREFERRED 32 TO 1 IN RURAL SURVEY

THE CITY FAVORITE, TOO!
November, 1954, Hoopers for Fargo-Moorhead show that WDAY gets more than three times as many daytime listeners as the next station!

WDAY—91.7%

STATION A—2.8%

STATION B—1.5%

STATION C—1.0%

A Rural Radio Survey of the Red River Valley Area was recently completed by the Northwest Audit Company of Fargo. A double postcard was mailed to 3,200 families living in the 41 counties within 150 miles of Fargo, in all directions.

Out of the 1681 replies, the amazing total of *1541* said that their families listened to *WDAY most!* That's 91.7% . . . and there were 25 stations mentioned in the survey! WDAY was the choice over the second-best station 32 to 1 . . . and 11 to 1 over all other stations *combined.*

Let a Free & Peters Colonel give you the break-down on these staggering facts, or write us if you wish.

WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES



FREE & PETERS, INC., *Exclusive National Representatives*



GOOD . . . advertising always pays in the . . . . .

RICH, GROWING NORTH CAROLINA MARKET

BETTER . . . coverage than ever before is yours with RADIO in the . . . . . .

15-county Winston-Salem NORTH CAROLINA Market

BEST . . . buy morning, afternoon and evening is

WSJS

NBC AFFILIATE

600 KC—5 KW AM-FM

Represented by HEADLEY-REED CO.

New developments on SPONSOR stories

P.S.

See: Kids and animals on tv

Issue: 3 November 1952, page 30

Subject: Handling animals on television

The man who's probably booked more animal and circus acts than any other agent, George A. Hamid, has a reassuring word for the adman who's concerned about handling circus acts on a show.

"Last summer," says Hamid, "we flew out a plane-load of a dozen roaring lions that were featured at the Atlantic City Steel Pier to play a tv show on the West Coast the following day. Very rarely does an act fail to show up on time. Circus performers are real troupers and will go through fire and water to make an engagement."

Circus talent, like sports promoters, have sometimes worried about their box office after they appear on television. But Hamid contends tv stimulates interest in a circus act. Many fairs and amusement parks, he says, book talent sight unseen once they're assured the talent have tv credits.

P.S.

See: Spanish-language market trends

Issue: 9 August 1954, page 26

Subject: How advertisers use Spanish broadcasting

The theory that the best way to sell foreign-language groups is in their own language is proving out on television as well as radio. XEJ-TV, located in Ciudad Juarez, which is just outside El Paso, has been selling successfully to the 130,000 Mexican-Americans who live in and around El Paso.

Two announcements on the station recently helped sell $500 worth of Bexel vitamins in two drug stores followed up by a fast reorder of $500 worth of additional vitamins.

The border station programs entirely in Spanish, using local features plus U. S. film shows with Spanish-language soundtracks. Among the syndicated film shows in Spanish on the station are Ziv Tv's *Cisco Kid* and ABC Film Division's *Public Defender*. ★ ★ ★

XEJ-TV uses Spanish language programs to sell to Mexican-Americans in El Paso



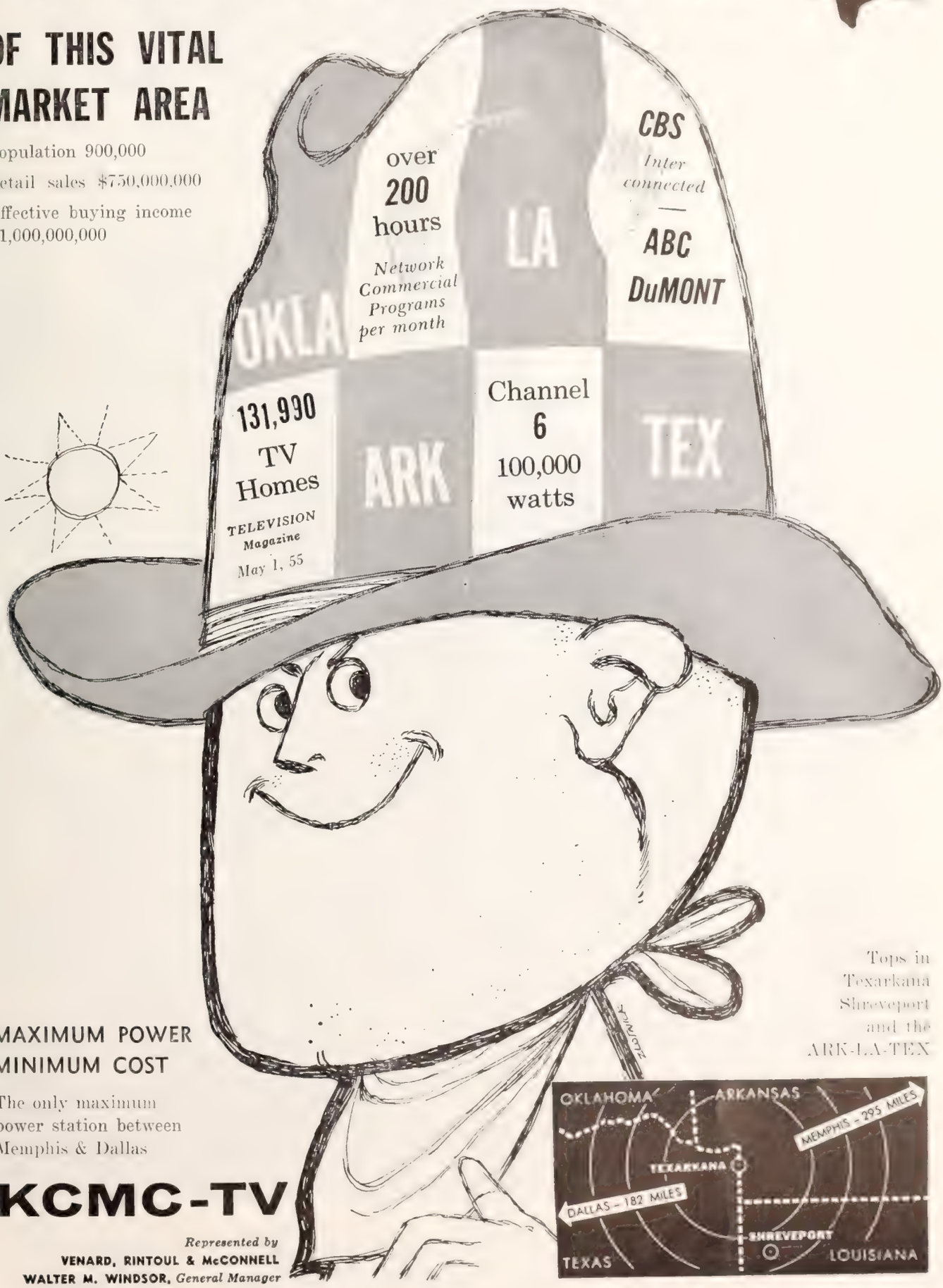
THE ONLY COMPLETE COVERAGE

OF THIS VITAL MARKET AREA

Population 900,000

Retail sales $750,000,000

Effective buying income $1,000,000,000



Tops in Texarkana Shreveport and the ARK-LA-TEX

MAXIMUM POWER
MINIMUM COST

The only maximum power station between Memphis & Dallas

KCMC-TV

Represented by
VENARD, RINTOUL & McCONNELL
WALTER M. WINDSOR, *General Manager*

Decision-makers with

number one sellers are **SOLD**



left to right: **Robert M. Gray**—*Advertising and Sales Promotion Manager, Esso Standard Oil Co.* **Robert T. Howard**—*Radio Salesman, NBC Spot Sales.* **Robert H. Jones**—*V. Pres., Account Executive, Marschalk & Pratt.* **Vernon G. Carrier**—*Assistant Advertising and Sales Promotion Manager, Esso Standard Oil Co.* **George E. Pamental**—*TV Salesman, NBC Spot Sales.* **Wallace L. Rusher**—*Section Head, Radio and Television, Esso Standard Oil Co.* **Curt A. Peterson**—*V. Pres., Radio-TV Director, Marschalk & Pratt.*

Candid Photo by Robert Frank

ON SPOT



Esso and the Marschalk & Pratt Division of McCann-Erickson are Sold On Spot as a basic advertising medium!

Esso—first in sales in the area where its products are sold—was a pioneer in Spot broadcasting. This is "The Esso Reporter's" 20th year on the air—a testimonial to the value of Spot advertising. Spot Radio and TV's total flexibility allows Esso to:

Change Copy To Fit Weather! Esso gears sales messages to changing *local* driving conditions. They're on the air with a pitch for Spring change-overs the day the first robin hits town, and they sell anti-freeze hours before a cold snap comes.

Pre-select Audience! Esso's heavy schedule of news programs reaches predominantly male audiences—the people who buy most of the automotive products.

Sell To Drivers! Spot Radio does the extra job of reaching drivers while they are approaching Esso Service Stations.

These Spot advantages can help you sell *your* product, too. Ask your advertising agency or an NBC Spot Sales Representative.

More and more advertisers are Sold on Spot, because more of their customers are Sold on Spot . . . and some Spots are better than others.

representing **TELEVISION STATIONS:**

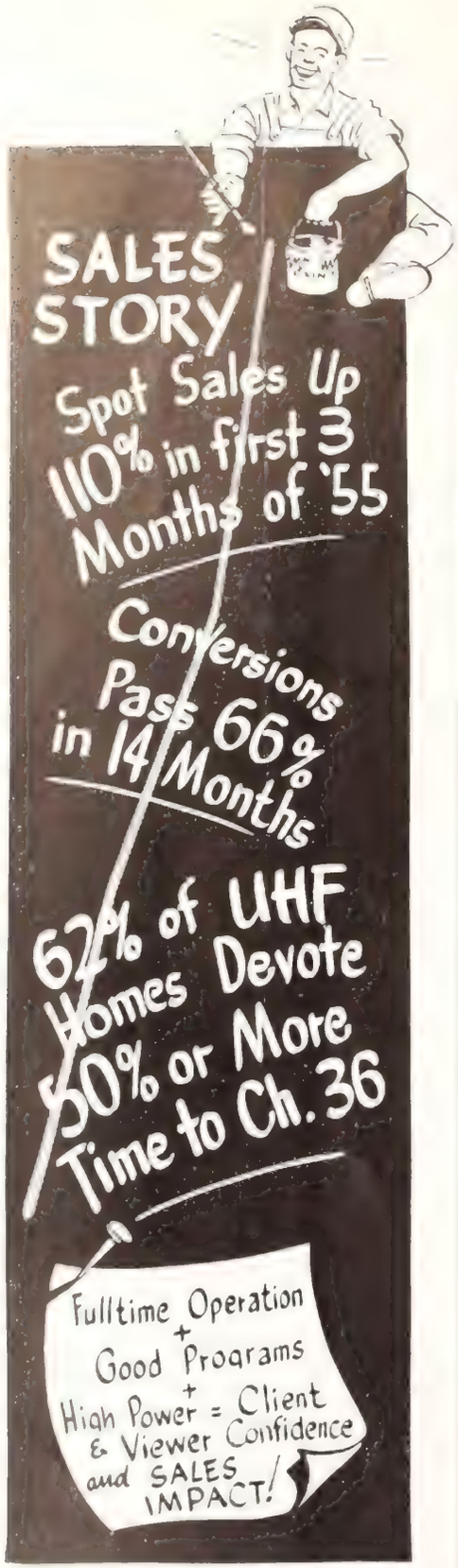
WNBK *Cleveland* **KPTV** *Portland, Ore.* **WAVE-TV** *Louisville*
WRGB *Schenectady-Albany-Troy* **KONA-TV** *Honolulu, Hawaii*
WRCA-TV *New York* **WNBQ** *Chicago* **KRCA** *Los Angeles*
KSD-TV *St. Louis* **WRC-TV** *Washington, D. C.*

representing **RADIO STATIONS:**

KSD *St. Louis* **WRC** *Washington, D. C.* **WTAM** *Cleveland*
WAVE *Louisville* **KGU** *Honolulu, Hawaii* **WRCA** *New York*
WMAQ *Chicago* **KNBC** *San Francisco*
and the **NBC Western Radio Network**

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.
Chicago Detroit Cleveland Washington San Francisco Los Angeles
Charlotte Atlanta* Dallas* *Bomar Lowrance Associates*





agency profile

Alfred Hollender

V.p., radio-tv director
Grey Advertising, New York

"There are only two ways to carry on a conversation with Al Hollender," some of his former and current associates told SPONSOR. "One is at a lunch table, the other on roller skates."

Al Hollender's reputation for being continuously on the run may stem from his singular knack for odd timing: On Election Day 1952 he not only began working at Grey Advertising as radio-tv director but he also got married.

Since that time Grey Advertising's radio-tv billings have risen to $7.5 million, or 33% of the 1954 total of $23 million. Among Grey's major air clients are Doeskin Products, Exquisite Form Bras, 5-Day Deodorant and RCA. One of Grey's most recent tv achievements—the puppet commercials in the NBC TV *Peter Pan* spectacular.

"Our purpose in buying a high-priced show is to get as close identification with the star as possible," Hollender told SPONSOR. "There's a four-to-one margin between a good and a bad buy in tv, and that margin depends upon the handling of the commercial."

The RCA commercials in the *Peter Pan* show were as closely integrated into the mood of the program as possible. The Baird Puppets, impersonating Mary Martin as Peter Pan, and Captain Hook, came out on the scene while a record from the album played Mary Martin's rendition of the show tunes. RCA sold 50,000 albums of the show within two weeks after the commercial.

"You can generally do one of two things with a tv commercial," claims Hollender. "You can satisfy your client or keep the viewers. Advertisers as a rule like to have their product mentioned as often as possible and as many sales points made as time permits. But, if you don't entertain viewers, you can't sell them—at least when you're selling products that people don't automatically like to look at."

Hollender was well-known in radio and tv circles long before he became an agencyman. From 1945 until 1952, he headed Louis G. Cowan, Inc., a packaging outfit that produced *Stop the Music* and other current radio and tv properties. In 1952 he headed the Eisenhower radio and tv campaign, helped choose its ad agencies.

Today, when not personally supervising radio-tv production at Grey, Hollender is likely to plan air strategy for agency clients. And around midnight (during the last few months at least) he can generally be found pacing up and down the Hollender apartment in Manhattan with his baby boy in his arms. ★ ★ ★


Tripped by
his own line!
CLUMSY foot-work and slips of the tongue waste time and talent . . . cost money and prestige. Make sure such things don't happen on your show. Just rehearse it and shoot it —and edit. Easy, inexpensive—a big help in programming, too—when you . . .
USE EASTMAN FILM.
For complete information—what film to use, latest processing technics—write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.
East Coast Division
342 Madison Avenue
New York 17, N.Y.
Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois
West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California
or W. J. GERMAN, INC.
Agents for the sale and distribution of Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.
Shoot in COLOR . . . it won't be long now!

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Should television sell on the basis of guaranteed circulation?

STEP TOWARD DESPERATION

By W. Ward Dorrell
V.P. and Research Director
Blair-Tv, New York



Our answer to this question is a categorical "No!" We believe that instituting this policy for the sale of tv spot time is a first step toward sales desperation.

Undoubtedly this plan has been borrowed from the publication field where it has long been in use. It is relatively simple to base magazine or periodical rates on circulation as determined by the Audit Bureau of Circulation, which is supported by the industry and measures the number of copies printed and delivered to subscribers. There is no disagreement in the print field regarding this definition of circulation, but conversely there is little agreement in the television industry as to it. Is television circulation to be considered the number of tv sets in the station area? Or is it to be considered the viewing of tv programs as reported by the current syndicated audience measurement services. It is my understanding that the basis for selling guaranteed television circulation is the existing audience measurement services. If so, this measurement would compare more favorably with the concept of "readership" than "circulation."

Other reasons for our conclusion come from the practical standpoint of the station using this plan. Some of the disadvantages are:

1. It is continually necessary for the station to adjust its rates or number of spots provided to the rapidly and sometimes violently fluctuating audience measurements used as a base for the contract. Is there always agreement between buyer and seller as to the service used?

2. With irregularly patterned programing, for example, baseball is not generally measured on a "per game" basis. Consequently, no accurate measurement for guaranteed circulation is possible.

3. In programing that runs 90 minutes, such as feature film programs, the tendency would be to schedule several spots each of which would be counted in the total, but probably represent the same audience.

4. Several advertisers who have large guarantees might bring product conflict problems to other "fixed" advertisers due to frequency of schedule required. It has often happened that stations having negotiated the guaranteed circulation have found that sufficiently good positions are not available for the make good.

BETTER MEASUREMENTS NEEDED

By Maxwell Ule
V.P. and Research Director
Kenyon & Eckhardt, N. Y.



Before you can establish such a thing as guaranteed tv circulation, there are three important conditions to be considered:

1. The necessity for assuring valid measurement of audience size. There are as yet no audience measurements reliable enough to back up and "guarantee" any circulations on which to base tv pricing.

2. The inherent gambling instinct of advertising and marketing people which, in broadcasting, leads them to want to take a flyer at getting a high rating show at low cost. Although we certainly have a lot of respect for people who feel they can do better using their own judgment, the evidence clearly shows that only a few programs are really outstanding in delivering low audience costs. Until the ad people are willing to minimize their propensity for gambling and submit to the fact that they can't beat the ratings, you are going to have trouble establishing a guaranteed tv circulation.

3. Differences in the qualities of the audience, which will not be shown in audience size or cost figures. The size of the audience is not the only or even an adequate criterion for judging the value of a program. The composition of the audience and the responsiveness to the product advertised are overriding factors in making for values; until we have measurements by which to judge these values too, guaranteed circulation alone will have limited usefulness.

INTANGIBLES ARE UNMEASURABLE

By Arthur S. Pardoll
Director of Broadcast Media
Foote, Cone & Belding, N. Y.



In principle, at least, the idea of a guaranteed television *audience* sounds attractive. The term audience is italicized so as to distinguish it from the circulation of print media since the two are not comparable.

In order to work out guaranteed audience in a practical basis, there has to be common agreement on the research service which will provide a valid measurement. With so many rating services available today, it would be difficult to establish one which would be acceptable in most cases.

Assuming that an acceptable audience measurement service were available, what then are the possibilities of a guaranteed television audience rate card? As long as a seller's market prevails in the case of highly sought-after franchises, we cannot foresee an acceptance of the idea by many stations. Those stations which lack either network affiliation or highly popular programing may be compelled to offer time contingent upon the delivery of specific rating points.

It should be borne in mind that there are certain factors influencing audience potential over which the networks and stations have little control. Competition and package shows produced independently of networks and stations are among these. Obviously stations have very little to say about network adjacencies.

A guaranteed television audience is fraught with one serious disadvantage, namely, a tendency to overlook intangible values. In a system which involves time purchase on the basis of rating points only, this could lead to inefficient time buying. It provides an easy justification for the inexperienced time buyer and for the buyer who is figure minded.

One of the primary objectives of all media selection is to reach the largest number of prospects at the most reasonable cost. On the surface, guaranteed television audience seems to be in line with this concept. However, literal application might result in misuse. For example, the over-all audience afforded by a number of announcements on some stations may be so limited in scope that an accumulative mathematical figure could mean reaching a very small group of viewers over and over again.

ACCURATE AUDITS TOO COSTLY

By Ralph C. Robertson
V.P. and Marketing Director
Geyer Advertising, N. Y.



I am a firm believer that rates for tv time, as well as for publication space, should be related to circulation as determined by impartial audits. However, as a long-time user of radio and television time and a former member of the Board of Directors of the Audit Bu-

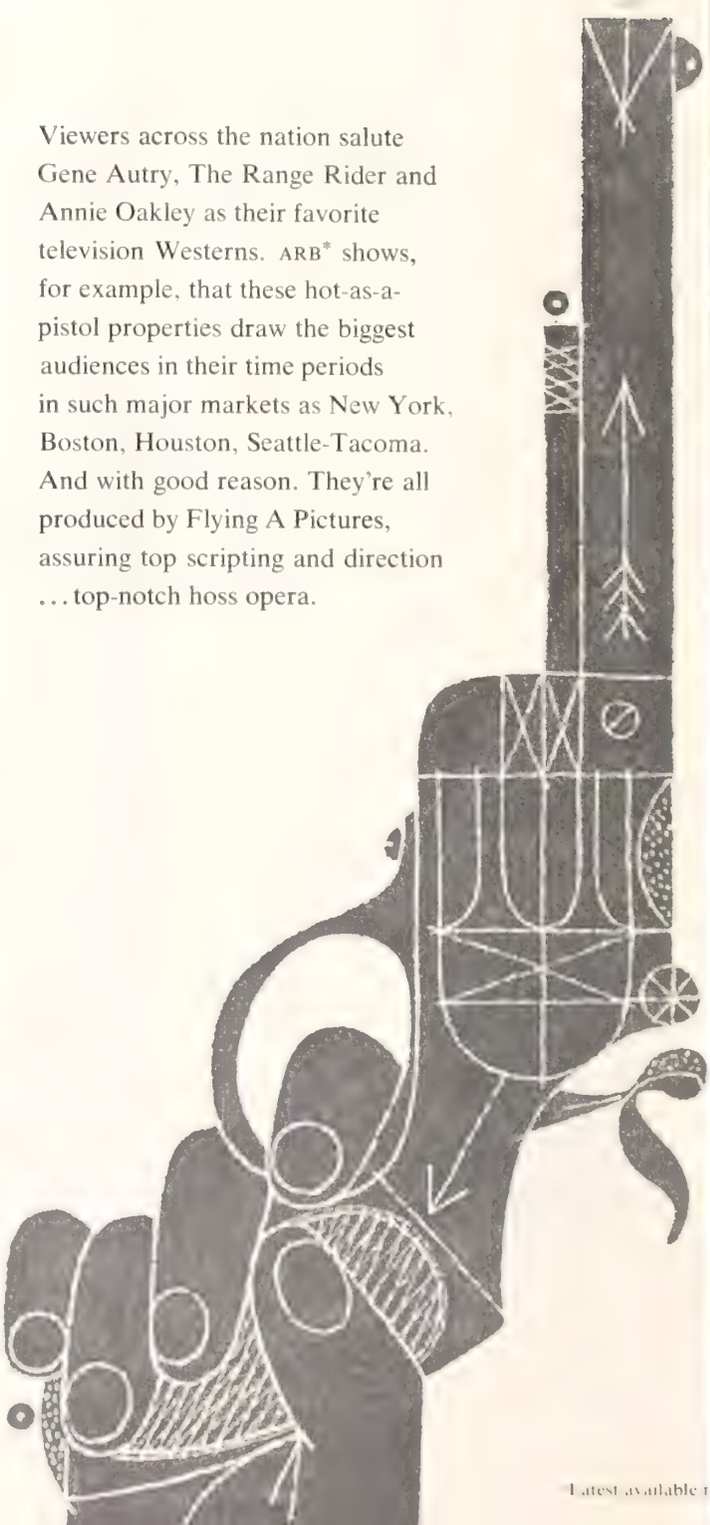
(Please turn to page 96)



FOUR OF A KIND

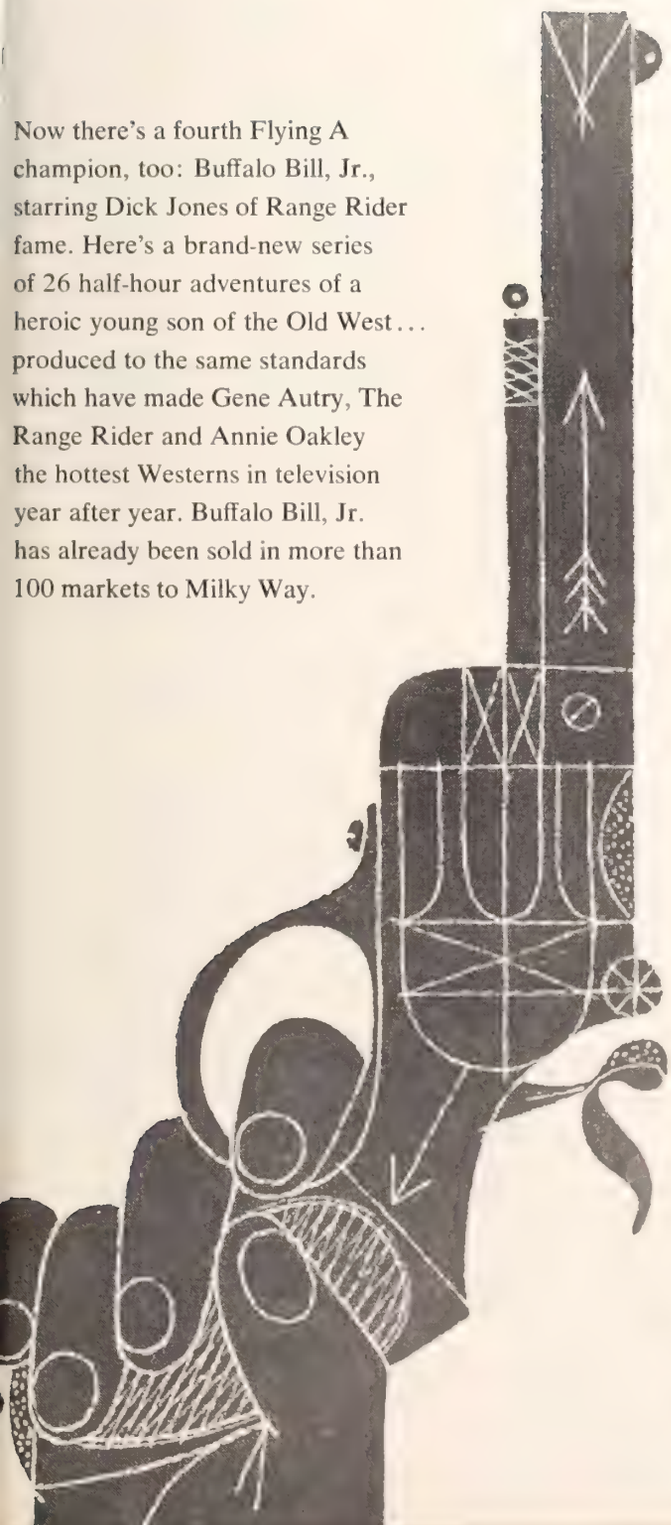
Viewers across the nation salute Gene Autry, The Range Rider and Annie Oakley as their favorite television Westerns. ARB* shows, for example, that these hot-as-a-pistol properties draw the biggest audiences in their time periods in such major markets as New York, Boston, Houston, Seattle-Tacoma. And with good reason. They're all produced by Flying A Pictures, assuring top scripting and direction ... top-notch hoss opera.





*Latest available re

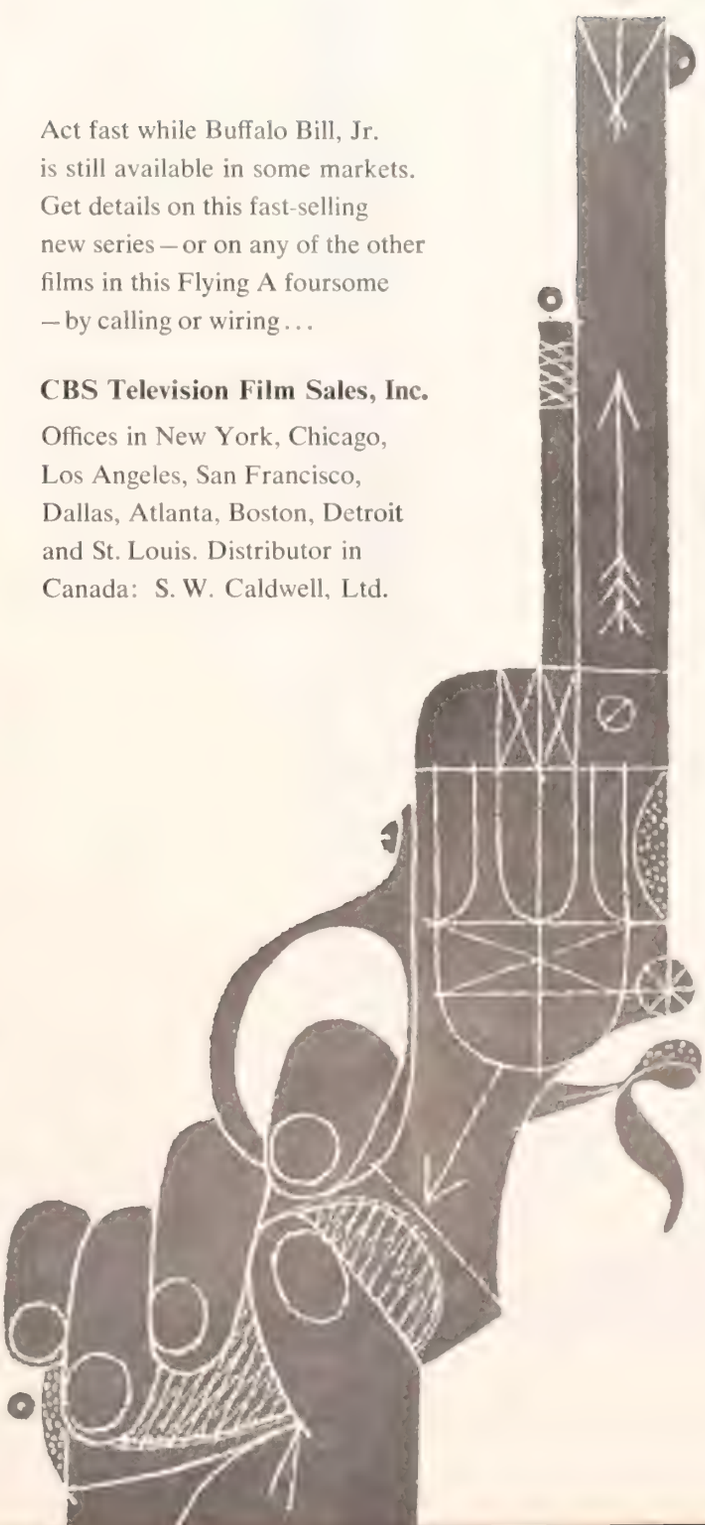
Now there's a fourth Flying A champion, too: Buffalo Bill, Jr., starring Dick Jones of Range Rider fame. Here's a brand-new series of 26 half-hour adventures of a heroic young son of the Old West... produced to the same standards which have made Gene Autry, The Range Rider and Annie Oakley the hottest Westerns in television year after year. Buffalo Bill, Jr. has already been sold in more than 100 markets to Milky Way.



Act fast while Buffalo Bill, Jr. is still available in some markets. Get details on this fast-selling new series – or on any of the other films in this Flying A foursome – by calling or wiring...

CBS Television Film Sales, Inc.

Offices in New York, Chicago, Los Angeles, San Francisco, Dallas, Atlanta, Boston, Detroit and St. Louis. Distributor in Canada: S. W. Caldwell, Ltd.



INDIANA'S
SELL
STATION

WXLW

NEW POWER!
NEW SOUND!
NEW SPOT —
950

WXLW *sells* because Hoosiers are sold on WXLW! And now, with an all new 5000 watts of power, the finest sound transmission in the state, and a new location on Indiana radio dials, WXLW *saturates* the state's multi-million dollar central and southern markets. Dawn-to-dusk WXLW gives listeners what they want: music all day long and news every half hour. Yes, Indiana's top personalities and mike salesmen *keep 'em buying.* More than a million new Hoosier clients are listening!

TELL THEM
ABOUT IT
— ON
WXLW!

"ASK YOUR
JOHN PEARSON MAN!"

WXLW
INDIANAPOLIS

THE HOOSIER STATE'S
"GOOD TIME DAY-TIME STATION"

AGENCY AD LIBS



(*Continued from page* 10)

suddenly in the lobby and when he calls, it is because he has something of specific interest.

When he makes an appointment for a certain time he appears on time. In fact, sometimes he's even three or four minutes in advance. This alone puts him in a class by himself.

Lew's favorite salesman has no repertoire of jokes and he's completely inept at long-winded and irrelevant prefaces.

According to Lew, when this salesman is in the office with him, Lew feels that the fellow gives him credit for having half a brain or even better. This is as pleasant as it is unusual.

He has the habit of speaking from your point of view, not from his own.

Every word he utters is strictly relevant. If he happens to be working from a canned presentation all nicely printed up and handed to each salesman, Lew's pal eliminates the irrelevancies as he goes through the pitch. This shows he knows what it's about and to whom he's talking. A novel tack indeed!

He never reads what's on the presentation *verbatim.* In other words, he assumes the prospect can read. He uses the printed word as a point of departure and elucidates thereupon. As a result, Lew says, his favorite guy never sounds as if he had been handed the presentation at 9:30 a.m., pushed out the door and had to deliver it at 9:32—seeing it for the first time as he did so.

Lew's dream man avoids artifice, sham and cornball whimsy. He doesn't employ the Stanislavsky method of appearing smooth, saccharine and friendly. He's all business.

Brevity is the essence of every presentation he makes. He know that where there is intrest and more time is needed, he'll be asked to stay and take more time.

And here are the final clinchers:

This man, said Lew, never, never says to you he's covered the boss who was highly in favor of the idea already. (This implies with all the subtlety of a meat cleaver that you, you jerk, will lose your job if you don't agree.)

He never says: all the other agencies, or stations, or what-have-you, are dying to buy this so you'd better hurry. And Lew's boy always avoids knocking what is presently being done.

This is quite a guy Lew had in mind. We all wished he would get around more. ★ ★ ★



YOU MIGHT THROW A BASEBALL 443 FEET –*

BUT . . . YOU NEED WJEF RADIO TO PLAY BALL IN GRAND RAPIDS!

GRAND RAPIDS HOOPERS
November, 1954 — January, 1955

MONDAY THRU FRIDAY	WJEF	B	C	D	E
7 a.m.—12 noon	26.2	21.7	17.5	15.3	11.3
12 noon— 6 p.m.	28.1	17.6	16.4	24.7	10.6
SUNDAY THRU SATURDAY 6 p.m.—11 p.m.	41.7	27.2	17.6		

WJEF gets the biggest share of the Metropolitan Grand Rapids radio audience, *morning, afternoon and night.* Latest Hoopers show that of the area's 116,870 radio homes, WJEF delivers:

20.7% more morning listeners than the next station—
13.8% more afternoon listeners—
53.3% more evening listeners!

What's more, WJEF costs less. On a 52-time basis, you can buy a daytime quarter-hour for less than 25c per thousand radio homes!

AM–TV–FM

The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY

Avery-Knodel, Inc., Exclusive National Representatives

**Don Grate, an outfielder for Chattanooga in the Southern Association, set this record on August 23, 1953.*

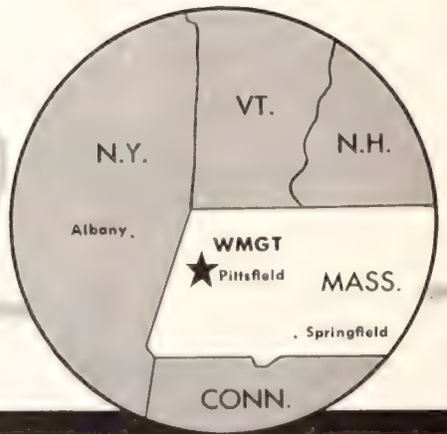
There's always one that TOPS the rest!



atop Mt. Greylock in Massachusetts

- ★ extremely high transmitting site (3700 feet above sea level) means *tops* in area coverage.
- ★ effectively covers 3 MAJOR MARKETS in 5 STATES.
- ★ serves 507,000 TV families in more than 100 communities
- ★ reaches industrial, urban and rural areas
- ★ offers MAXIMUM TV coverage at a low cost per TV home

WMGT - Channel 19, the only TV station which blankets the populous and prosperous area of Albany and the Hudson Valley, the Berkshire Hills and Springfield and the Connecticut Valley - - - 13 counties in eastern New York, northwestern Connecticut, western Massachusetts, southern Vermont and southwestern New Hampshire. *Write today for full details.*



GREYLOCK BROADCASTING CO.
8 Bank Row · Pittsfield, Massachusetts
Represented by THE WALKER COMPANY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
No network programming	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming
No network programming	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming
No network programming	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming
No network programming	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming
No network programming	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming
No network programming	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming
No network programming	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming

CRAZY, MIXED-UP GEOGRAPHY!

PITTSBURGH and BUFFALO in WASHINGTON STATE?

No Oswald! Pittsburgh and Buffalo are NOT in Washington State. But take the combined populations of these great cities and you'll have the number of people living within the "A" Contour of KTNT-TV. That gives you a good idea of audience quantity, but read further . . .



More than half the population of Washington State is concentrated in the western portion bordering in Puget Sound and most of these people are found within the limits of KTNT-TV's A contour as illustrated above. This area also accounts for more than half of the state's spendable income and retail sales

KTNT-TV's INFLUENCE AREA includes the entire area west of the Cascade mountain range from Canada on the north to Oregon on the south. Incomes in this area exceed the national average.

Sell this prosperous, growing market with KTNT-TV
BEST OVER PUGET SOUND

KTNT TV CHANNEL ELEVEN

316,000 WATTS

Antenna Height 1000 FT. ABOVE SEA LEVEL

CBS Television for Puget Sound

ASK WEED TELEVISION
KTNT-TV, TACOMA 5, WASHINGTON

"The Word Gets Around... Buy Puget Sound"

Notes and explanations to help you use this chart

Sponsors listed alphabetically with agency and time on air

A. C. Spark Plug, Brother NBC, W 10:30-11 pm
Admiral Corp., Ervin Wasey, NBC, Th 8:30-10 pm
Aicas, Fsh, CBS Th 10:30-11 pm
Amer. Chicle, D-F-S, NBC, M-F 8-8:30 pm
Amer. Dairy Assn., C-M, CBS, Th 9:45-4 pm; 10:30-11 pm; Sat 2:30-3 pm
Amer. Home Pr., Blow, Beirn & Tolgo CBS, M-F 11:15-11:30 am; W F 4:15-4:30 pm; M F 5:30-5:45 pm
Amer. Motors, Geyer, AHC W 7:30-8:30 pm
Amer. Oil Co., Joseph Katz CBS, F 10:30-11 pm
Amer. Safety Razor, Mc-Ew, ABC Sun 6:30-7 pm; BBDO CBS, Sun 7:30-8 pm; NBC, alt F 9:30 pm-1 am; ABC, alt Tu 9-9:30 pm; BBDO CBS, Sun 7:30-8 pm; NBC, alt M 9:30 10:30 pm, alt Sat 10:30-11 pm
Anheuser Busch, Gardner AHC W 7:30-8:30 pm
Armour & Co. FC&B NBC Sat 10-10:30 pm
Armstrong Cork, BBDO NBC, Th 10:30-11 pm
Avco Mfg. L. Gipin CBS W 7:30-8 pm
Bayuk Cigar, Dancer ABC, Sun 5:15 pm
Best Foods, DFS CBS, W 10:15-10 am; T 2:15 pm
Bissell Bishop, Spector NBC W 10-10:30 pm, Sun 10:30-11 pm (as of 6 wks), Tu 9 pm
Borden Co. L&N NBC Th 8:30-9 pm; DCSS CBS, F 11:11-11:45 am
Brillo Mfg., JWT ABC Th 9-9:30 pm
Bristol-Myers, YAR CBS Sun 9:30-10 pm; M 10:30-11 pm; W 10:30-11 pm; Th 9-10:30 pm
Brown & Williamson Butler NBC, Sat 10:30-11 pm
Buick, Kudner NBC, Tu 8-9 pm
Campbell Soup, BBDO, NBC, F 9:30-10 pm; CBS, Sun 7-7:30 pm
Carnation, Erwin, Wasey; CBS, M 8-8:30 pm
Carter Prods., SSCB CBS, alt Tu 9-9:30 pm; CBS-Columbia, Bates CBS Tu 8-8:30 pm, Th 11-11:30 am; M-F 4:30-5 pm
Chevrolet, Campbell-Ewald; ABC, Th 8:30-9 pm; NBC, Th 9:30-10 pm
Chrysler, Ayer M-B NBC, Th 10:30-11 pm
Chun King, JWT CBS, alt Th 10:15-10 am
Coca Cola, D'Arcy NBC W, F 7:30-45 pm
Colgate, Lenn Cbbs M W, F 11:30-12 noon W 9-9:30 pm, M W, F 3-3:30 pm; Bates NBC, Sun 5-5:30 pm, NBC Th 5:45-6 pm, NBC Sat 12:30-45 pm; Houston 4:45-5 pm
Comstock Fds, Hutchins CBS, Sat 10:15-10 am
Continental Bkg., Bates NBC W 5:30-6 pm
Converted Rice, Lau Burnett CBS F 10:45 am
Corn Prods., C. L. Miller CBS, W 2:15 pm; W 4:15-4:30 pm
Helens Curtis, Leighton CBS, Tu 2:15-30 pm; Sat 10:30-11 am
Derby Fds, Wilson Lobdell ABC, W 7:30-8 pm
DeSoto, Motor, BBDO NBC Th 8-8:30 pm
Dixie Cup, H. Ives & Gratzl ABC Sun 5:30-6 pm
Dodge, Grant ABC Tu 9-9:30 Sun 10-10:30 pm
Dorakin, Grey CBS M 2-2:15 pm
Dole Sales, Ayer CBS, F 2:45 3 pm
Dow Chemical, MacMiJA NBC, M 9-9:30 pm
DuMont Labs., direct: DTN, W 8-8:30 pm
Du Pont, BBDO ABC Tu 7:30-8 pm
Eastman-Kodak, JWT NBC W 8-8:30 pm
Electric Keds, Lau CBS, alt Sun 6:30-7 pm
Elgin, YAR ABC, alt F 9:30 10:30 pm
Emerson Drug, L&N DTN, alt F 10-10:30 pm
Esquisite Form, Grey ABC alt Tu 10:30-11 pm
Faith for Today, Rockhill ABC Sun 12:30 1 pm
Falstaff, DFS CBS, Sat 4-4:30 pm
Firestone, Sweeney & James ABC M 8:30 9 pm
Ford, JWT NBC, Th 8:30-9 pm; CBS, alt M 8-8:30 pm
Frawley Corp., FC&B NBC, Sun 7-7:30 pm
R. T. Fresh, JWT NBC, W 4:30 45 pm
General Electric, BBDO CBS, alt Sun 9:30 pm, 7:15 10:30 pm; alt F 9:30 10:30 pm
General Foods, B&B CBS, F 9:30-10 pm; M 9:30 10 pm NBC, Sun 6:30 7 pm; CBS, M-F 1-1:15 pm; NBC Sun 5-5:45 pm, M-F 5:45 pm; B&B CBS, F 8-8:30 pm
General Mills, Knox ABC Th 7:30-8 pm; CBS Sat 1-1:30 pm; M W F 12:45-1 pm; M-F 12-12:15 pm; BBDO CBS, W, F, 3:45-15 pm; M W F 3:15-45 pm; W F 2:15-30 pm; T-L; CBS Sat 11:30 12:30; NBC F 10:30-11 pm; CBS Sat 10:30-11 am
General Motors, Frigidaire, FC&B; CBS Tu, Th, 10 Pontiac, Ayer NBC Th 10-10:30 pm; Pontiac, Mc-Jas NBC, F 8-8:30 pm
Gerber Prods., Ayer NBC Th 10:15-30 am
Gillette, Maxon NBC F 10 pm to conclu
F. F. Goodrich, BBDO CBS M 8-8:30 pm
Gold Seal, Cantwell Mithun CBS Tu 7:45 8 pm
Goodyear, Y&R NBC, alt Sun 9-10 pm
Green Giant, Burnett NBC, alt Sat 8-8:30 pm
Griffin Mfg., Maxon NBC, Sat 8:30-9 pm
Gulf Oil, Y&R NBC F 8:30-9 pm
Hall Bros., FCB NBC, Sun 4-5 pm
Hamm Brewing, C-M CBS F 10:30-11 am
Hartz Mtn., Feldman NBC, Sun 12:15-12:30 pm
H. J. Heinz, Maxon DTN, Tu 8:30 9 pm; NBC, Sun 5:30-6 pm
Hotpoint, Mac Maxon ABC alt F 8-8:30 pm
Lewis Howe, DFS NBC, alt Sat 8:30-9 pm
Ind'l Research, Burnett CBS, alt M 8:30-9 pm
Int'l Shoe, Henri, Hurst & McDonald NBC, alt F 9:30 10 pm; D Arcy NBC, alt Th 8:30-9 pm
Intl Silver, YAR CBS Sat 9:30-10 pm
Jergens, Lenn Adv CBS Sat 10:30-11 am
Johns-Manville, JWT NBC, alt Sun 6-6:30 pm
Johnson & Johnson, YAR NBC, alt M 10-10:30 pm; S C Johnson, N&H NBC alt M 9:30-10 pm
Kellogg, Burnett CBS, Th 2:30-45 pm; Th, Th 10-10:15 am
Lambert Pharm., L&F ABC alt F 9-9:30 pm
Kraft Foods, JWT NBC, W 9-10 pm; Sat 11:30-12 noon
Lambert Pharm., L&F ABC alt F 9-9:30 pm
Lehn & Fink, Lau Burnett CBS, M W F 12-12:15 pm; M-F 12:30-45 pm; Sun 6-6:30 pm
Lentheric, DTN F 10 10:30 pm
Lever Bros., Mc-E CBS, M, W 11-11:15 am; Sat 1:30 2 pm, Sun 10:30-11 am, Ayer CBS, M, W, F 2:30 45 pm; JWT NBC, Th 10-10:30 pm
Libby, JWT DTN, Th 2-2:15 pm
Liggett & Myers, C&W CBS, M, W, F 7:45-8 pm; NBC, Th 9-9:30 pm; ABC, W 8:30-9 pm
Lincoln-Mercury, K&E CBS Sun 8-9 pm
Thomas J. Lipton, Y&R CBS, M 8:30-9 pm
Longines, Bennett CBS, M, W, F 11-11:15 pm
P. Lorillard, J&H CBS, Sun 10-10:30 pm
Lydeh's, Ins., J M Mathes NBC, F 8:30 45 pm
Mastland, Anderso, Calma CBS Th 10-10:15 am
Mennen Co., McCann Erickson, Kenyon & Eckhardt CBS, M-F 10:45-11 am
Miles Labs, Wade CBS, Sun 10-10:30 am, 2:15 pm
Minn Mining, BBDO CBS, M, W 10:45 11 am
Mogen David, Weiss & Geller ABC, F 9-9:30 pm
J. Manleveler, Lau CBS Sat 10:30-11 am
Philip Morris, Blow, Beirn & Tolgo CBS, M 8-8:30 pm; Mc-Ew ABC, Th 10-10:30 pm
Nat'l Biscuit, McE CBS, Fri Tu 11-11:15 am, ABC, F 7:30-8 pm, CBS, alt F 8:30-9 pm
Nat'l Dairy Prods., Ayer CBS Sat 12-1 pm
Nestle, Bryan Houston CBS Sat 9 pm
Norwich Pharm, B&B CBS, Sun 11-11:15 pm
Noxzema, SSCB CBS, alt F 10:30-11 pm; alt Sat 10-10:30 pm
Oldsmobile Brother NBC, 4th Sat 9-10:30 pm
Pabst, Warwick & Legler CBS alt M 10-10:15 pm
Pacific Mills, JWT CBS, alt M 10-10:15 am
Pan-Am Airways, JWT NBC, Sun 6-6:30 pm
Peet Prods, Gardner CBS, alt Tu 9:30 10 pm; NBC, Sat 10-10:30 pm
Pharmaceuticals, Inc., Kleiser CBS, F 7:30-45 pm
Philco, Hutchins NBC, alt Sun 9-10 pm
Pillsbury, Burnett CBS, M-Th 11:15-30 am; M-Th 2:45 3 pm; Sat 8-8:30 pm; W 8:30-9 pm
Plymouth, Ayer NBC, 3 of 4 M, or W 7 45-8 pm
Pond's Extract, JWT ABC Th 9:30 10:30 pm
Procter & Gamble, D-F-S, B&B, Blow, Beirn & Tolgo Compton CBS, M-F 12:30-1 pm, 1 15-2 pm, 4:30 5 pm, 4 4:15 pm, M 9 9:30 pm; NBC, Tu 9 9:30 pm, M-F 3:45-4 pm; Sun 10-10:30 pm; W 10-10:30 pm, CBS Sat 9 9:30 pm
Prudential Ins., L&H CBS, alt Sun 6:30 7 pm
Quaker Oats, Sullivan CBS, alt Sun 4:30-5 pm; Wherry, Baker & Tilden CBS, Sun 12:30-1 pm
Quality Bakers, Grey ABC, F Tu 10:30-11 pm
Ralston-Purina, Gould, Bascom & Bonsfigli ABC, M-F 7:30 pm
RCA, K&E NBC, M 8-9:30 pm
Remington Rand, YAR CBS, alt Sun 10:30 11 am; alt W 9-9:30 pm
Revlon, BBDO Weintraub, alt T 10-10:30 pm; Th 10-10:30 pm
R. J. Reynolds, Esty CBS, alt W 9:30-10 pm, F 8:30-9 pm; NBC M, T Th, F 7:45 8 pm, NBC, alt Sat 10:30-11 pm
Reynolds Metals, Reeds NBC Sun 7:30 8 pm
Rosefield Pkg., G B&B ABC Sun 7-7:30 pm
Schick, L&K CBS Th 10:30-11 pm
Schlitz Brewing, L&N CBS F 9 9:30 pm
Scott Paper, JWT NBC, alt W 10:30-11 pm
Sheraton Co, Lennen Hiehter DTN, F 9 9:30 pm, DTN Sun 7:30 10 pm
Sheaffer Pen, Reeds ABC, W 9:30-10 pm
Simmons, T & R ABC, W 8:30-9 pm
Simoniz Co., SSCB NBC, alt F 9 9:30 pm; CBS W 3:30 45 pm
Singer Sewing, YAR CBS, Th 9:30 10 pm
S O S, Metzger Erickson CBS, alt F 3:30 45 pm, NBC, alt Sat 9-9:30 pm
Spalding, SSCB NBC, M 8-8:30 pm
Staley Mfg., B&B CBS, alt M 10:15-30 am
Standard Brands, Heiss NBC, M 5:30 6 pm
Stella Farm, N&H CBS, W 10:45-11 pm
Studebaker-Packard, B&B ABC, M 8-8:30 pm
Sunbeam, Perrin Hoke NBC, alt Sun 7:30 8 pm
Sunbeam, Perrin Hoke NBC, alt Sun 7:30 8 pm
Swerts Co., Mosshe & Hirst NBC, Sat 10:30 11 am
Swift, JWT CBS Tu, F 10-10:15 am, F 11 19 11:30 am; Mc-DTN, F 2:45 3 pm, ABC Sat 7:30 8 pm
Sylvania, JWT CBS, Sat 7:30 8 pm
Texas Co., Kudner NBC, alt Sat 9-10 pm
Tide Water, Buchanan ABC M, W, F 11:15 30 pm
Toni Co., WAG CBS W 8:30 pm; T, Th 11-11:30 am, T 3:30 4 pm, CBS Sat 12 12:15 pm; NBC Sun 7:7:30 pm; Sat, 8:30 9 pm; T-L NBC, M, T 7:30-8 pm
U S Steel BBDO ANC, alt Tu 9:30 10:30 pm
Vander Co., T-L CBS alt Sat 11:30 12n; W 10:15 30 am
Welch Grape Juice, DCSS NBC, alt F 5:45 6 pm
Wesson Oil, Fitzgerald NBC, W F 4 4:15 pm
Western Union, Frank Law DTN, alt Sat 10:30-11 pm
Westinghouse, McCann Erickson CBS, M 10-11 pm
Wrigley, RAR CBS Sat 7-7:30 pm
Yardley, Ayer CBS Th 10:30-45 am

Of all TV stations in the Tahoe-Puget Sound area only KTNT-TV covers all 5 cities on it. A contour
Source: Broadcast Engineers Consultants

"The service with the most subscribers"

LARGEST SAMPLING OUTSIDE U. S. CENSUS

PROGRESS REPORT ON DAX

1. Encouraged by stations, networks, and agencies, we are pressing ahead for the first market tests
2. Improved transistors now available will be combined with printed circuits for our cigarette-package size Dax Home Unit
3. Engineering simplification has lowered overall costs somewhat, permitting continuous magnetic tape monitoring for 100% electronic processing

We are considerably encouraged in laboratory improvements aimed at short-cuts in time and expense of launching Dax, our new all-electronic system.

Those of you who were among the numerous groups of executives and technicians who saw the Dax demonstrations at Pulse Headquarters gave us considerable encouragement. During October, November, December, and until January 15, we showed Dax in wire-ups from New York homes.

This is the eighth year of developmental work on Dax. This is the third year of practical field work.

Without in any way affecting the industry's tremendous and growing investment in Pulse standard techniques dating back to 1941, we are developing Dax as an added service. You understand, of course, that Dax can be used for polling panels—an operation separate and distinctly apart from ratings.

For those who want machine reporting, Dax will be the best available. No home servicing, no tapes, nothing to mail in, no diary fill-in, no "adjustment factors", no so-called "quality control." Dax is 100% electronic.

We indeed appreciate the interest, support, and patience of those in the industry who are helping us to bring Dax to commercial completion.

Sincerely,

Sydney Roslow

Director

This month throughout the U.S., 117,000 homes are being interviewed for next month's "U.S. Pulse TV"



Nothing takes the place of INTERVIEWS in the HOME

RURAL AND URBAN COVERAGE

PULSE, *Inc., 15 West 46th St., New York 36*
Telephone: Judson 6-3316

SUNDAY

No network programing

No network programing

No network programing

No network programing

No network programing

No network programing

No network programing

No network programing

No network programing

No network programing

No network programing

No network programing

No network programing

No network programing

MONDAY

Garry Moore (Institute Mogen) OCSS 10-10:15 Consolmt LB Staley Mfg R&R 46NTY all m L ¾ hr $2038 Arthur Godfrey 5M L BBDO in 10-30:15 Bristol-Myers Y&R m-w 10:45-11 46Var L simul ¾ hr $3705

Godfrey (cont'd) Lever (president) m-w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Burnett 51 sins Strike It Rich Colgate (thpst, tel, super suds, palmolive tab, ajax 76NTY m-f Esty $12,000

Creative Cookery 9Ch m-f L co-op

No network programing

No network programing

No network programing

No network programing

Ding Dong School P&G BB&T all m 10:15-30 60Ch ¾ hr $745 ½ hr $1160

Way of the World Borden Co 42NY m-f L Y&R

Sheilah Graham Hy m-f L&F

Home m-f 11-12 61NY L&F (Women's service program. For partic sponsors, there are eight 1-min commercials per hour available 1-min partic time & tal $6800 (see to for sponsor list)

No network programing

No network programing

No network programing

No network programing

Garry Moore Milne Labs Wade Adv su 10-10:15 Kellogg Burnett tu-th 10:15-30 55-70NY L ¼ hr $2038 Arthur Godfrey GM frigidaire tu-th 10:30-45 FC&B 52 sins Kellogg, Burnett tu-th 10:45-11 58Var L simul ¼ hr $3705

Godfrey (cont'd) Toni Co tu-th 11:15 Weiss & Geller Pillsbury Mills m-th 11:15-30 Leo Burnett

Strike It Rich Colgate m-f (see mon)

Esty

Valiant Lady Gen Mls bkgrd 9NY m-f L DFS abt $10,000 Love of Life Amer Home Pr 12NY m-f L BB&T Search for Tom'w P&G joyt 42NY m-f L BB&T $8500 Guiding Light P&G ivory dust 58NY m-f L Comat $10,000

Tennessee Ernie Ford Show Hy m-f L

Feather Your Nest (suds, Bud Collyer) Colgate-Palmolive 80NT m-f L alt d 12:30-45 Esty $9000

No network programing

No network programing

No network programing

No network programing

Ding Dong Sch! Manhattan Soap SS&W su 10-10:15 Best Fds OFS su 10:15-20 55-70NY L ¼ hr $2038 Arthur Godfrey Corn Prods Miller su 10:20-45 Bristol-Myers Y&R m-w 10:45-11 40Var L simul ¼hr $3705

Godfrey (cont'd) Lever (president) m-w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett

Strike It Rich Colgate m-f (see mon)

Esty

Valiant Lady General Mills m-f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) BB&T Search for Tom'w P&G joyt m-f (see mon) BB&T Guiding Light P&G ivory dust m-f (see mon) Compton

Tennessee Ernie Ford Show Hy m-f L

Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty

No network programing

No network programing

No network programing

No network programing

Ding Dong School Wander Co: ovaltine 10:15-30 Tatham-Laird m-f L ¼ hr $745 ½ hr $1160

Way of the World Borden Co NY m-f L Y&R

Sheilah Graham Hy m-f L&F

Home m-f 11-12 NY L&F (see mon & tu)

1-min partic time & tal $5800

No network programing

No network programing

No network programing

No network programing

Garry Moore (Maxwell Anderson & Cairns tu-th 10-10:15 Chun King JWT Toni Burnett su-th 10:15-30 55-70NY L ¼ hr $2038 Arthur Godfrey GM frigidaire tu-th 10:30-45 FC&B Kellogg Co tu-th 10:45-11 Burnett

Godfrey (cont'd) Toni Co tu-th 11-11:15 Weiss & Geller Pillsbury Mills m-th 11:15-30 Leo Burnett 40Var L simul ¼hr $3705

Strike It Rich Colgate m-f (see mon)

Esty

Valiant Lady Toni Co tu-th (see tu) Leo Burnett

Love of Life Amer Home Pr m-f (see mon) BB&T Search for Tom'w P&G joyt m-f (see mon) BB&T Guiding Light P&G ivory dust m-f (see mon) Compton

The Inner Flame Gen Fds m-f Y&R Road of Life P&G m-f (see mon) Compton

Welcome Travelers P&G prell ivory snow m-f (see mon) DFS

Robert Q Lewis Miles alka seltzer Wade 2-2:15 Helene Curtis t 3:15-30 Earle Ludgin 72NY L ¼ hr $3000 Art Linkletter Kellogg all pr 45Hy L LB tu-th 3:30-45 Pillsbury Mills m-th 2:45-3 (see mon) LB ¼ hr $4000

Big Payoff Celeste fsh (chesterfield) tfh, cot cashmere bou 60NY m-f L (see tu-th)

Esty $9500

Bob Crosby 3:30-45 sus (General Mills 47Hy m-w-f L 3:45-4 Knox-Reeves ¼ hr $3100

Ted Mack's Matinee NY m-f L

Greatest Gift Phila m-f L

Concerning Miss Marlowe P&G tide 78NY alt das L B&B $9500

Hawkins Falls 80Ch m-f L ¼ hr $3500

First Love Jergens Co 45Phila m-f L Orr $10,000

World of Mr Sweeney NY L

Modern Romances Colgate Palmolive 20Alter Phila m-f L 10NY sp alt d L Houston $11,000

Brighter Day P&G m-f (see mon) Y&R

The Secret Storm Am Home Prods 11NY m-f L BB&T $10,000

On Your Account (Wm Filiott) P&G tide, prell 43NY m-f L

B&B $11,500

Pinky Lee Show 43Hy m-f L 1 min partic time & total $6000

Howdy Doody Standard Brands (total sponsrship details)

78NY 6¾L

Bates ¼ hr $1800

No network programing

No network programing

No network programing

No network programing

Ding Dong School Manhattan Soap SS&W su 10-10:15 Best Fds OFS su 10:15-20 55-70NY L ¼ hr $2038 Arthur Godfrey Corn Prods Miller su 10:20-45 Bristol-Myers Y&R m-w 10:45-11 40Var L simul ¼hr $3705

Godfrey (cont'd) Lever (president) m-w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett

Strike It Rich Colgate m-f (see mon)

Esty

Valiant Lady General Mills m-f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) BB&T Search for Tom'w P&G joyt m-f (see mon) BB&T Guiding Light P&G ivory dust m-f (see mon) Compton

Tennessee Ernie Ford Show Hy m-f L

Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty

No network programing

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Sheilah Graham Hy m-f L&F

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Godfrey (cont'd) Toni Co tu-th 11-11:15 Weiss & Geller Pillsbury Mills m-th 11:15-30 Leo Burnett 40Var L simul ¼hr $3705

Strike It Rich Colgate m-f (see mon)

Esty

Valiant Lady Toni Co tu-th (see tu) Leo Burnett

Love of Life Amer Home Pr m-f (see mon) BB&T Search for Tom'w P&G joyt m-f (see mon) BB&T Guiding Light P&G ivory dust m-f (see mon) Compton

The Inner Flame Gen Fds m-f Y&R Road of Life P&G m-f (see mon) Compton

Welcome Travelers P&G prell ivory snow m-f (see mon) DFS

Robert Q Lewis Corn Prods Ref 8NY L Miller m-2 2:15 Gen Mills m-f 2:15-30 BBDO ¼ hr $3000 Art Linkletter Tatter m-w-f 2:30-45 BBDO Pillsbury Mills m-th 2:45-3 (see mon) Leo Burnett

Big Payoff Celeste fsh (chesterfield) tfh, cot cashmere bou 60NY m-f L (see tu-th)

Esty

Bob Crosby Tool Co SSCB 3:30-45 (General Mills m-w-f 3:45-4 Knox-Reeves ¼ hr $3100

Ted Mack's Matinee NY m-f L

Greatest Gift Phila m-f L

Concerning Miss Marlowe P&G tide NY alt das L B&B

Big Payoff NY m-f L

Bob Crosby Co A. Swanson Tatham-Laird th 3:30-45 Amer Dairy th 3:45-4 70STN L Campbell Mithun

Brighter Day P&G m-f (see mon) Y&R

The Secret Storm Am Home Prods m-f (see mon) BB&T

On Your Account (Wm Filiott) P&G tide, prell m-f

Benton & Bowles

Hawkins Falls Wesson Oil 75Ch m-f L Fitzg'ld $7000

First Love Jergens Co Phila m-f L Robt W Orr

Mr Sweeney NY L W. T. French 43NY wed L JWT

Modern Romances Colgate Palmolive sp alt days Bryan Houston

Pinky Lee Hy m-f L Partic Gen Fds m-f L Y&R tu-wf

How to Doody Cereal Breaks 47NY 5:30-6 Bates $1800

No network programing

No network programing

No network programing

No network programing

Garry Moore (Institute Mogen) OCSS 10-10:15 Consolmt LB Staley Mfg R&R 46NTY all m L ¾ hr $2038 Arthur Godfrey 5M L BBDO in 10-30:15 Bristol-Myers Y&R m-w 10:45-11 40Var L simul ¼ hr $3705

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Valiant Lady Toni Co tu-th (see tu) Leo Burnett

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The Inner Flame Gen Fds m-f Y&R Road of Life P&G m-f (see mon) Compton

Welcome Travelers P&G prell ivory snow m-f (see mon) DFS

Robert Q Lewis Miles alka seltzer Wade 2-2:15 Helene Curtis t 3:15-30 Earle Ludgin 72NY L ¼ hr $3000 Art Linkletter Kellogg all pr 45Hy L LB tu-th 3:30-45 Pillsbury Mills m-th 2:45-3 (see mon) LB ¼ hr $4000

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Weiss & Geller ¼hr $3100

Ted Mack's Matinee NY m-f L

Greatest Gift Phila m-f L

Concerning Miss Marlowe P&G tide NY alt das L B&B

HONG KONG GAZETTE

AS NEW AS TOMORROW MORNING'S HEADLINES...



THE NEW ADVENTURES of CHINA SMITH

STARRING DAN DURYEA

As timely as today's dramatic international events... as hot as a firecracker ... as tense as the Far East situation exploding into a possible World War III ... here is the most exciting, shot-on-location show you can put on the air.

26 *up-to-the-minute, ALL NEW, half-hour episodes ... combined with the original 26, give you 52 half-hours of top-quality, top-rated programming...* always "rated" among the "Top 3" *in every market shown. Available FIRST RUN... all markets!* Audition Prints upon request.

Call Your NTA Man Today! He's Only Minutes Away!

National Telefilm Associates, INC.

NTA **625 Madison Avenue, New York 22, N. Y. · Plaza 5-8200**

Mr. Station Manager:

Are you looking for results from your trade paper advertising?

"Sales Results on the trip were excellent"

Colorado Television Corporation

1089 BANNOCK STREET DENVER COLORADO · PHONE TAbor 6386

CHANNEL 9

JOSEPH HEROLD
Station Manager

March 2, 1955

Mr. Edwin D. Cooper
Western Manager
SPONSOR Magazine
6087 Sunset Boulevard
Los Angeles, California

Dear Ed:

I found, while on a sales trip to New York, that timebuyers do look at the ads in SPONSOR. KBTV ran a full-page ad in the January 10th issue of SPONSOR which coincided with my sales trip to New York. Quite a number of timebuyers mentioned they had seen the KBTV ad and were quite impressed with the story on the program ratings of KBTV.

Sales results on the trip were excellent and I am firmly convinced that our ad in SPONSOR helped to pave the way in connection with many of our sales pitches.

Kindest regards.

Sincerely,

Joe Herold

Joseph Herold,
Station Manager

JH:rls

WPAL

1000 WATTS CLEAR CHANNEL 730

TELEPHONE 3-6428 CHARLESTON, SOUTH CAROLINA



Mr. Norman R. Glenn, publisher.
Sponsor Publications Inc.
40 East 49th Street,
New York 17, N.Y.

Dear Norm:

I know you like "off-beat" letters. So bear with me and you'll find this one fits that classification.

About three years ago we entered into a national promotion campaign, using only SPONSOR, with a series of ads pointing up our "Pal" trademark and outlining the specialized negro programming and high ratings at WPAL. We continued this ad schedule for two years.

During the period in which the ads were running I was constantly amazed at the strong identification of our little dog. After our ads had been running about six months time buyers would say, when I called, "Oh yes, you're from the 'little doggy' station."

All this leads up to the fact that since we've been out our identification has slipped, and we need the push that SPONSOR can provide.

So we'd like to reinstate our schedule of third page ads effective with the first April issue once a month for one year. Lots of new time buyers in the business who ought to get acquainted with "Pal."

Would you be good enough to send me a contract--same rate, I trust.

Cordially,

Tommy

Laurens Moore
Executive Vice President

"Oh yes, you're from the little doggy station"

Here's what an ad schedule in SPONSOR does for your station. You're in the limelight. And that's important. For there are more than 3,000 sets of tv and radio call letters fighting for the timebuyer's, account executive's, and ad manager's attention. Your message gets the full attention of these decision-makers in a top-rated prestige magazine where 7 out of 10 readers are in buying jobs (guaranteed circulation 10,000) and every word of editorial copy is beamed right at them. You can't beat a buy like SPONSOR.

SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE



Make that buy WJAC-TV and you've taken the three busy Southwestern Pennsylvania markets out of the sun, and tucked them conveniently on your own front porch. What better sales spot? Hooper rates WJAC-TV:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

Enjoy greater sales coverage with the one buy that covers three . . .



Get full details from your KATZ man!

SPONSOR BACKSTAGE



(*Continued from page 28*)

pointed out, as a number of us have been yelling for a number of years, that radio must program in areas where it is able to do things better than television, and do such things with daring, ingenuity and imagination. Music, particularly serious music, Jack indicated, was one of those areas. Two recent NBC network radio segments, I believe, were typical of what radio may do lots more of, and which agencies and advertisers may profitably adopt as series, which have the ability to win and hold large audiences.

Both these shows were built around records, but built with themes and ideas which gave them stature and irresistible audience appeal. One was developed around the question: "Can music adequately interpret great paintings?" Ben Grauer was the m.c. of this stanza and the art critic for the New York *Herald Tribune* and the music critic for the New York *World-Telegram* were the panelists. The records played were selected from a new RCA Victor LP in which Henri Rene presented 12 instrumental selections, each representing Henri's interpretation of one of 12 great paintings. Included were Renoir's "Gabrielle in an Open Blouse," Boticelli's "The Birth of Venus," Picasso's "Girl Before Mirror," Toulouse-Lautrec's "At the Moulin Rouge," and Degas' "L'Absinthe."

This made a stimulating, entertaining yet cultural show, which most certainly impressed listeners. On another music level, the evening previous as an episode in its much-lauded "Biographies in Sound" series, the network did a show detailing the manner in which country and folk music had become integrated into the general fabric of popular American music over the past decade. This theme was pegged to Eddy Arnold's 10th Anniversary as an RCA Victor recording star. The Honorable Frank Clement, governor of Tennessee, served as narrator here, and Perry Como, Eddie Fisher, Dinah Shore and many other names "appeared" as guests.

Certainly for musical content, both as to material and excellence of performance live radio shows cannot match the output of the major record companies. The Rene album, for example, was recorded with 48 men, 48 of the finest musicians in the industry. The arrangements were sweated over by Mr. Rene for six months before the first of the recording sessions were held. ★ ★ ★

Speaking of NETWORK COVERAGE IN INDIANA, It's WTTV 2 to 1

You get 2 Major Markets for the price of 1 when you buy WTTV-NBC—Channel 4

- WTTV Tower located halfway between Indianapolis and Terre Haute
- Low Channel 4
- High 1000-feet Tower
- 100,000 Full Power
- Serving TWO MILLION people in the Great Hoosier Heartland



Cost of CBS two station package, 1 Hour	$1600
Cost of WTTV-NBC	1000
	$ 600

difference equals network 1-hour rate for San Antonio, Texas

WTTV channel 4

A SARKES TARZIAN STATION

BUSINESS OFFICE: Essex House, Indianapolis 6, Indiana

Represented Nationally by MEEKER TV, Inc.

round-up

Pittsburgh agency to syndicate novel five-minute show

A novel film show helped a Pittsburgh bank move successfully into tv. The bank's agency, Cavanaugh Morris, found that a five-minute show cost only 20% more than a 20-second announcement and advised the bank to choose the larger period on KDKA-TV. But what kind of a show do you put in a five-minute shot?

Warren R. Smith, Inc., came up with a unique five-minute film show that traced the derivation of common words to their origins by using animated figures. It's called *What's the Good Word?*, and the commercial message is delivered in same style as the show and using the same narrator.

Show has attracted city-wide interest and many grammar school teachers advise their classes to watch weekly. In addition, the show is promoted by newspaper and outdoor displays in cartoon-limerick style.

Cavanaugh Morris considers the show so successful after over four months on the air that it has set up the mechanics for syndication on a national basis. The *What's the Good Word?* package, including show, integrated commercials, newspaper mats and copy as well as outdoor advertising material, is being offered at a weekly package price in key cities. ★ ★ ★

they used to call it
HORSE SENSE–



now they call it
MOTIVATION

Motivation research is just horse sense, says Mitchell

With all the talk making the rounds about the use of motivation research as an aid to building better radio and tv commercials, Harold M. Mitchell Advertising Agency, New York, has a new definition of motivation research. Mitchell calls it "Horse sense," contending that an advertiser has to be able to think like a consumer in order to sell.

Observation on motivation research is from a series of mailings the agency has sent out. Another Miller observation: an advertiser should change his selling idea before he changes media, if the campaign isn't selling. ★ ★ ★

1,500 women pick format of new KVQ morning show

KVQ, Pittsburgh, has a new wake-up show beamed at women as the decision-makers in household money matters. From 6:00-9:30 a.m., *1410 Time* plays solely instrumental music and keeps the "talk" to a minimum.

Station officials say they are sure this is a format that appeals to the lady-of-the-house, because they based the program on a survey of the tastes of 1,500 Pittsburgh area women. The survey revealed that the ladies had a decided preference for melodic music and an equally pronounced distaste for "too much talk."

The "easy listening" concept is expected to be popular with housewives busy preparing breakfast and the rest of listening audience, a well.

Sponsored segments and announcements for the show are on a rotating basis.

To kick the show off and get the gals into the habit of tuning in, the station ran a give-away for three weeks in April with $3,500 in prizes. The program is further supported now by merchandising featuring cut-out of the disk jockey, Joe Deane, in many "Steel City" store windows. ★ ★ ★

American radio-tv women to discuss industry needs

The national convention of American Women in Radio and Television, Inc., offers the guests a chance for a real bus-man's holiday when it meets in Chicago 5-8 May. The ladies will be given the opportunity to see radio and tv programs originating from the "Windy City" and will hear speeches by several industry leaders and talent.

The members will tour some radio and tv studios, and participate in panels and discussions on various facets of current industry problems. ★ ★ ★

Cincinnati's WLW offers 2 for 1 merchandising plan

Cincinnati's WLW is conducting a campaign to familiarize advertisers and agencies with the station's merchandising program. The campaign is sparked by the slogan, "2 for 1." The sponsor's single dollar, says the station, buys both a dollar's worth of air facilities and merchandising.

Three ashtrays figure in the "2 for 1" promotion. The slogan is spelled out on them in quarters, half dollars and silver dollars. Four days before the presentation, the prospect receives an ashtray with the slogan spelled out in quarters. The next day he gets the ashtray with half-dollars, and two days before the presentation his ashtray arrives with silver dollars. Finally, the day before the salesmen arrive, he receives a leather folder thanking him for his attendance and piqueing his curiosity even more. The campaign was planned by the Crosley Client Service Department, under Director Dick Jones. ★ ★ ★



Dick Jones shows "2 for 1" plan ashtrays

Briefly . . .

New York's current anti-litter campaign is receiving support from the local radio stations in the city including WCBS. Jack Sterling, disk jockey who devotes part of his morning show to the transit system, presented an award to a 12-year old Brooklyn girl who won his anti-litter contest.

He is shown giving Paula Weissler the winning check as her mother looks on. The contest was staged to stress the litter problem in New York City subways, and had the cooperation of the Transit Authority.



* * *

Why out-of-home listening has grown is shown by figures recently released by the B. F. Goodrich Co. research dept. They found that the average American family puts 700 more miles per year on the family car than it did in 1940.

* * *

If Compton Advertising is not careful, they may lose some of their best agency men to radio or tv as announcers. The agency is putting their key personnel through a speech and technique of face-to-face communications course at Columbia University's School of General Studies.

The 20-hour course is planned for 10 weeks and is designed to aid the admen in dealing with their clients and the general public. Compton plans to repeat the course at regular intervals. Shown below are some of Compton people in the first course. ★ ★ ★





". . . and now I *like* to cook," says a viewer from Trenton, Tennessee, writing to Carolyn Godman of WMCT.

This is just one excerpt from thousands of letters Mrs. Godman has received since she has conducted The Homemakers Program with Trent Wood, over WMCT, Memphis. Some others:

"I'm sure you're giving great pleasure to many housewives."

"Your recipes are good. I try lots of them and pass them on to others."

"You make cooking look so easy and enjoyable."

She really does—every day, Monday through Friday. Some participations still available.

WMCT MEMPHIS CHANNEL 5 WMC-WMCF-WMCT

MEMPHIS' FIRST TV STATION

NOW 100,000 WATTS

NATIONAL REPRESENTATIVES THE BRANHAM CO.

Owned and operated by THE COMMERCIAL APPEAL

NBC BASIC • ALSO AFFILIATED WITH ABC AND DUMONT



FOOD FOR THOUGHT:

Iowa families do things in a big way—flour by the hundred pounds, apples by the bushel, lockers of beef and pork. The 315,600 television families within range of WOI-TV form a tremendous market quality products.

Quality products demand quality service, the kind of service established by WOI-TV, the station sistently watched most by Central Iowans for the past five years.

5
IOWA STATE COLLEGE

WOI-TV

AMES-DES MOINES
CHANNEL 5
100,000 WATTS
CBS ABC DUMONT
REPRESENTED BY
WEED TELEVISION

SAVARIN

(*Continued from page 39*)

motion activities for S. A. Schonbrunn; Albert Schonbrunn, who handles sales and production; and S. A. Schonbrunn, president of the coffee concern.

The team believes in strong and steady concentration on a given area in order to get maximum selling saturation, rather than in quick expansion. They are aware that coffee brands cater to local tastes, which differ in different areas, are capable of building strong local followings.

The advertising they buy is selected with extreme care. Says Paul Gumbinner: "We are always keeping our eyes open for additional advantageous announcement spots or programs on radio and tv—but we are not interested unless the buy offers us unusual plusses both from an audience and an economy standpoint."

How did they manage to capture the several choice and desirable I.D. slots they employ, in prime time and next to top shows? "It was very simple," says Gumbinner. "We just keep on the lookout for time periods we might like, then alert the station to the fact that we are interested in those particular times as soon as they are available. Since we have built up a reputation for being a stable advertiser and a long-time steady holder of time spots, the stations are generally glad to cooperate. Then, the moment we learn of an especially good availability, we don't hesitate or hold any long conferences —we snap it right up.

"Once we get a choice period," Gumbinner continues, "we simply hold onto it tight, 52 weeks a year. Some of our spots became even better than when we bought them as even higher-rated shows were slotted around them."

The only full-program buys that Savarin has made so far, aside from the Bob Wilson WRCA-TV news show, are in Philadelphia on WCAU-TV. The firm sponsors film shows *Badge 714* and *Boston Blackie* on Thursday and Friday nights respectively, each on an alternate-week basis. The one-minute "star" commercials, among others, are aired on these programs.

The agency attributes Savarin's expansion to the Philadelphia market to the effectiveness of their radio advertising in New York; enough people in Philadelphia heard messages on New

NEW AND UPCOMING TV STATIONS

*I. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
JEFFERSON CITY, MO.[5]	KRCG	13	13 Feb.	105	660	CBS		NFA	Jefferson Television Co — Hoag-Blair (Mrs.) Betty G. Handy, pres. & gen mgr Robert Blosser, v.p Camille Williams, sec.-treas
ST. LOUIS, MO.	KTVI	36	9 Apr.	214	590	Du Mont ABC CBS	KETC KSD-TV KWK-TV WTVI	761 vhf	Signal Hill Telecstg — Radio Tv Reps Paul E. Poltason, pres.-treas Harry Tennenbaum, vp John D. Schreuer, Jr., exec vp & gen mgr
WAILUKU, HAWAII	KMAU	3	12 Apr.	1½	5,960	ABC[2] CBS[2]	None	NFA	Hawaiian Bestg — Free & Peters J. Howard Worrall, pres C. Richard Evans, vp & gen mgr

*II. New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	TARGET DATE	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP†
SACRAMENTO, CAL.	KCRA	3	13 Apr.		100	495	KCCC-TV KBET-TV	162,125	KCRA Inc — Robt. Meeker Ewing Kelly, pres & gen mgr C. Vernon Hansen, vp
FLORENCE, S. D.[3]		3	6 Apr.		25.7	710	None	NFA	Hills Bestg Midcontinent Bestg, sole owner N. L. Bentson, pres Edmond R. Rubin, vp

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
EPHRATA, WASH.[4]	43	15 Apr.	13.3	656	$82,405	$25,000	None	Basin Tv Cascade Bestg, owner Thos. C. Bostic, pres

BOX SCORE

U. S. stations on air	**429**
Markets covered	**263**
U. S. tv sets (1 Mar. '55)	**35,028,000**§
U. S. tv homes (1 Mar. '55)	**33,200,000**§

*Both new cps and [illegible] going on the air. All [illegible] are [illegible] 8 April and 21 April or as [illegible] considered to be on the air when commercial operation starts. [illegible] power usually is not [illegible] these power. **Antenna height above average [illegible] above ground. ***Represents the [illegible] from NPC Report, number of [illegible] made. §Data from NBC Research and Planning. †The [illegible] generally [illegible] a [illegible] ‡Antenna above [illegible] §Both [illegible] includes ABC and CBS [illegible] ¶Associated [illegible] #Granted [illegible] ††Pre-hearing [illegible] personnel

York stations to start the ball rolling. Due to the quality pitch on the air, the high-priced Philadelphia food stores started to sell Savarin at almost ridiculously high prices, giving it "snob appeal." Over the years, however, the price has come down to a more reasonable level.

S. A. Schonbrunn first put Savarin on the consumer market in individual cans in 1931. No advertising was used until September 1940 when space was bought in Sunday color supplements.

In 1941, Savarin launched its first radio advertising in New York, buying announcements and participations in such morning programs as *Mary Margaret McBride*, *Martha Deane*, *Morton Downey*. They bought time on practically all the stations in the city. The budget was divided about 50-50 between radio and newspapers.

In 1942, both Savarin and Schonbrunn's other coffee, Medaglia d'Oro, were withdrawn from the consumer market due to the war and concomitant shipping difficulties. It was impossible for them to maintain the usual standard of quality in the coffees, explains John Mazzei, and rather than compromise, Schonbrunn suspended brand sales and for a year or two sold coffee in bulk only.

In 1944, Schonbrunn resumed the packing of Savarin (and Medaglia) and since then its growth has been uninterrupted.

Radio was resumed in 1945, with two-thirds of the budget allocated to the air, one-third to newspapers. Savarin rode the husband-and-wife team trend. They blanketed the early-a.m. women's audience, largely between 8:00-9:00 a.m., participating in such programs as *Dorothy and Dick*, WOR; *The Fitzgeralds*, WJZ (now WABC); *Tex and Jinx*, WNBC (now WRCA).

The schedule they used on radio at the time was, according to John Mazzei, a sort of "saturation stagger system." They would run a saturation announcement schedule for about six weeks, consisting of about 60 announcements a week on five or six stations. Then they would stop for about a month, do no air advertising at all. They would then repeat the saturation and go through the cycle again.

Using this technique, they increased business volume for Savarin about 60% between 1945 and 1946.

In September 1950 Savarin made its first sortie into television, purchased the *Saturday Nights News* on WRCA-TV, immediately following the *Lucky Strike Hit Parade* at 11:00 p.m. This proved such a fortunate investment that Savarin looked with favor toward more tv, shortly after that bought the 10-second WCBS-TV slot before the *Toast of the Town* and has held on to it since. Within the past year, Gumbinner has acquired five other strategic adjacencies for Savarin in New York (see beginning of article).

In New Haven and Hartford, Savarin airs one-minute and 20-second commercials, three to six evenings per week.

In the early radio days, Savarin's commercial approach consisted large-

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"By any measurement you [broadcasters] are in the van as guardians of the free enterprise for which men have struggled through the centuries; for free speech—and free speech alone—is the last barrier to enslavement. Your stern resolve against encroachments upon it must not falter in the face of improper actions even by constituted authorities. Freedom has not been won by complacency, nor will it be held by subservience."

HAROLD E. FELLOWS
President
NARTB, Washington, D. C.

★ ★ ★ ★ ★ ★ ★ ★



33 YEARS OF Food Selling IN OREGON

How KGW merchandising SELLS THE MAN WHO SELLS *YOUR* PRODUCT



"SUPERMARKETDISING"

KGW's four *instore* merchandising men check 97 supermarkets, including Safeway, doing an estimated 60% of the area food volume. They check YOUR PRODUCT'S stock—build displays—better shelf position and frontage—give re-order reminders—place shelf arrows and display pieces and *furnish you a complete weekly store-by-store report.* In these 97 markets YOUR PRODUCT receives two *instore* broadcast announcements each day.



"GROCER OF THE WEEK"

Merchandising the way the retailer likes it—at a practical, dollar-and-cents level. KGW ties YOUR PRODUCT in with a different supermarket promotion each week which *boosts store sales as high as 400% overall.* Grocers *volunteer* cooperation with mass display and ad features. Weeklong promotions culminate with KGW personalities plugging products and sales *instore.* A complete written and photo report furnished.



"LUNCHEON IS SERVED"

YOUR PRODUCT is demonstrated to women's groups totaling over 1000 persons each month. YOUR PRODUCT participates in ten luncheons during a 13-week period. "Luncheon Is Served" is available in only 21 cities in the United States and is yours exclusively in the Portland market at no additional cost with KGW.



HOWARD McANULTY...
KGW's Food Merchandising Director combines agency and radio experience with a 19-year background in selling food products. He comes to KGW from four years of service as executive secretary of the Oregon Food Merchants Association, knows some 2000 Oregon grocers by their "first name".



KONNIE G. WORTH...
KGW's sparkling hostess of "To The Ladies", *Portland's top Pulse-rated women's program,* does not stop at the microphone but takes her large following and salesmanship into the area's largest markets each weekend to smash sales records and sell YOUR PRODUCT directly.

Now Represented by

JOHN BLAIR & COMPANY

KGW NBC
Portland, Oregon

Oregon's *first* Radio Station

ly of singing jingles, which stressed the finer quality of Savarin, justifying the few cents more it cost. Today, Savarin is no longer higher-priced than other coffee brands. The personality-endorsers of the brand stress that even with its superior qualities "Savarin is priced right in line with other vacuum-packed brands."

It is interesting to note that the campaign for the recently-launched Chock full o'Nuts coffee (see SPONSOR 8 February 1954) currently parallels Savarin's early advertising pattern. The company points to the brand's higher cost, but stresses the superior qualities which make it worth it. Chock full o'Nuts, too, devoted more than half of its initial budget (about $500,000) to air media to secure distribution in the New York market last year (1954). Saleswise, it is now third in New York, follows Savarin.

The Medaglia d'Oro brand which has been packed by S. A. Schonbrunn since about 1921, is a demi-tasse coffee, whose advertising is aimed to appeal to a highly sophisticated group. A saturation schedule of ID's, about 80 a week, on New York's "good music" station, WQXR, promotes Medaglia, primarily in winter and spring. Subway posters give heavy backing, too. The combination has helped boost Medaglia to the No. 10 sales spot in the city. Kiesewetter, Baker, Hagedorn & Smith, New York, is the brand's agency. ★ ★ ★

TIMEBUYING MACHINE

(Continued from page 46)

field work on audience measurement. When they want a job, they will advertise something like this—"Wanted Research Field Job. Have heavy-soled shoes. Will travel." Perhaps you will go to Philadelphia to prove again that the measurement of 220 diary homes proves nothing, since Nielsen has effectively punctured the worth of diaries. Perhaps you will check up the people represented by 31 Audimeters in a market where there are approximately 3,000,000 radio sets. Perhaps you can solve the problem of how with 31 Audimeters you can project the radio listening of one-half of a teen-ager. 40% of a person listening to a foreign language program, 1% of a traveling salesman with his radio going all day and the ghost of a relaxed businessman listening to the 10 p.m. radio news.

Maybe you'll go into barber shops, into automobile sales rooms and garages, women's specialty shops, factories where radio sets are going eight or more hours a day, not to a one-person audience, but to groups of anywhere from two up to hundreds.

Of course not all the timebuyers may turn into research men. There is no end to account executives, so more timebuyers may end up with that agency department. Except Cunningham & Walsh. Having had splendid experience, C&W men will be found selling vegetables and fruits in super markets.

Yes, Bill, time marches on. These darn machines will not make the minor number of human errors that creep into time buying decisions. Furthermore, it isn't so much a question of error as it is that these machines have exactly the correct scientific attitude toward maximum sales at lowest cost per case, or per unit; and they will not be influenced by personal considerations. The designers first thought that they ought to make a machine which could handle a big luncheon. But they couldn't get the machine small enough to be transported to the Stork Club.

★ ★ ★ ★ ★ ★ ★ ★

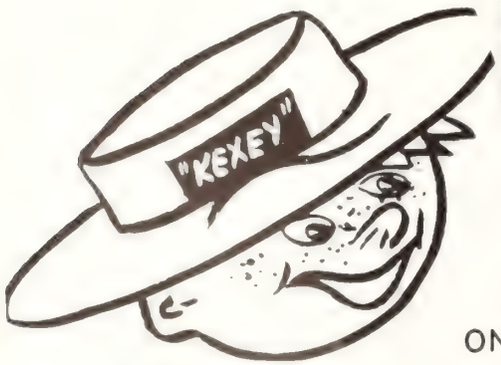
"Television is the first of the great modern inventions to bring people back into the home and keep them there. Most of the other noteworthy advances of this age—the auto, the motion picture, the airplane—have contributed to taking people out."

HARRY BANNISTER
V.P. of Station Relations
NBC

★ ★ ★ ★ ★ ★ ★ ★

Some of the engineers wanted the machine to be able to absorb liquid refreshments, but common sense prevailed when it was found that the liquid would leak through.

And, incidentally, haven't you read that the first Ford cars were built with a whip socket on the dash board? Well, these new machines at the moment have a special useless pocket in which you may insert a slide rule. Bill, you must believe in automation and cybernetics. ★ ★ ★



REMEMBER KXJB-TV & KCJB-TV
COVER THE THREE MAJOR MARKETS IN NORTH DAKOTA—FARGO—GRAND FORKS & MINOT

DELIVERING AN AUDIENCE THAT CONTROLS
$879,164,000—SPENDABLE INCOME—
ON KXJB-TV THESE TOP SHOWS OFFER FINE ADJACENCIES

★ JACKIE GLEASON
★ TOAST OF THE TOWN
★ STUDIO ONE
★ CLIMAX—SHOWER OF STARS
★ ARTHUR GODFREY
★ FOUR STAR PLAYHOUSE
★ TWO FOR THE MONEY
★ THE HALLS OF IVY
★ I LOVE LUCY
★ DECEMBER BRIDE
★ PRIVATE SECRETARY
★ JACK BENNY

BROADCASTING AT 100 KW FROM THE THIRD TALLEST TOWER IN THE U. S. — 1085 FT. — ABOVE GROUND
KXJB-TV IS COLOR EQUIPPED FOR NETWORK — SLIDES & MOTION PICTURES

CBS - DuMONT

WITH STUDIOS IN VALLEY CITY, FARGO, GRAND FORKS (1955) BISMARCK (1955)



Did you cross pollinate?

However conceived, your ideas for the Advertising Council have grown into great campaigns. And this is no father to son opinion. Just look below at the record of only four of the many hundred you have created since 1942. You can be proud of your brood, but don't quit now. The Advertising Council still needs your fertile brains to help solve other problems facing America. And by you, *we mean the agency account men, writers, artists, and media people who have donated their time, talents, and space for free—and those who haven't as yet.*

PUBLIC SERVICE · ADVERTISING COUNCIL ·

SAFE AS AMERICA · U.S. SAVINGS BONDS

Aided U.S. Treasury in the sale of billions of dollars worth of War and Savings Bonds.

The Future of America

Helped restore public confidence when a recession was predicted by many.

Enroll today in CD · CIVIL DEFENSE

Made millions of men and women aware of their responsibilities in Civil Defense.

TRUTH

Helped Crusade for Freedom broadcast the Truth to Iron Curtain countries.

The Advertising Council, Inc., 25 West 45th Street, New York 36, N. Y.

NORTH AMERICAN

(Continued from page 35)

warrant unremitting advertising? The North American view is that in any large well-populated area there are always some people who want to go somewhere, and who are thus potential customers.

Frequency, Weiss has discovered, is most economically obtained via spot radio, which also turns out to be the company's most productive medium in terms of actual dollar sales.

Radio, in addition, permits a vast coverage of nearly all segments of a market population. The company and its agency, Van Wood-Fischer, are less concerned with the individual rating of an announcement period than with the cumulative audience delivered by the station over the weekly schedule.

The medium's ability to sell dynamically is put to work in strong messages urging immediate listener action. The aim is "to sell today," to get the listener to pick up that phone and call the number he has just heard on the air.

That insistent voice issuing from the loudspeaker may be just the final bit of persuasion that some prospects need to make up their minds to travel by air, the company feels. Part of its promotion job is to convince the consumer to travel by plane instead of train or bus.

Heavy schedules: North American believes in dominating a station audience. It seeks a minimum announcement schedule per station of 35 per week, but tries to get more where budget and bulk discounts permit. Practice is tending now to favor at least one network station and one independent, though availabilities and price attractions are factors in final station choices, along with rating analyses.

Heaviest single-station schedule is KLIF, Dallas, with 100 announcements per week. Largest dollar outlays are in Chicago, $2,600 weekly; New York and Los Angeles, $2,500 each. The other cities on the radio schedule are Detroit, San Francisco, Miami, Milwaukee, Washington, San Diego. Contracts are usually for 52 weeks, with emphasis on heavy travel months.

Announcements generally run through the week, but are least frequent on Sunday. They begin with the wakeup 7 a.m. period, and end by 7 p.m. Morning and afternoon "driving time" is given special attention, while the Sunday audience is considered as a combination of home, car and beach-park listeners.

The agency likes a well rated station, which, according to president Art Fischer, can deliver a huge cumulative audience. This was the reason for taking on WBBM in Chicago, for example. At the same time, he feels it necessary to spread out the announcement schedule in order to hit as broad an audience cross-section as possible. For this reason, less desirable ratings will sometimes be purchased.

The payoff: Does spot radio actually bring in the customers? Yes, without question, the company says. Sales Manager Sacks states that immediately after a station is added to the schedule, the phone calls pick up. However, he cautions, you can't always isolate what it is that is really causing the sales jump, because other local media are at work, too, chiefly newspapers.

One of the group of girls answering the telephone is instructed to ask the caller where he learned about North American's service. Radio shows up strongly, but it is difficult to pin down the source to the exact station. How tricky such surveying can be is illustrated by a recent company check in New York. WMGM, one of the stations used, seemed to show up less frequently than expected in the telephone operator's reports. An experiment was tried. For a few days, the station call letters were announced after each commercial. Results? There was a sharp rise in mentions of the station.

Clearest case of results from spot radio is Dallas. There, 125 announcements had been running on KLIF, an independent, for two and one half years (schedule is now 100 per week). Other media are of minor importance for this city. From the beginning of the schedule, says Sacks, results in the Texas city have been "highly satisfactory."

North American puts a heavy burden on its advertising, tries to make every ad dollar produce 10 dollars of business. This is the test which ultimately tells the story, over-riding such factors as ratings and cost-per-1,000.

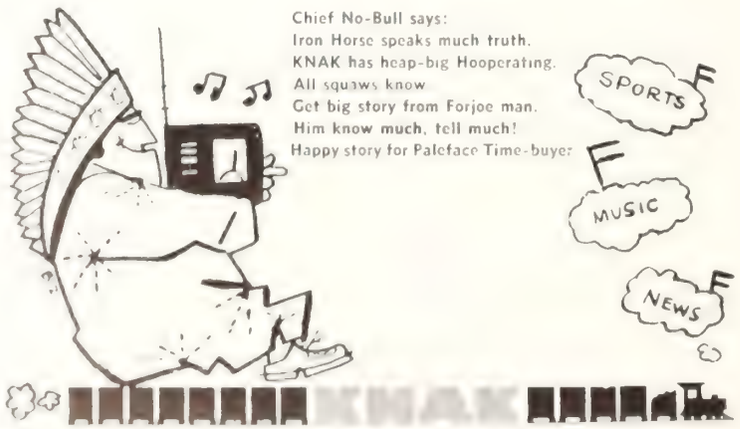
Radio meets this test, reports Sacks, in outstanding fashion.

Mass and class: Recently, the Van Wood-Fischer agency which handles

ugh (YES) . . . IN **SALT LAKE CITY, UTAH**

IT'S **KNAK** *SALT LAKE'S ONLY 24 HOUR INDEPENDENT*

PARDON OUR Smoke Signals . . . . . but
INJUN love-um happy smoke signals. Spellum "heap good listening on KNAK"
Make braves happy. Make squaws happy.
Make-um white-man much happy!
(Make-um only competitors sad)



You're on the right track with KAY-NAK

the account from offices in New York and Los Angeles, convinced North American to add another approach to its radio advertising—schedules on the "good music" stations. Reasoning, explains Art Fischer, is that such stations have sizable audiences that make good travel prospects for the price pitch: teachers, white collar workers, and the like, who might be considered to fall into the lower middle class.

Two such stations are now in use: WQXR in New York, KFAC in Los Angeles.

The New York station lineup shows WQXR, 42 announcements per week; WMCA, 47; WMGM, 35. (No network station has yet been added because of budget limitations in this market).

In Los Angeles KFAC carries 26 announcements, KABC 70 and KMPC 75.

It is still too early to assess the precise value of the serious music station

★ ★ ★ ★ ★ ★ ★ ★

"Working with manufacturers and retailers, in such activities as district meetings, trade shows and company conventions, will give radio executives an insight into general economic problems and those particular ones of the businessmen they serve, and want to serve. Radio broadcasting is a major marketing tool of American business, and far too many stations are giving only superficial attention to the role radio plays in this marketing picture."

ARCH L. MADSEN
Director Member Service
BAB, New York

★ ★ ★ ★ ★ ★ ★ ★

as a sales producer, but North American has already had indications that the announcements are pulling.

Listeners to the serious music station, Fischer feels, tend to stick with it. This may mean a lower cumulative audience, but it also means an audience which is probably being exposed with greater frequency to your sales message.

The North American copy change-of-pace on a station like WQXR is striking. If you have heard the firm's average announcement, you know it as loud, fast, high-pressure. Announcers Fred Utal and Andre Baruch pound away in a two-voiced high-decibel race. The pressure pitches pay off, says agency production supervisor Ricky Moreno, but they are so strong that occasionally complaints are made to the company by irritated listeners. They will be toned down somewhat in the future.

None of this is true of the announcements on the good music stations. These are delivered by Milton Cross in his usual unhurried, soft manner. Cross has long been associated with the Metropolitan Opera broadcasts on ABC, and full advantage is taken of the association. His copy frequently uses opera or classical music references as take-off points. He may mention great composers or conductors, performers, compositions.

Because of the announcement frequency on most stations, the agency feels some changes are necessary at regular intervals. Every three-month cycle usually sees a new batch of announcements cut.

Copy: Whether slam-bang or soft, copy theme is two-fold: (a) airline fare is lowest; (b) service and equipment are of the highest standards. The rider is offered 300-mile-an-hour equipment of the latest type, pressurized cabins, a perfect safety record of 1,000,000,000 passenger miles, two courteous and helpful stewardesses, free food, milk, bottle and baby foods for infants.

When the first irregular operations appeared after World War II, considerable public skepticism greeted their efforts to compete with the solidly established lines. But the fly-by-night operators are gone now.

Still, travel remains a sensitive product, and it is generally recognized that despite the advances in air travel, the average person may yet feel there is a certain element of risk in flying.

Use of the term "non-scheduled" has hurt, the company says. It implies that there is something inferior in the way the service is operated, which is not the case, company spokesmen say, pointing to the new maintenance plant in Burbank, which they claim to be the best in the business, as an example. North American refers to itself as an "independent." It prefers to distinguish itself as a "non-subsidized" line, that is, one that depends on passenger coach service alone for revenue and does not have the advantage of government mail contracts.

This is why agency v.p. and copy head Lee Rogow stresses the luxury aspects so strongly. The new giant DC-6B, say the announcements, take you from coast to coast faster than the planes of other major lines. You travel to the airfield by limousine. And your comfort is assured by flying



ATTENTION, RADIO SPONSORS

NOW YOU CAN REACH THAT BIG RICH CHICAGO BILLION DOLLAR NEGRO MARKET

721,500

LATEST FIGURES

"JAM WITH SAM"

The disk jockey show that is the talk of the town

Monday Thru Saturday—
9:30 P.M.-12:00 M.

WGES—5,000 Watts — 1390 Kc.

PARTIAL LIST OF SPONSORS
ARMOUR — Carnation — Coca-Cola
Ebony Magazine—Illinois Bell Telephone—Lucky Strike
Miller High Life

WRITE, WIRE OR PHONE FOR AVAILABILITIES

SAM EVANS PRODUCTIONS
203 N. Wabash Ave., Chicago, Ill.
Phone Dearborn 2-0664

IF YOU CAN USE THE SERVICES OF A

RADIO-TELEVISION SPECIALIST

with extensive ad agency experience in positions of responsibility like—

- Media Director
- Head of Timebuying Unit
- Talent Buyer
- Account Executive

and who is generally recognized as having worked more closely with stations, network executives, and station representatives than any one of the advertising fraternity. . . .

You'll want to get in touch with me. I am instantly available and would like an opportunity to show you how my varied experience involving the well-being of 30 different accounts can fit your agency or advertiser needs.

Please address Box 52

SPONSOR
40 E. 49th St.
New York 17, N. Y.

"above the weather" at more than 300 miles an hour in pressurized cabins. For sleeping on the reclining seats you are supplied with a pillow and a blanket.

But price is still the big pitch: $80 each way on round trip New York to Los Angeles, $24 to Chicago, $39 to Miami, $56 to Dallas.

Future prospects: North American expects to increase its radio budget in the future, particularly after it obtains certification from the CAB. It was founded in 1950 by four men who had gone into the air coach business with their own firms immediately after the Second World War with inexpensively purchased surplus C-47's (DC-3's).

The firm says it has helped bring the cost of air travel down to where the average person can easily afford it, and has ambitious plans for the future to do even more in this direction. In envisions a future trans-oceanic service patterned after its continental operation. Cost for a round trip to Europe may be as low as $250. ★ ★ ★

SATURATION RADIO

(*Continued from page 41*)

Now, how do you get there?

Spot frequency: Research helps to guide spot radio clients.

Radio Advertising Bureau, for instance, ordered an analysis from A. C. Nielsen last year to learn the cumulative effect of spot announcements.

This is what Nielsen told RAB:

"In New York, Chicago and Los Angeles during January 1953 a total of seven announcements per week on a single, top-rated station of all-around program appeal reaches 21% of all radio homes an average frequency of two times weekly.

"A total of 21 announcements per week on the same station will reach some 43% of all radio homes with an average frequency of 2.3 times per family."

There's the key. To double the number of homes reached, you have to triple the number of announcements, according to RAB's yardstick.

Other research confirms the fact that you have to add radio pressure at a geometric rate in order to keep the percentage figures of radio homes reached on the rise.

The Colgate agencies have a formula (see page 40 for chart) which goes something like this:

Using Hooper radio rating points, and not worrying about duplicated audiences, it takes a total of 40 points to reach 25% of the radio homes in a major market on a one-week basis, they estimate.

To reach the 50%-of-homes figure, you'll need about 140 rating points. (The "50%" level, you'll remember, is the one at which average "saturation" begins, veteran buyers feel).

To get the level up to 75% in a week's time, you'll need about 400 rating points.

Again, it's a geometric upward climb: to triple the number of homes, you have to multiply the number of announcements you purchase 10-fold.

What does all this mean in terms of planning a saturation campaign?

Here's how a veteran media executive at Young & Rubicam summed up the problem:

"Up to a point in spot radio, the more announcements you pile on, the more homes you reach.

"But, as you continue to pile up the announcements, the emphasis of your campaign begins to shift automatically.

Tillie Vision
IN THE LAND OF
MILK AND HONEY



THE ONLY CBS PROGRAMMING AVAILABLE TO A MILLION NICE PEOPLE!
From 7 A.M. to 1 A.M.
Yep! Bigger'n Baltimore!

CHANNEL 2 CBS 100,000 GREEN BAY

HAYDN R. EVANS, Gen. Mgr. • WEED TV, Rep.

You slow down in the number of new radio homes you're reaching. But you begin to increase the number of times you're hitting any one home in the group you *are* reaching."

Where is this magic cut-off point?

It all depends on the campaign and the product, agencymen told SPONSOR. One advertiser—like an auto firm with a new car—may want to get the broadest home base, regardless of how many announcements it takes to get there. Such an advertiser will go the limit on budget. But another advertiser—such as a baby food—might prefer a fairly broad home base but would want to reach young housewives with as much repetition as possible.

Timebuyers and media men with wide experience in spot radio have some formulas of their own as to what frequency will give you "saturation" in a major market today.

Here are some examples:

"When I'm just starting to plan a sizable spot radio campaign, I usually take all of the radio stations in the market and multiply the figure by two. That will be my weekly base frequency to do an average job. If there are 10 stations, I'd buy 20 announcements weekly, in other words. I'd then go up or down from this base—but mostly up," said Kudner assistant media director John Marsich.

"If you're going to have a saturation campaign, you should figure roughly on 150 spot announcements a week in the top 10 or 15 U. S. markets, and about 60 announcements weekly in the next 20 markets," said Mary McKenna, former Benton & Bowles timebuyer who is now research chief of WNEW.

"We used to feel that 15 radio announcements weekly in the top markets, spread around on three stations, was a pretty solid schedule," said J. Walter Thompson's Jayne Shannon. "But today I'd say you had to have three times that frequency, at least, in order to have minimum saturation. If you really want to hit the audience hard, you may have to have 60 or 70 announcements weekly."

The David J. Mahoney agency, in planning saturation radio campaigns for Virginia Dare, has another slant on the problem. It's one that is particularly interesting to spot tv advertisers (see "Virginia Dare comes back to 'full strength' spot radio," SPONSOR 4 April 1955).

The Mahoney media men feel that you begin to saturate a radio market, on a minimum basis, with a steady frequency of around 35 announcements a week. But, in practice, the agency actually runs the frequency rate between 70 and 100 announcements weekly, according to Media Director Roger Bumstead. Reason: Mahoney figures you can buy 20-25 radio announcements for the price of one good tv announcement today and good tv availabilities are too few and far apart.

Dollar for dollar, the Mahoney agency has found that in a top radio-tv market radio delivers about seven and one-half times more audience impressions than tv.

Station executives, too, have some strong ideas of their own on what is, and what isn't, spot radio saturation.

Many would prefer the equivalent dollar volume of short-term saturation campaigns to be spread over a 52-week basis. It's often a real headache, station men say, to clear an announcement schedule of 50, 75 or 100 weekly on a few days notice, only to have the slots vacated in a month.

But station men feel that if an advertiser is going to run a saturation schedule, he should make it big enough to be effective.

T. S. Marshall, president of Syra-



MR. CIGARETTE MANUFACTURER —

Just two cartons of your cigarettes sold to the homes reached by WGN alone would mean 53,092,400 packs — nearly $11,000,000 at $2.00 per carton!*

WGN reaches more homes than any other advertising medium in Chicago, and our Complete Market Saturation Plan has proven it can sell your products to these homes.

*Nielsen Coverage Service—Monthly Daytime Audience

A Clear Channel Station Serving the Middle West
MBS

WGN
Chicago 11
720 On Your Dial



For your best television buy in Chicago, it's WGN-TV, Channel 9—delivering top results for advertisers.

... WOLF, summed it up typically for SPONSOR.

"There are a great many advertisers who are occasionally in the market for 'saturation' schedules who end up buying 10 or 15 announcements a week in a metropolitan market.

"They imagine, or are advised by their agency, that such a schedule is saturation, and radio loses a chance to show what it can really do.

"It is significant that retail advertisers, who naturally have a better chance to check results by 'key specials' than do manufacturers, seldom fool around with small doses of radio. Our supermarket advertisers almost invariably run 12 or more a day on peak days. We have at present eight local accounts who broadcast 30 to 57 announcements a week regularly, and build peaks on top of this for special events. *This* is saturation."

What stations? If you're playing industry averages, your saturation campaign now looks something like this.

1. You want to reach about 50% of the radio homes weekly.
2. You'll use between 75 and 100 announcements weekly in the major markets to do the trick.

But what outlets should you buy?

There are two distinct schools of thought on this, you'll find.

The first group will urge that you put all your advertising eggs in one radio basket. Buy one or two top stations in a market, they propose. What stations? The top network outlet and the top independent. Why? Because your concentration on these two stations will earn you nice discounts. And, it will help to off-set the higher-than-average cost of each announcement, as compared with the average price per announcement of all stations in the market.

The second group has the same target, but urges a different route for getting there. Spread the announcements all over the dial, they urge, and forego some of the discounts. This way, they'll tell you, you'll reach a wide cross-section of listening — network shows, music-and-news, classical music, sports, farm programs, and so on.

What price saturation? At this point, you can start to doodle some figures. They should look something like this:

1. The average cost of well-rated radio announcements today, timebuyers estimate, runs between $30 and $50 net apiece in the largest U. S. cities, provided the campaign is about four weeks long.

2. You're figuring on a loose average of 100 spot radio announcements weekly in the largest markets. That puts your per-market weekly costs into the $3,000-$5,000 weekly (brackets) if you want to achieve a level of real saturation.

3. You are, let's say, planning to clobber the top 50 markets during the run of your campaign. That means a "nationwide" weekly cost of some $20,000 weekly for time charges. To this you can add the costs (fairly nominal) of recording talent, pressings, shipping charges for transcriptions and the like.

4. On a 13-week basis, your campaign, timebuyers told SPONSOR, might run you around $250,000—more or less.

At this rate, you'd be spending in the neighborhood of $1,000,000 annually to achieve a comfortable level of steady spot radio saturation.

You've probably noticed, however, that many of the saturation drives you've seen are of a short-term duration. Apart from the fact that a brief, intensive push may be all the advertiser wants at the time, the length of the campaign is sometimes a matter of costs.

Remember how many more announcements you have to buy to push the level of homes-reached up a few percentage points?

Apply the figures above to a "75% of homes" campaign, and you'll find that it might cost as much as $4,000,000 annually to keep up massive pressure of this type all year in all major markets. But this has not been the pattern.

Saturation's future: At the moment, most saturation advertisers in spot radio are using the technique on a market-by-market basis, rather than a nationwide basis.

This includes advertisers such as: Instant Maxwell House (Benton & Bowles), Halo Shampoo (Bryan Houston), Wildroot (BBDO) and L&M Cigarettes (Cunningham & Walsh).

The others who do try to cover the whole nation usually do so only for a



"flight" of announcements (two to eight weeks), and then drop back to regular schedules or drop out entirely.

This group includes: Ford (J. Walter Thompson), P&G (various), Mennen (Kenyon & Eckhardt), Lipton Tea (Young & Rubicam), Super Anahist (Ted Bates) and many others.

But most timebuyers surveyed by SPONSOR predicted a trend: More and more advertisers, they said, will start putting their saturation campaigns on a regular basis, covering as many markets as possible. ★★★

BLACKLISTING PROBE

(*Continued from page* 43)

mentioned others in the agency that they wanted to talk to, but no one else would talk. They have a bunch of people going to talk to agencies, but they don't know anything specific."

Another radio-tv v.p. at one of the top 30 radio-tv agencies said: "I'm delighted that the Fund is doing this job. We've been running into terrible problems at times—all kinds of phone calls from clients because of letters or calls they in turn have had. It would be very tough for a job like this to be undertaken within the industry itself, desirable though it may be.

"At an agency you're under constant client pressure. That's why I'm glad this outside group is undertaking the job, but I bet they'll have a rough time. I personally would cooperate fully with them."

The radio-tv v.p. of still another top radio-tv agency put it this way: "We've got to be realistic about this. Every agency has some sort of a file, and the criteria depend on who runs it. Certain types of clients clamp down more than others. Personally, I don't care. I wouldn't want to hire a Commie, myself. I don't think they've got a place in America. And if a guy's being investigated and he refuses to answer, well, you've got to form your own conclusions. But if a guy clears himself, I personally don't see any reason for not hiring him. Still, it isn't my dough. Look at what happened a few years back.

"Some gal sang on our client's network tv show, and the next day that phone was hopping like mad. It seems that the sponsor got a letter from some character complete with a photostat of a handbill inviting people to some rally, and the gal's name was on the handbill as a performer. The client was mad as hell. He's spending a small fortune, so he doesn't want to be caught in the middle of a controversy. I felt sorry for the gal, because that was a one-time thing and the rally had a real patriotic-sounding name, and maybe she didn't know. But what's the sponsor going to do? And what can an outside group like this Fund do when it's a question of sales?"

SPONSOR spoke to Fund staffers to get the picture of its operations. The Fund's approach, according to Michael Harrington, a former *Time* editor who is Cogley's administrative assistant, is "journalistic, not academic." Headquarters for the project are two small adjoining offices in New York's Shelton Hotel. Two Fund staffers are currently working out of Hollywood, researching the political criteria in movie industry hiring. Five others are working primarily on radio and tv out of New York. The staff is composed of six men, three women. Three of the staffers were with Time Inc.—one as a Fortune writer, two as *Time* researchers. Two others have a background in labor journalism.

Exact form the staff's report will take has not been determined. It may be put together as a book or as a series of articles, Cogley states. ★★★

★ ★ ★ ★ ★ ★ ★ ★

"There are two forces at work to encourage experimentation and change. The first of these is that it has become incredibly costly to remain on television and use an ineffective and imitative sales approach. Advertisers are beginning to realize, in this connection, that relatively little can be done any more in the direction of controlling the cost of reaching viewers, but that a great deal can be done in increasing the effectiveness of the commercials you present to them."

HORACE SCHWERIN
President
Schwerin Research Corp.
New York

★ ★ ★ ★ ★ ★ ★ ★



Covering the entire Northwest from Spokane

EVERYWHERE

You Turn, People Are Tuning In—and KGA's KASH BOX is turning out BIG RESULTS: 55,732

Letters in twelve weeks!

Newest Sponsors to add their names to a mailing list where every letter means a sale are:

- Lynden's Ravioli
- Sunny Jim Products
- Surf-Mist Tuna

They're in good company with five other successful KASH BOX sponsors.

KGA's KASH BOX MEANS RESULTS FOR YOUR PRODUCT! Inquire:

Reps.: Everett-McKinney, Inc
New York, Chicago,
Los Angeles, San Francisco

KGA

Box 141 - Spokane, Wash.

29 of the Best Independent Radio Stations!

ALWAYS BEST in the MARKET - the AIMS station!

Boston	WCOP	New Orleans	WTIX
Cleveland	WDOK	New York	WINS
Dallas	KLIF	Omaha	KOWH
Denver	KMYR	Portland, Ore.	KXL
Des Moines	KCBC	San Antonio	KITE
Evanston, Ill.	WNMP	San Francisco	KYA
Evansville, Ind.	WIKY	Seattle	KOL
Houston	KNUZ	Springfield, Mass.	WTXL
Indianapolis	WXLW	Stockton, Cal.	KSTN
Jackson, Miss.	WJXN	Syracuse	WOLF
Kansas City	WHB	Tulsa	KFMJ
Washington, D.C.	WGMS	Wichita, Kan.	KWBB
Louisville	WKYW	Worcester, Mass.	WNEB
Milwaukee	WMIL		

Canada

Calgary, Alberta, Canada	CKXL
New Westminister, B.C.	CKNW

Only one in each market

AIMS — Association of Independent Metropolitan Stations

Membership by invitation only

RADIO GROUP

PROGRAM GUIDE

(*Continued from page 37*)

had farm shows but this year the figure stands at 70%. Home economics shows have taken a sizable jump. The 1954 figure for homemaker shows was 16%; today the figure stands at 61%. The percentage of stations airing shows tailored especially for minority audiences is about the same this year as last—51%. Negro radio is up, from 25 to 29%.

There's been a slight decrease in the amount of foreign-language programing other than Spanish; it went from 19% carrying foreign-language broadcasts in 1954 down to 17% today. Spanish-language programing is holding steady at 7%.

There's no lack, however, in the variety of languages involved, which has grown. Programs in no less than 38 foreign languages are aired in radio in the U.S. and Canada. The languages range from Arabic and Greek to Japanese and Lithuanian. There are even stations which air programs in the Navajo Indian tongue.

• *Local Tv*: There have been some major shifts in the pattern of local tv programing.

The percentage of stations airing local feature films is the same this year as last—95%. But the feature shows, largely due to the growing lateness of network daily schedules, are being telecast in later time periods. Last year, 74% of tv stations had a late-night feature film show. This year, the figure is 84%, a noticeable gain.

Local tv homemaking shows have increased somewhat, from 81 to 90% of stations. But here again is a trend beneath the surface, timebuyers will be interested to learn. Homemaking shows are becoming broader in scope. Although 90% of them are still based around the kitchen stove, 70% of them also feature decorating and fashion tips, 55% also feature "do-it-yourself" activities and 35% feature child care.

The percentage of tv stations carrying local newscasts has gone down a trifle—from 97 to 96%. This is offset to quite a degree by the fact that news coverage at the local level is expanding. Last year, only 32% of the stations produced their own local filmed newsreels. This year, 50% of the stations film local happenings.

Two other tv categories have dropped somewhat, perhaps due to intensive radio competition in these fields. Local tv folk music shows were aired by 43% of tv stations last year; this year, the figure stands at 36%. Local sportscasts were televised by 42% of stations in 1954; today the level is 34%.

Syndicated films this year have become almost as widespread as network programs. Of the total tv station respondents, 82% air syndicated film shows of some sort; 94% also air network shows.

Television shows slanted to the farm audience are also on the increase. In 1954, some 47% of tv stations aired farm tv programs—crop reports, farming tips, weather, farm bulletins, market conditions and the like. This year, due mostly to the recent growth of tv in small cities and farm areas, the percentage of stations airing tv farm shows has risen to 56%.

Juvenile-appeal shows have also increased in local-level tv programing. Today, more than nine out of 10 stations — 92% — air locally-produced moppet or teen-age programs. A year ago, that figure stood at 86%.

Programing definitely slanted at minority viewers has generally eased off a bit, dropping from a 1954 level of 10% to a 1955 figure of 9%. However, Negro-slanted tv—following in the footsteps of the huge success of Negro-appeal radio — has increased from 3 to 5%, and now covers nearly 20 tv outlets in the U.S. Foreign-language tv is still confined to one or two of the largest cities (except for French tv shows in big Canadian cities like Montreal) and does not as yet emerge as a recognizable trend. ★ ★ ★



"... and see that your radio stays tuned to Bob Johnson's Early Birds on KRIZ Phoenix!"

BIG TV SHOWS

(*Continued from page* 32)

long-term deal at a high figure in order to insure against raiding. Alternate sponsors Hazel Bishop and Procter & Gamble are paying a bigger bill as a result.

Such network deals with talent, Spector complains, are driving costs too high. Stations, furthermore, are constantly raising rates. And the various unions apply their pressures steadily. Somewhere along the line something has to give, the Hazel Bishop head insists. "Tv must not live in a vacuum."

Most important of all, perhaps, in Spector's view, is the increasing discrimination of the audience. Where block programing was significant in radio, he believes it plays a minor role in tv. Viewers are growing more and more selective.

This is paralleled by a more critical appraisal of the medium today on the part of advertisers, Spector says. He adds the following comment:

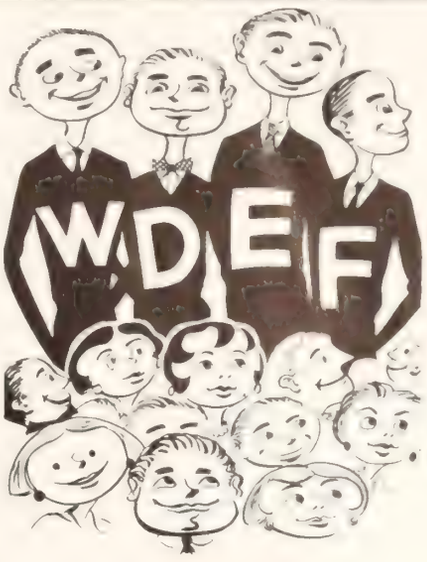
"Advertisers have never spent such great amounts of money in combination with such frequency in any other medium as in television. Some of us are beginning to wonder whether we could not achieve outstanding results if we applied the tv pattern to, let us say, newspapers. I should like to remind the television industry that Hazel Bishop's first great advertising successes were scored in newspapers."

At the same time, Spector declares, it must be recognized that television is the greatest of all media. There has never been anything like it. The doubts are arising now only because of the frightening increases in costs.

"Insertion" faults: Spector rejects the concept of "insertion"-type sponsorship. Such a participation approach, he feels, suffers from two inherent faults:

No sponsor identification: Spector views sponsor loyalty as a major factor in commercial success on tv. This is made startlingly clear, he told SPONSOR, when *This Is Your Life* features a subject with whom specific population groups can identify themselves. Localized sales leaps testify to the existence of a fund of good will which is expressed in such instances by large-scale purchasing of the sponsor's product.

No integration of commercial and



HEADS 'N SHOULDERS
ABOVE THE REST!

Top "Hooperatings" in **41** out of a total of **62** measured quarter hours (7:00 a.m., - 10:30 p.m.) Monday thru Friday. See the January-February 1955 Hooper Report.

It's a TERRIFIC Story!

Ask **BRANHAM!**



RADIO NBC AFFILIATE IN CHATTANOOGA, TENN.

CARTER M. PARHAM, President • KEN FLENNIKEN, General Manager



PAL *says:*

"When you sell the Negro Market in the Charleston area, you sell *half the populations!*

The Negro market is *sold* on w-PAL!

Consequently, you can't sell the Negro Market *without* w-PAL!

Let *Emmett Lampkin* or *Bob Nichols*, two of the South's greatest Negro radio personalities, sell for *you*!"

w-PAL
of Charleston
South Carolina

Forjoe & Company
Dora Clayton

WMRY
NEW ORLEANS
KNOK
FT. WORTH-DALLAS
formerly KWBC
KCOH
HOUSTON
1 order delivers the Negro Population of the South's 3 Largest Markets ...cuts cost, too!
negro radio South
Gill-Perna, Inc., Nat'l Representatives
Lee F. O'Connell, West Coast

BMI
BOOK PARADE
America's Most Widely Listened-to Book Program
IN CURRENT RELEASE
These Reviewers:
Carl Sandburg; Tyrone Power; Daniel O'Flaherty; Robert St. John; August Derleth; John K. Sherman; Laura Scott Meyers; Hon. Sterling Cole; Frances Parkinson Keyes; Walter Spearman.
These Books:
"An Almanac for Moderns"—Donald Culross Peattie
"Cavalry of The Sky"—Lynn Montross
"The Civil War"—James Street
"The Story of My Life"—Helen Keller
"Away All Boats"—Kenneth Dodson
"A Connecticut Yankee in King Arthur's Court"—Mark Twain
"A Man Called Peter"—Catherine Marshall
"Atoms in The Family"—Laura Fermi
"Mrs. Candy Strikes It Rich"—Robert Tallant
"Roanoke Renegade"—Don Tracy
BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

program: Spector has a qualitative, rather than a quantitative interest in programs. For example, when asked why he had cancelled *The Martha Raye Show* in view of its high ratings (which he had been happy with last November—see "The Spectaculars, an interim report," SPONSOR, 15 November 1954) he replied, "I would much rather not discuss the entire subject of ratings."

Instead, he dismissed them with the observation that audience measurements too often lead people to overlook the most important factor of all —*intensity of viewing*. What counts is how attentively the viewer watches and how he feels about the show, he says.

From this point of view the all-important question is whether "the loyalty and affection which a star generates flows over to the commercials." Spector's answer is, yes. This is why, he insists, proper integration of commercial into the show is so important.

By integration, Spector does not mean that the star must necessarily deliver the commercial, or actually take part in it, but that the transition between the program and commercial be smooth and that the commercial itself be in keeping with the show's spirit and content.

This might better be described, says Spector as "harmonizing" rather than as "integration." Commercial and show should "harmonize" with each other.

His agency's research department has found, Spector reports, that viewers tend to like commercials more when they are so "harmonized" with the rest of the program.

On the other hand, he insists, the non-"harmonized" commercial which is abruptly dropped into a show hurts both itself and the program.

"It should never be forgotten," Spector warns, "that people turn their tv sets on to see a show, not a commercial." This is why it is necessary to lead them on to the sales pitch in a pleasant, easy manner. Spector's preference is for a lead-in by the star.

But you have to be careful not to mislead the viewer. If you trick him into thinking he is going to see part of the show, and then catch him with a commercial instead, you wind up with resentment for your cleverness rather than approval, Spector states.

In neither the Sunday night spectaculars, which Hazel Bishop has co-sponsored with Sunbeam Corp., nor *The Martha Raye Show*, has "harmony" reigned between the show and commercial, according to Spector.

So far as he is concerned, his thesis is proved by the failure of the big shows to produce lipstick sales. Many advertisers are unwilling to attribute sales results directly to specific ad vehicles, but Hazel Bishop has found a sensitive barometer in variety and other self-service stores. These, says Spector, re-order about every 10 days or so, and directly reflect customer interest in the product. *This Is Your Life*, he reports, produces *immediate sales action that is immediately measurable through the size of re-orders.* Sales in markets covered by *This Is Your Life*, he adds, are invariably greater than in other markets.

(Hazel Bishop, it should be pointed out, does not employ the common dealership structure. For companies that do—Sunbeam, Ford, Oldsmobile are examples—the merchandising aspects of the big shows are of tremendous importance. The lipstick firm has only nine salesmen, needs no merchandising gimmicks to stimulate a sales force. According to Spector, Hazel Bishop introduced modern mass distribution techniques into the lipstick business.)

Simplicity and showmanship:

Spector's opposition to big shows stems not only from an irritation over high costs, but from the belief that they are too big-cityish, too sophisticated to satisfy the mass taste. Some might call him "corny," but Spector is a strong



"She told me I was the dream that KRIZ Phoenix had the sandman send her."

advocate of the sentimental and heavily emotional in programs. *This Is Your Life* is a perfect case in point.

Simplicity and showmanship go together in Spector's eyes. You don't need spectacle to interest an audience. Hazel Bishop's two new fall shows are cited as examples of this point. *Place the Face,* which has been around before, will obviously be built on the personalities and talents involved. Apparently the show is being revised, but no details are available at this time. The fact that the program is a Ralph Edwards property, however, indicates that it will not be endangered by too much sophistication.

The Dunninger Show is described by Spector as "our kind of show." He is convinced that this fall tv show will be one of the major events of the season. Present plans call for Dunninger to read thoughts of famous personalities and to expose famous illusions of stage magicians. A number of sensational stunts are planned—which seem sure to cause nationwide excitement if they work—like the mass telepathic communication Dunninger hopes to carry on with the audience throughout the country.

It is interesting that Spector says he bought the show after talking with Dunninger and convincing himself that the man was legitimate. He refused to look at a kinescope, preferring to be guided by personal talks with Dunninger. Dunninger apparently convinced Spector by a personal mind reading demonstration.

Look for some bold time-slotting with respect to the two new tv shows. While fall periods are not yet set, Spector doesn't expect to have any trouble finding a slot (despite the crowded nighttime network tv lineup) because he says he is willing to take time periods other sponsors don't want. Spector has had great success in placing programs opposite rating powerhouses. He cites the slotting of Drew Pearson opposite Jack Benny back in the heyday of Benny's radio show. The reasoning was that since most of the people who liked comedy were listening to Benny, an entirely different type of program would find different listeners. Pearson's success is history, said Spector.

A similar radio success was scored, he said, when *Alexander's Mediation Board* was slotted directly against Edgar Bergen and Charlie McCarthy. And on tv, Spector spotted *This Is Your Life* against the Pabst fights on CBS TV Wednesdays. Nobody wanted to buck the fights, he recalls, but it seemed obvious that women weren't enthusiastic about them and would respond if a show slanted their way came by. The record shows they have responded.

Note that the talent cost of each new show is estimated as being under $25,000, a far cry from the huge programing sums laid out for the spectaculars.

Spector says: "I am opposed to network control of shows. No individual can be judge, jury and complainant at the same time. It is inconsistent with every element of common sense. The same is true of networks and programs. When a network has a flop, it cannot have the objectivity to toss it out; too much of itself is invested in the project. The networks thus have become entrapped in their own creations, and destroy what they seek to achieve."

Copy: Hazel Bishop copy illustrates the Spector approach. Like the programs, the commercials are simple and pretty basic. First major copy theme was that Hazel Bishop lipstick would not smear off or leave telltale traces on the boy friend's shirt collar.

Later, the "long lasting" notion implicit in this non-smear theme was emphasized. This is still the main idea, with the "creamy, won't dry" thought added.

Spector makes it sound easy: "There is no guess work. Our copy simply tells women what our research reveals they want to hear." A large part of the company's success, he explains, arises from application of research information in the product field. A notable example is the new "Compact Make Up," which was developed after agency researchers found out women wanted two formulas, one for dry, one for oily skin. The company expects it to be its biggest seller.

Commercials are always live. Reason: "They must convince, and demonstrations are most convincing when they are live." ★ ★ ★



WKOW Country... Twice as Big as Milwaukee

Sell it at half the price!

The 50 county wKOW COUNTRY market with Madison as its capitol city, has retail sales of $2.6 BILLION annually—62% of the state's total, over *twice* as high as Milwaukee. You can sell it all at bargain rates on WKOW, Wisconsin's most powerful radio station, at *half* the cost of Milwaukee. Ask your Headley-Reed Co. man for proof of performance and the wKOW COUNTRY Saturation Rate Plan.



WKOW CBS Affiliate
MADISON, WIS.

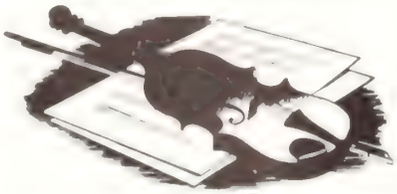
Represented by HEADLEY REED CO.

$60.00 INVESTMENT
SOLD $1,500.00 in floor covering
VIA ALL-NEGRO
WSOK
NASHVILLE, TENNESSEE

TIMBER-R-R
POWER
LUMBER
AGRICULTURE
Distribution center of Western Oregon. That's Eugene at the top of the rich and fertile Willamette Valley . . . a tremendous trading area served by KERG.
CBS Radio
5,000 WATTS - 1280 KC
KERG
EUGENE, OREGON
WANT MORE FACTS? -CONTACT WEED & CO.

the music that pleases . . . the people pleases you . . . the sponsor!

CALL OR WRITE NOW FOR SPOT AND PROGRAM AVAILABILITIES



KOME
THE MUSIC STATION FOR THE MAGIC EMPIRE
5000 WATTS
TULSA, OKLAHOMA

OTHER SIDE OF THE STORY

(*Continued from page 33*)

the firm having sponsored two-hour Shakespearean productions as well as Gian-Carlo Menotti's opera, "Amahl and the Night Visitors."

In explaining the Hall Bros. ad approach, Roger Pryor, vice president in charge of radio and tv for Foote, Cone & Belding, New York, told SPONSOR:

"As the leader in the greeting card industry, Hallmark cannot be identified with just any kind of show. The show must express the leadership and authority of the sponsor and it must fit the nature of the product. And that's what the Maurice Evans shows will do."

Regarding the late afternoon slot, Pryor said: "While the show will not be slotted in what is generally considered prime time, it has nevertheless been chosen as a time calculated to provide us with the broadest possible audience composition."

The spectaculars are seldom considered the end-all of tv advertising. The consensus of top media men is that the "big splash" show is supplemental to the basic form of advertising, namely, frequency (See "10 Media Directors: How they view radio and television today," SPONSOR, 21 March 1955). But for such purposes as seasonal advertising, special promotions, special holiday sales pushes they are regarded as extremely effective, for those who can afford them. And with NBC now offering single 90-second "color spread" announcements in its spectaculars, the number of advertisers who can afford them has been greatly increased.

Is it possible to get frequency plus a big show for the tv advertiser whose budget won't go very far? The opportunities are limited, but they are there and there will be more of them. Two current examples are the *Jackie Gleason Show* on CBS and *Caesar's Hour* on NBC. Both are hour shows with participations for three sponsors.

One of them is Speidel Corp., makers of expansion watchbands, who participate in the Caesar show via SSCB. Philip H. Cohen, vice president and tv-radio director for the agency, described Speidel's reasons for buying the show:

"Speidel is after circulation. A big audience brings our cost-per-1,000 down and so we bought a big show. Speidel couldn't afford a full hour show, of course, not even on alternate weeks, so we did the next best thing. The prestige we get from sponsoring Caesar is important, too." ★ ★ ★

SPONSOR ASKS

(*Continued from page 61*)

reau of Circulations, I believe the kind of auditing that would be necessary—under tri-partite control similar to that of the ABC—in order for a station's or network's guarantee of circulation to be meaningful, would add too much to the cost of television to be practical at this time. But I think the concept of guaranteed circulation is something we should strive for in the future.

The magazine concept of programing might have to be universally accepted before the station or network could guarantee circulation. In my judgment, if that should come to pass, many of the advantages inherent in the television medium would be dissipated. For example, we think there is a big plus to us and our client, American Motors Corp., in *Disneyland*. We are selling *today's buyers* at a lower cost per thousand than other automotive tv shows, and at the same time cultivating *tomorrow's buyers* at no extra cost . . . an opportunity not available in the magazine concept of programing where you buy an insertion in whatever program the network or station selects.

SELL The Tremendous NEGRO
Market Of
DURHAM * RALEIGH
And
Eastern North Carolina
(America's Most Fabulous Negro Market)
With
WSRC
Durham, N. C.
1410 Kc. ★ 1000 Watts
"Only station in Eastern North Carolina Programming exclusively to this great Negro Market."
0.5 MV/M 138,750 Negroes
0.1 MV/M 187,350 Negroes
*1950 Census
For the complete WSRC Story call RAMBEAU
Southeastern Dora-Clayton

NEED AGREEMENT ON BASIS

By Frank Minehan
V.P. and Media Director
Sullivan, Stauffer, Colwell & Bayles, New York



As we understand it, guaranteed circulation would mean that for a given cost, a television station or network delivers a given number of people or homes to an advertiser.

The difficulty at the outset seems to be that this is a general definition. The practicality of the suggestion would have to depend on what would be the basis for defining circulation and who would do the measuring.

Should circulation mean:

1. Number of homes within the radius of the station or network; or
2. Number of such homes that viewed the station or network with some degree of regularity; or
3. Number of homes a specific advertiser could reach with a particular program or time period?

Because none of these factors are fully agreed upon at present by all parties concerned, it is hard to visualize how, under the present set-up, they could be used as a basis for circulation guarantee.

From the buyers' point of view, a guarantee in any service is very desirable. In television, it might possibly take some of the enjoyment out of timebuyers' work because good buyers are intrigued by the fact that they are in competition with other buyers to get the most for their money. They find a real enjoyment in putting together a combination of buys purchased at low cost, near programs which will help sell a product.

We are very much in favor of having this subject aired and discussed with an eye towards seeing if we can simplify or increase our opportunities for getting more for each advertising dollar spent. ★ ★ ★

40 E. 49TH

(Continued from page 17)

lication and your annual special features for our monthly "Newsletter," Each month this "Newsletter" goes out to four or five hundred clients and prospects, without cost to them. Whenever we use a reprint from your publication we will credit the source.

JOHN W. WALLACE
Galloway-Wallace Advertising
Oklahoma City

● Permission to quote from SPONSOR has been granted to Galloway-Wallace's stimulating newsletter.

FARM BROADCASTING

I have a letter from Corporal Ted Hutchkroft, with the 513th Military Intelligence Group in Germany who hopes to get into farm broadcasting when he finishes his Army service. He attended Iowa State College and held farm radio jobs during summer vacations.

Ted asks particularly if he can get back copies of SPONSOR with features on farm broadcasting. Would it be possible for you to send some of them to him?

FRANK ATWOOD
President
Nat'l Assoc. of Tv & Radio Farm Directors

● SPONSOR is pleased to send the Corporal our 1954 Farm Issue, 1 November, which discusses the farm market, trends in farm listening and viewing, farm radio and tv results.







HERE THEY ARE!

3 TOP RATED transcribed RADIO SHOWS



Foley and his Ozark Jubilee network Stars with audience building appeal

Red Foley Show

SURE CURE FOR



Mirthful, musical variety plus the songs of the old "Pea-picker" himself

Tennessee Ernie Show

LOST LISTENERS



There's only one "Smiley" and he's at his best in this show

Smiley Burnette Show

● Time tested stars . . . appealing formats designed to capture and hold the greatest number of listeners . . . network quality production . . . at low budget cost . . . everything a sponsor wants . . . at a price he can afford!

FOR COMPLETE INFORMATION . . . about these 3 audience-getting shows, FREE AUDITION DISCS and costs, contact:

John B. Mahaffey ● E. E. Siman, Jr.

RADIOZARK

ENTERPRISES, INC.

SPRINGFIELD, MISSOURI ● PHONE 2-4422

NEW YORK Plaza 1-3366 · CHICAGO State 2-7494 · MINNEAPOLIS Lincoln 5689

DALLAS Prospect 3723 · LOS ANGELES Dunkirk 7-4388 · SAN FRANCISCO Sutter 5568

Newsmakers in advertising



Frederic R. Gamble, *president of the 4A's, presided over the organization's 37th annual meeting at Boca Raton, Florida, 21-23 April. Business sessions and talks were interspersed with golf, tennis, deep-sea fishing, swimming and other recreations offered in the area. The roster of distinguished admen-speakers was long, included such men as Arno Johnson, v.p., J. Walter Thompson; Fred B. Manchee, exec. v.p., BBDO; Henry G. Little, president, Campbell-Ewald; Lyndon O. Brown, v.p., Dancer-Fitzgerald-Sample; Henry M. Schachte, senior v.p., Bryan Houston, New York.*



George B. Storer, *president of the Storer Broadcasting Co., predicts the death of uhf tv service in the U.S. within a year unless it can win more advertiser acceptance. He is urging the adoption of "de-intermixture"—that is, having all stations in any one market either all vhf or all uhf—on a market-by-market basis. As a start, he recently proposed re-allocating video channels in the Miami-Fort Lauderdale area to make all commercial stations there uhf (this would mean a switch to uhf by vhf station WTVJ; also a halt on two contested vhf channels, with one uhf assigned instead).*



Arthur Hull Hayes, *new president of CBS Radio, succeeded Adrian Murphy in that post on the latter's recent retirement. Hayes was previously vice president in charge of the network's San Francisco office, a position he has held since February 1949. He has been with CBS 21 years, joined the network in January 1934 as an executive for Radio Sales. In 1940, he became general manager of WCBS, New York, then, nine years later, got the San Francisco appointment. Murphy had been CBS president since March 1952, joined CBS January 1936.*



Dr. Allen B. Du Mont, *who heads up Du Mont Television Network as well as Allen B. Du Mont Labs, will see the network operation undergo a basic change soon, spurred by Du Mont's recently-unveiled "electronicam" camera system; the camera combines simultaneous live tv and film recording. With this system, DTN will turn from a cable-connected set-up to an essentially "film network," feeding film shows to 200 affiliates, or as many as time clearance will permit. Only news, special events, sports will be live. Du Mont will lease system to agencies, producers, stations, other nets.*

with WAVE

you don't buy the hog—

YOU BUY THE BACON!

WAVE and *only* WAVE gives you the real *meat* of Kentucky . . .
t the right price, without waste.

BIGGEST MARKET
The rich Louisville Trading Area accounts for 42.5% of Kentucky's
otal Effective Buying Income! The borders of this area
oincide almost exactly with those of WAVE'S 50% BMB daytime area.

TOP *SELLING*
Listeners are sold on WAVE programming . . . and no wonder.
WAVE is the *only* NBC station in or near Louisville. As for local
programming, WAVE has 62 good people on radio only, 44 of them
exclusively for on-the-air radio activities.

Don't go whole hog. Bring home the bacon . . . with WAVE.
NBC Spot Sales has the figures.

WAVE • **5000 WATTS**
LOUISVILLE **NBC AFFILIATE**

NBC **SPOT SALES**
National Representatives



NOW
100 KW
330,912 Families
147,950
TV HOMES
(Television Magazine)
48 COUNTIES
GEORGIA and ALABAMA
COLUMBUS, GEORGIA
4
WRBL-TV
Call Hollingbery Co.

Discover this Rich Market
Covered Exclusively by KHOL-TV
NEBRASKA
KHOL-TV
LINCOLN
OMAHA
• 30% of Nebraska's Entire Farm Market
• 128,000 Families
• With a ½-billion dollars to spend
High per capita income based on irrigated farming, ranching, light industry and waterpower.
For information, contact Al McPhillamy, Sales Manager, or your nearest MEEKER representative.
KHOL-TV
Holdrege & Kearney, Nebr.
CBS • ABC • NBC • DUMONT

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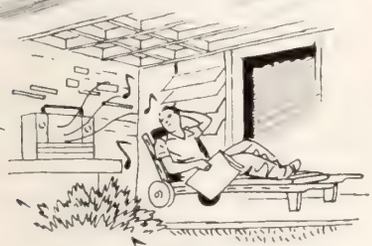
Now it costs less to sell
MINNEAPOLIS ST. PAUL
Maximum power at minimum cost — choice availabilities.
ASK H-R
316,000 watts on Channel 9
KEYD TV
Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis
Represented Nationally by H-R TELEVISION, INC.

IN EVANSVILLE INDIANA
WISE BUYERS CHOOSE
THRIFTY FIFTY
Complete Coverage WEHT covers ALL of the rich Indiana, Illinois, Kentucky Tri-State.
Unduplicated CBS-TV Coverage Fringe area VHF reception of other stations does NOT include CBS network.
Realistic Rates WEHT's realistic cost per thousand, has budget-minded accounts parlaying smart buys into sales every day.
Represented by
MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS
WEHT
CHANNEL 50

BROAD as all out doors!











"Broad as all outdoors" is the only phrase that adequately describes the complete coverage of radio, *especially* KVOO radio! And this is especially true in the wonderful outdoor months of the year which stretch from March through October in our part of the great Southwest! During these months people are more than ever on the move! They're doing things — going places! They're not tied down to a room. They're working in gardens, boating on lakes, fishing the streams, driving the highways, enjoying barbecue on the patio . . . and a thousand and one other delightful summertime *outdoor* activities. And guess what's always with them . . . what's *"Broad as All Outdoors!"* Of course, it's radio . . . *KVOO Radio!*

That's why, when you plan keeping summertime sales not only high, but getting them higher, you *plan KVOO radio!*

Summertime is *radiotime,* is *sellingtime,* is more than ever *KVOOtime!* Follow the crowd *outdoors* . . . follow them with *KVOO radio,* the best in entertainment that they *can* take with them wherever they go!

Only KVOO with its 50,000 watts power, clear channel 1170 kc spot, more than 30 years of outstanding service to the Southwest, and unquestioned leadership by every proved measurement, can deliver the summer outdoor "on the move" audience that you need to sell your product most effectively and at lowest per listener cost in this market!

Ask your nearest Petry man to give you the facts on your own particular case. Your client will be glad you did!

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS — OKLAHOMA'S GREATEST STATION — TULSA, OKLA.



a rich nut to crack...

and the one tool that does it BEST!

You can crack a nut with a hammer. Or an ax or vise. But you don't. You use a nut cracker — the logical tool.

That's how it is with the Central South — a rich $2,713,371,000 market — more powerful in consumer spending power than the cities of Baltimore, Buffalo, Minneapolis, Cincinnati, or Houston.

At first glance the Central South is an apparently tough market for the time buyer to reach and sell. It's a little known market composed largely of small towns.

If you attempt to cover it with a combination of another Nashville radio station plus small town stations or with a combination of a Nashville newspaper and small town papers, the cost is three to fifteen times as high as WSM rates. And TV viewers in this market represent less than half the buying power of the Central South.

There is only one tool that opens this rich market at a cost within the bounds of the sensible advertising budget. It is radio station WSM.

May we prove this to you? We would like to put into your hands a new brochure about the Central South entitled "The Mystery Market." It shows the relative costs of advertising in this market for all major media. We believe it contains facts and figures not found in the files of even the most experienced time buyers. May we send you a copy?



WSM
RADIO

BOB COOPER, Sales Manager

NASHVILLE • CLEAR CHANNEL • 50,000 WATTS • 650 K.C.

REPORT TO SPONSORS for 2 May 1955

(Continued from page 2)

Tv animation with mirrors

Animation in a hurry at reduced cost is what new technique promises advertisers. System uses mirrors to project figures or abstractions on screen from which they are photographed by live or film camera. Frame-by-frame process normally needed for animation films is eliminated. Technique, developed by Mobilux Lumia Co. of Chicago and New York (new office), got first network display in recent NBC TV "Hit Parade" broadcast. Several advertisers are reported using system for commercials, including Wiedemann's beer, Ohio.

-SR-

Chicago likes combined pitch

Combined presentation by all 4 radio networks to Chicago agencies last month drew kudos from most admen attending. Said Geoffrey Wade's Paul McClure, typically: "To a former radio network sales manager, it was refreshing to welcome representatives of the 4 network sales departments officially united in a common cause." Tatham-Laird's George A. Bolas termed presentation "constructive" but said radio presentations of today are "too general," emphasizing potential audience rather than making specific proposals. Combined presentation was "booked" by RAB which may arrange future showings in other cities.

-SR-

EMP discounts are raised

Efforts to get more sponsors for small tv stations via its Extended Market Plan is being made by CBS TV. Newest effort involves increasing top discount to 15% maximum from 10%. Since introduction in January, 30 clients have signed for EMP; 21 stations are EMP affiliates with more expected to be added. EMP stations are, in effect, separate network with own discount schedule.

-SR-

Test pinpoints tv's effects

Dramatic evidence of television's effect on consumers is being provided by Burnham & Morrill test campaign in Green Bay, Wis., area. Sales for B&M oven-baked bean and brown bread products have jumped 75% after 11 weeks of television compared with same period last year. Sales for most recent period reported, first half April, are up 370%. Test is unusual because B&M can isolate effect of tv. B&M used no advertising in area last year, now uses only tv. Agency is BBDO, Boston. (For latest report on test, which is reported in SPONSOR each issue, see page 44.)

-SR-

No figures on spot radio

Attempt to provide report on spot radio activity, based on survey of stations, has not panned out. Spot Radio Report's Jim Boerst, who launched project with N. C. "Duke" Rorabaugh, says that of 225 stations contacted only 73 indicated willingness to cooperate. Thus spot radio remains only major medium without complete data available as to who its clients are, fact which is considered sales handicap by many. Boerst continues publication of Spot Radio Report, which lists activity based on facts supplied by cooperating agencies. Many major shops, however, do not cooperate. Rorabaugh, who publishes report on spot tv, is able to furnish virtually complete service based on reports from tv stations.

-SR-

Saturation radio is 50% of homes

How many announcements weekly constitute "saturation radio?" Opinion varies but SPONSOR survey found campaign which reaches 50% of radio homes in one week is most often pegged as saturation. It takes about 100 announcements weekly in major markets to do real saturation job, buyers say. (For article on saturation radio see page 40.)



What the spectaculars did

When the history books are written on television's first decade, Pat Weaver's spectaculars will go down as important turning points. It will be agreed that they rekindled excitement at a time when television was heading toward a programing plateau; that they provided the spark of interest which was needed to begin the spiral of color set sales.

Advertisers who sponsored the spectaculars have directly experienced this rebirth of excitement among their sales staffs and the dealer channels with whom they do business. The spectacular sponsor in 1955 gets the same recognition for his sponsorship, because of the show magic he becomes identified with, as the pioneer sponsors of 1946 and 1947.

But it's an important axiom of advertising that what works sensationally for one group of advertisers may not be suitable for others. Raymond Spector, who heads one of television's own post-war babies, the Hazel Bishop Company, has been a spectacular sponsor and expresses his disappointment frankly (see page 31 this issue).

What Spector's disappointment should teach other advertisers boils down to this: The television networks are making available an array of vehicles, ranging from spectaculars to conventional fare. It is up to the individual client to choose carefully which form of television is for him and it is not the medium that is at fault if his choice proves disappointing.

Raymond Spector, whose product is sold with only a skeleton sales force (because television has substituted for company salesmen), could not benefit fully from the tremendous merchandising values of the spectaculars. The co-sponsor of the Sunday spectaculars, Sunbeam, bases much of its strategy on channeling enthusiasm down the line to its dealers. Hazel Bishop could not trace sales to the spectaculars. Sunbeam could. One client had the right vehicle, the other didn't.

Next season, while Sunbeam returns to the spectaculars—it has bought participations in NBC TV's new color spread — Spector will concentrate on intimate shows. He feels the real power of television lies in programing closely identified with an individual client and possessed of an emotional shimmer which can be passed on to the client's product. We agree that this is the real power of television—for Hazel Bishop and perhaps for other products with similar sales patterns.

What is important is that advertisers continue to have a range of choice, embracing everything from a spectacular *Peter Pan* to a *This Is Your Life*. Individualists like Raymond Spector would like to see the networks give up their present role as controllers of programing entirely. This is hardly in the cards. Happily, however, the networks have, by and large, shown that they will continue to provide the advertiser and the public with a varied programing assortment.

* * *

Tv's pioneer stations

Television has moved into giant stature so fast it's easy to forget that the first stations went on the air only a few years ago, completely unsure of what was to come. SPONSOR feels that television's pioneers, the enterprising broadcasters who took the risks before there were shows, before there were coaxial cables and frequently before there were sets, deserve to have their present success set against the perspective of their early struggles. This year SPONSOR will again honor the 108 pre-freeze television stations with a dinner to be given on Sunday, 22 May in Washington, D. C.

The dinner is to be held on the eve of what looks like one of the most important conventions in NARTB history. Broadcasters will come to the nation's capital at a time when the whole structure of the industry is under FCC and Congressional scrutiny. It's to be hoped that in the course of the investigations, the fact that television is still very young and hence still unsettled will not be overlooked.

Speakers at SPONSOR's dinner honoring the television pioneers will include an advertising executive who is himself a pioneer sponsor, George Abrams, advertising director of Block Drug. For further details on the Television Pioneers Dinner, see SPONSOR's next issue which will include a section devoted to pre-NARTB Convention coverage.

Applause

Jingles in the public service

The Westinghouse Broadcasting Co., which has had many opportunities to observe the influence jingle commercials have exerted for sponsors on its five radio stations, has created a public service campaign using jingles. Its purpose is to educate the public about the mental health problem and it uses lyrics by such talent as Bill Hayes, Sally Sweetland, Eddy Arnold and Betty Johnson plus spoken copy.

The jingles, which are available to all U. S. radio stations, were described this way recently by Dr. Benjamin Spock, professor of child development at the University of Pittsburgh School of Medicine: "The Sing-Along for Mental Health songs are a job well done. The music is catchy, the words are friendly and helpful, the messages are sound. . . . I never would have thought it possible to put such worthwhile words as 'need for research' and 'more trained personnel' into songs and have them sound so pleasant and persuasive."

Chris Witting, WBC president; Dick Pack, WBC national program manager who supervised the jingle project; lyricist Hy Zaret and composer Lou Singer, and the talent who appear deserve applause for once again demonstrating radio's persuasive powers in a public service cause.

QUIZ CLUB

the exciting television show that will increase your sales!

Monday thru Saturday 1:00 p.m.

No question about it . . . the Quiz Club can increase your sales because this exciting and popular television show is in a perfect time slot featuring two great personalities . . . Brent Gunts and Jay Grayson. Both have long and excellent records in TV experience. They greet studio guests with samples of advertised products. Actually the Quiz Club offers a night-time audience at day-time rates.





WBAL-TV

N B C AFFILIATE • CHANNEL 11, BALTIMORE

Nationally Represented by Edward Petry & Co.

Climaxing a YEAR of COLOR operation...





In a demonstration of ingenuity, typical of WKY-TV operation, an electric fork-lift was employed to permit the rapid transition from low-angle to high-angle shots and the mobility necessary to follow the whirling pace of America's top square dance specialists.



WKY-TV's SQUARE DANCE *Festival*

. . . a 30-minute network telecast in full compatible color from the studios of WKY-TV, carried coast-to-coast by NBC-TV!

With the colorcast of the "Square Dance Festival" on April 23, 1955, WKY-TV staff members once again demonstrated the know-how that has made WKY-TV the leader in Oklahoma Television!

From coast-to-coast, viewers watched the best exhibition groups of the National Square Dance Convention in the *first full-length color program to be fed an entire network by an independent TV station!*

WKY-TV employed only its own staff and facilities to produce a network calibre show, the same production know-how which is responsible for Oklahoma's most popular programming on a day-to-day basis.

So, whether your plans call for color or black-and-white TV . . . let the leadership of WKY-TV in Oklahoma TV . . . born of experience and cumulative know-how . . . work for you as it has for others in reaching the largest Oklahoma audience for your TV dollar.*

Channel 4
WKY-TV NBC ABC
OKLAHOMA CITY

©

[illegible] Area Report of March, 1955, reveals [illegible] of TOP 25 TV shows are on WKY-TV.

THE NATION'S FIRST COLOR TELEVISION STATION

SPONSOR

e magazine radio and tv advertisers use
Part 1

16 MAY 1955

50¢ per copy • $8 per year

THE P & G STORY: Part 1
page 31

Free & Peters' new spot radio cost estimator
page 34

Bekins' Van & Storage: 17 years of air use
page 37

Will fee tv hurt the sponsor?
page 38

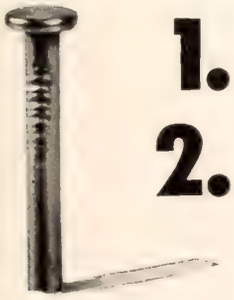
B&M beans' tv test: state tax hurts sales
page 40

Chicago admen view four-network radio presentation
page 42

NARTB CONVENTION SECTION
Starts page 44



THE PULSE
IITS THE NAIL ON THE HEAD!



1. 90.9% of Baltimore families listen to radio during an average week.

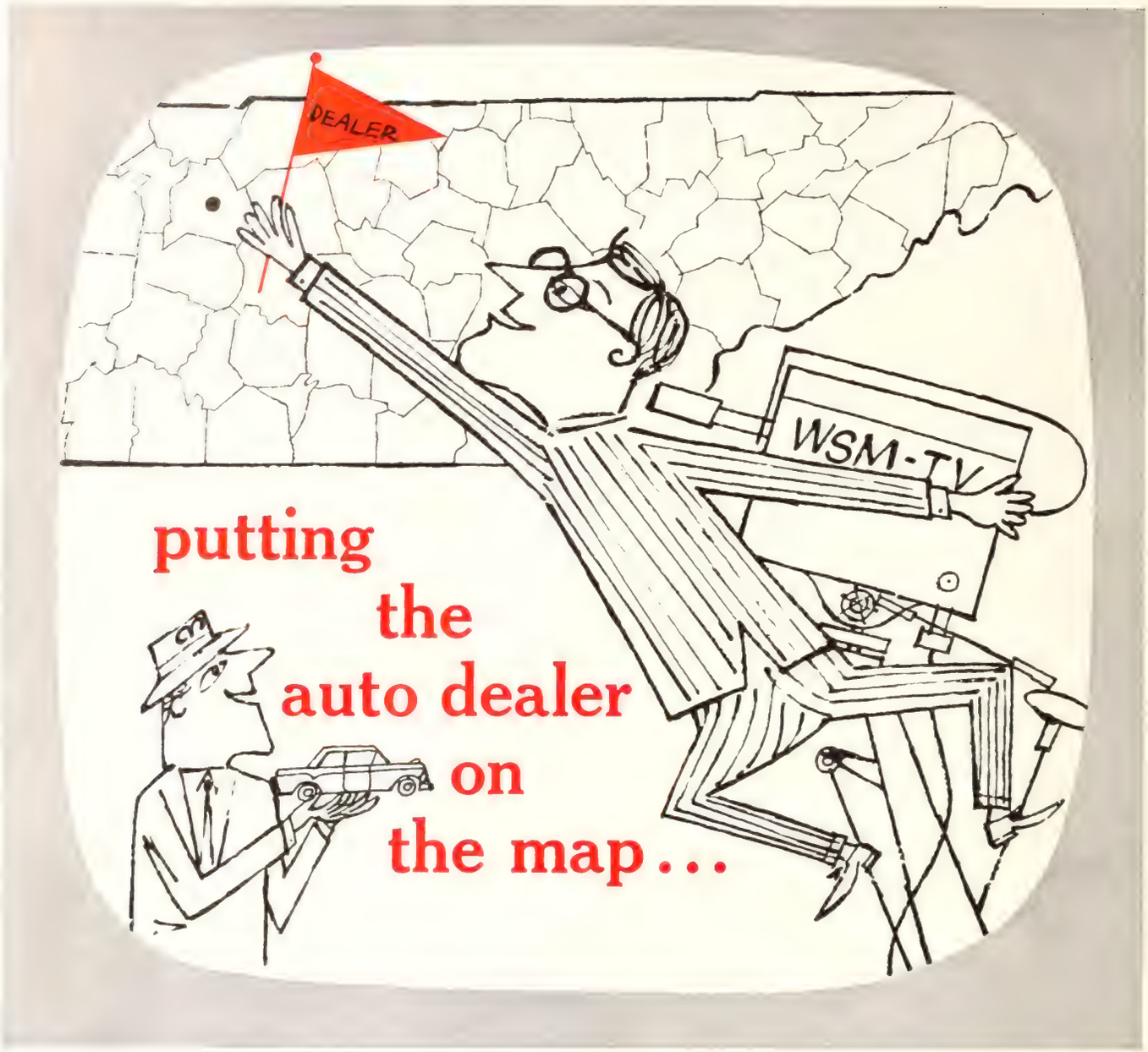
2. 71.2% of the Baltimore homes are reached by radio on an average day.

These are the big facts proved by Pulse's new "CPA" (Cumulative Pulse Audience) survey.

And here's what another authority proves about W-I-T-H: W-I-T-H has the top Nielsen circulation in the home county. Combined with low, low rates, W-I-T-H delivers more listeners-per-dollar than any other radio or TV station in Baltimore. It's the big bargain buy! Get the whole story from your Forjoe man.

—in Baltimore **WITH**

Tom Tinsley, President • R. C. Embry, Vice-president • Represented by Forjoe & Co.



Hardcastle Motor Company of Goodlettsville, Tenn., decided recently to take an experimental flyer on Channel 4 daytime advertising—"just to see what would happen." Purchased: the 12:15 p.m. news program with Ralph Christian, one day a week.

So what *did* happen? Here's what Owner-Manager Dock Hardcastle reports:

"After just our first and second broadcasts we received calls, letters and showroom visits from people all over Middle Tennessee and Southern Kentucky. After the second broadcast alone, our salespeople were answering telephone calls for more than thirty minutes. One customer purchasing a car on an outright sale said he didn't know we existed before he saw our program on television. We are amazed at the action we have obtained with this limited schedule on a daytime TV news presentation, and as a result we have extended our contract indefinitely."

For further proof of the daytime selling power of Channel 4, contact WSM-TV's Irving Waugh or any Petry man.

CHANNEL 4 **WSM-TV**

Clearly Nashville's #1 TV Station!

REPORT TO SPONSORS

16 MAY 1955

How P&G pushes new brands

Growing policy among advertisers of diversifying consumer product lines, then leaning on radio and tv to push new brands across quickly is well exemplified by ad Goliath P&G. Firm's new products, such as Gleem and Pin-It, are among reasons P&G has bought heavily into nighttime network tv. For the details on P&G media strategy, new product development, see article this issue: "The P&G Story. Part 1. Why P&G plunged into nighttime tv," page 31.

–SR–

No probe-caused changes seen

Although "government relations" is theme of this year's NARTB Convention, many broadcasters themselves feel current Congressional and FCC probes of air industry will have only small effect on industry. Special pre-convention survey by SPONSOR of some 900 radio and tv outlets (see story page 44) showed this pattern: 28% of stations felt that government probes would cause "no change"; 20% felt they would cause "minor restrictions"; 4% said "major changes." Others had no clear idea of outcome, or felt probes were ill-advised.

–SR–

More barn dances on tv?

Will there be more barn dance programs on tv, especially when color tv comes? Barn dance shows lend themselves to low-cost color treatment because of costumes, fact that existing barn dance shows on radio are usually done in theatres, have many colorful sets in existence. Latest barn dance to go on tv is WSM, Nashville's "Grand Ole Opry," which will showcase on NBC TV in 11 June one-shot. ABC TV has regular barn dance Saturday nights, "Ozark Jubilee" and WLS' "National Barn Dance" was carried on ABC TV for a time few years back.

–SR–

Most admen ignore fee tv

There is little evidence admen are analyzing long-term effects on advertising in event fee tv is approved. Reason may be no one is sure what form it would take if FCC okayed it. However, effect of fee tv as competitor for audience would be serious if it grew as big as some say it will. Burning question regarding effect of fee tv on free tv is answered by admen in story beginning on page 38. See "Will fee tv hurt sponsors?"

–SR–

Keep live tv pitches simple

Live "demonstration" tv commercials are cheaper than film, but only cause costly damage to sponsor's prestige and copy points if somebody blows a cue, checkups by Schwerin Research Corp. shows. Says Horace Schwerin: "Chances of error increase with the complexity of the 'manual of arms' the presenter must go through." Example: live commercial for baking mix supposed to dissolve easily lost 40% of memory value of same pitch on film when live demonstrator got confused, poured too little mix into too much water.

–SR–

Tv mail pull: Half a ton!

Big mail pulls in tv are not merely a phenomenon of tv's earliest days. WPTZ, Philadelphia, pulled total of 204,657 postcards (half-ton of mail) as result of 12 on-the-air announcements in "Let Scott Do It" morning show. Hook for mail pull was a new 1955 Pontiac Catalina. Cards came from 4-state area.

SPONSOR, Volume 9, No. 8, 16 May 1955. Published biweekly by SPONSOR Publications Inc. Executive Editorial Advertising Circulation Offices at 40 E. 49th St., New York 17. Printed at 3110 Elm Ave., Baltimore Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter [illegible]

REPORT TO SPONSORS for 16 May 1955

Radio audience found stable

Stability of radio audience in television areas of varying set saturation is shown in new Politz study of 3 markets. Survey was sponsored by WJR, Detroit; WHAS, Louisville; WGY, Albany-Troy-Schenectady, all outlets repped by Henry I. Christal Co. Study found that weekly cume radio audiences in areas of high saturation (Detroit, Albany-Troy-Schenectady) were 76 to 81%, almost as high as 83% radio figure for Louisville, where tv saturation is only moderate (50%). Study is follow-up to "Importance of Radio in Tv Areas Today," published in 1953, also undertaken by Politz and sponsored by all 12 Christal stations.

-SR-

Intense viewer a problem

Some tv viewers are so intense that "interruption" of commercial is a minor traumatic experience, says the assistant advertising manager of an important paper firm. Because of this, more intense the audience appeal of show, the less likely commercial will register, he adds. The adman is among those answering question "Can a show with too much audience appeal backfire on the sponsor by distracting too much from the commercial?" in this issue. See "Sponsor Asks," page 110.

-SR-

Big radio success for Hub auto firm

Used car sales for Boston auto dealer jumped 600% in first month through use of what adman Norman Wexler (Silton Brothers Agency) calls "corny, but effective" spot radio drive. Gimmick was simple; auto firm was run by a Mrs. Joe Levin, only woman auto dealer in town. Agency established her as "Ma Levin" with saturation radio schedule of e.t. jingles, offered free doughnuts and coffee to all comers. "Ma" now spends over $3,000 weekly in spot, is being imitated widely by jealous Hub City used car dealers. Successes of this type explain good health of local-level radio.

-SR-

Puerto Rican video booms

Television is big success with the residents of the U.S.'s Spanish-speaking island territory in the Caribbean, Puerto Rico, according to WAPA-TV, San Juan, President Jose Ramon Quinones. His estimate: 75,000 tv receivers on the island—more than total number of Puerto Rican telephones. Set sales run about 6,000 monthly, are spurred on by island government's lifting of 20% tax on electrical imports. WAPA-TV has just celebrated year of commercial operation.

-SR-

New radio-only rep firm

Two radio-only national rep firms now are in operation. Latest entry (1 May) is Simmons Associates Inc., headed by David N. Simmons, recently v.p. of Blair, with headquarters at 270 Park Ave. in New York, telephone Mu. 8-2821. First client, one of nation's top radio outlets, may be announced this week. First exclusively radio rep firm was Henry I. Christal Co., now serving 12 stations. Only exclusively tv rep is Harrington, Righter & Parsons serving 9 stations.

-SR-

CIO radio web show a hit

Network radio's opportunity to sell more institutional clients is indicated by success of most recently launched show of its type, CIO news. For over year, CIO has sponsored John Vandercook on ABC Radio, finds its audience is still building; Nielsen reports show makes up to 30 million audience impressions monthly. CIO, via Henry J. Kaufman, Washington, D.C., uses commercials which stress labor union public relations, CIO views of national affairs. Show pulled 6,000 requests with 3 announcements for booklet on Congressional voting.

(Sponsor Reports continues page 149)



a tip from the BIG TOP

WGAL·TV

LANCASTER, PA.

NBC • CBS • DuMont

It takes real showmanship, the best acts, to draw the biggest crowds under the Big Top. WGAL-TV follows the same principles in presenting the best programs to reach the largest audience—and that *SELLS* your product. This super-powered station's 316,000-watt signal sends your message from its mountaintop transmitter location to the vast *Channel 8 Mighty Market Place*. Yes, WGAL-TV is the one station that reaches this rich market with a population of over three million people who have more than $5¼ billion to spend. For peak sales results, *buy WGAL-TV*.

STEINMAN STATION • CLAIR McCOLLOUGH, PRES.

Representatives:

MEEKER TV, Inc.

NEW YORK LOS ANGELES CHICAGO SAN FRANCISCO

Channel 8 Mighty Market Place

Harrisburg, York, Lebanon, Reading, Hanover, Pottsville, Gettysburg, Hazleton, Chambersburg, Shamokin, Waynesboro, Mount Carmel, Frederick, Bloomsburg, Westminster, Lewisburg, Carlisle, Lewistown, Sunbury, Lock Haven, Martinsburg, Hagerstown

advertisers use

SPONSOR

Volume 9 Number 10
16 May 1955

ARTICLES

Why P&G plunged into nighttime tv: Part I

What is the story behind the air practices of the biggest advertiser in the country? SPONSOR presents it in three parts; this issue covers P&G's current nighttime tv splurge; later articles will go into its spot and daytime air approach **31**

New spot radio cost estimator for top execs

Sample schedule costs from Free & Peters' "Spot Radio Guide." Gives cost and coverage figures for spot radio campaigns as needed by top management **34**

Should an interstate mover use radio and tv?

Seventeen years of air advertising has helped make Bekins a household word on the West Coast. Moving firm with 1,000 vans, puts $330,000 into radio and tv **37**

Will fee tv hurt sponsors?

As the public debate on subscription tv reaches a fever pitch, SPONSOR polled admen for their views. Most feel that it poses little threat to commercial tv, think public acceptance of pay-as-you-see will be low **38**

Blow-by-blow story of a tv test

Though sales of B&M beans and brown bread slowed temporarily in the second half of April due to sharp order-cutting by wholesalers (to beat an inventory tax), a quick pick-up on the tv test products was expected in early May **40**

Chicago admen view 4-net radio presentation

Admen were impressed with radio's broad coverage, but raised questions about future of network nighttime radio where it competes with tv for market **42**

NARTB CONVENTION SECTION

Preview of the Convention

As the 33rd NARTB Convention meets, here is a rundown of the issues which most concern broadcasters, as determined by SPONSOR survey of 900 stations **44**

What film syndicators are planning

Increased activity among film syndicators, feature film firms is reflected in 40% more representation this year than last; 75% will show new packages **50**

What admen should know about the NARTB

Which of the myriad activities of the NARTB most affect admen? SPONSOR explores the group's government relations, tv code, publicity, legal operations **86**

COMING

The P&G story: Part II

Procter & Gamble's approach in buying spot radio and television and how it works with its seven agencies will be the subject of the second in a three-part series on the nation's largest advertiser **30 May**

Blow-by-blow story of a tv test

SPONSOR continues its six-month report on the results of a tv-only test in Green Bay, Wis., for the B&M baked beans and brown bread products **30 May**

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Copyright 1955, SPONSOR PUBLICATIONS INC.



KTHS (LITTLE ROCK)

Barrels Away at STAVES, Too!

KTHS, Little Rock, is 50,000 watts—Basic CBS. It is listened to regularly by hundreds of thousands of people in towns and villages *far beyond the Little Rock Trading Area!*

Consider *Staves* (Ark.) for example. With only 167 persons, it's not much of a market in itself. But as one of *many* towns, villages and farms reached by KTHS, it *is* important. Actually, it would take about 21,000 Staves to equal the population in the KTHS interference-free daytime coverage area!

Let your Branham man give you all the big KTHS facts.



The Station KTHS daytime primary (0.5 MV/M) area has a population of 1,662,738 people, of whom over 166,000 do not receive primary daytime service from any other radio station. Our interference-free daytime coverage area has a population of 3,372,18[illegible]

KTHS 50,000 Watts
CBS Radio

BROADCASTING FROM

LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President
B. G. Robertson, General Manager

Only 4 STATIONS

are powerful enough

and popular enough

to register audiences

in radio survey ratings

of both Los Angeles and

San Diego.

Of these top four, KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Jay Wasserman, *Benton & Bowles, New York, buys radio and tv in Canada and the U.S. for his P&G account. "It's interesting to watch the progress of Canadian tv, particularly in light of our own history. They've got about 30% penetration now, comparable to the U.S. say around 1950 or 1951. It's growing rapidly, in some ways quite differently from the way it did here. The Canadian Broadcasting Corporation, of course, has the last word on what programs and commercials go on the air, whereas the industry itself decides that here. They've got 23 stations, a tv network, but the big shows are generally piped in from the U.S., like* Dragnet, I Love Lucy. *P&G sponsors two network tv shows up there: On Camera, a live show, and* My Favorite Husband, *on film."*



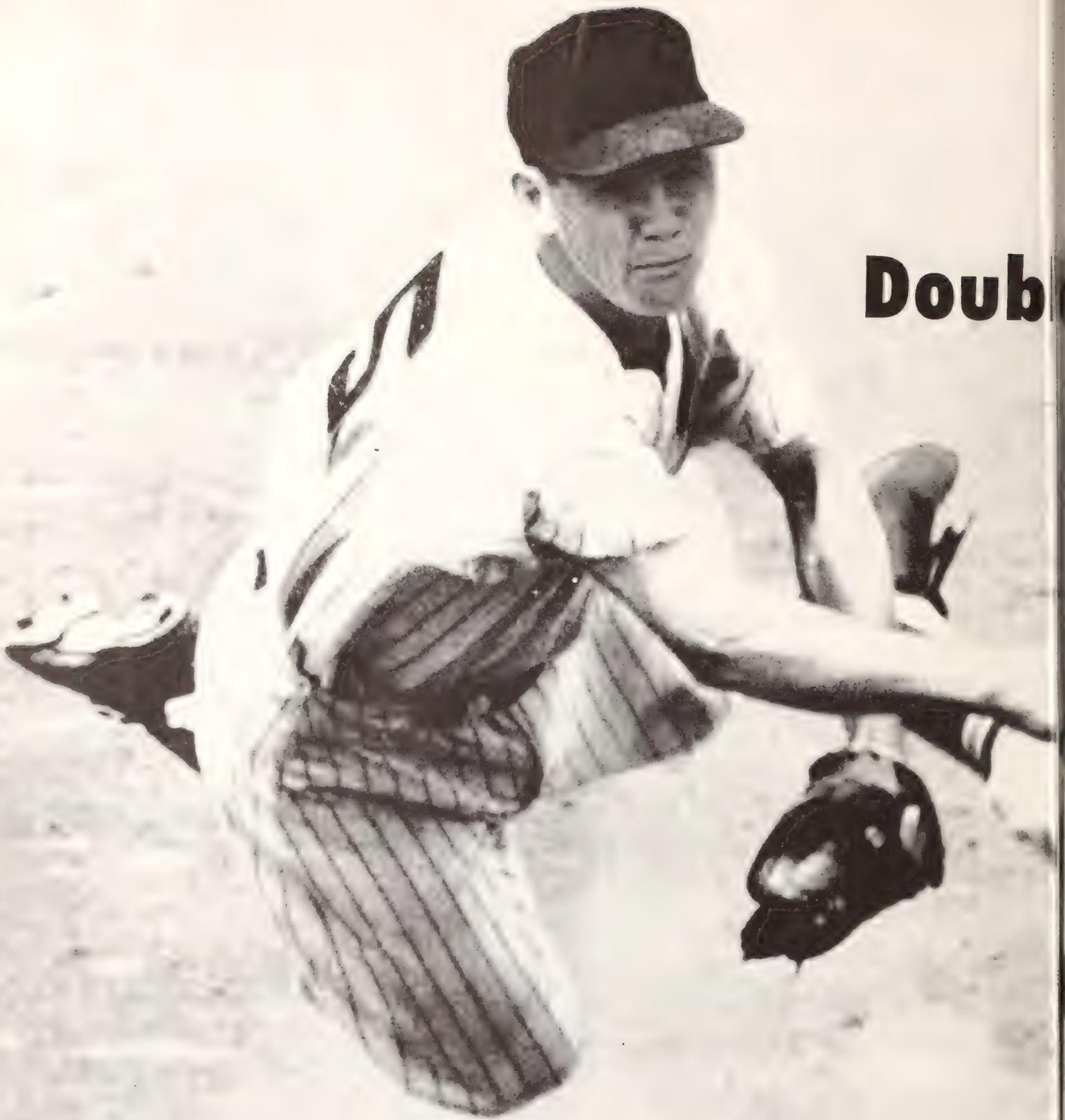
Jim Neville, *Dancer-Fitzgerald-Sample, New York, says that competition among the tv stations often results in better buys for the clients. "The gradual disappearance of the one-station tv market has resulted in a greater independence of choice for both the viewing public and the advertiser—for the public, in that stations must now program to people who have a choice of channels where before the choice lay in viewing or not. Stations must now compete for an advertiser's budget where before the choice lay in going into a market or not. Falstaff, a heavy spot program user, has frequently gotten better time periods as a result." He points out that the loss of ratings as new stations come in is sometimes offset by growth of total audience.*



Marjorie Freeman, *N. W. Ayer, New York, is currently placing commercials for the new colored telephones and extensions that the telephone company sells. "The appeal of such extra extensions is generally to the woman who might like to have a phone in the kitchen or upstairs. To get this audience, I like to buy daytime radio, which has retained its loyal women's audience. Shows like a morning Godfrey program or early afternoon soap operas are tops in tv markets too. The best daytime radio hours, I think, are between* 10:00 *a.m. and* 12:30 *p.m., when the woman generally cleans house, and after lunch, before the kids come home from school, say, perhaps until about* 4:00 *p.m. And the cost is low, because daytime is Class 'B,' of course."*

the ABC affiliates in America's 13th market





Doub

Source: Pulse, 9/54-2/55 and Pulse CPA, 12/54

lay!

Greatest double play of the season is the addition of the St. Louis Cardinal baseball broadcasts to the KMOX lineup. Combining CBS Radio Network and top-rated local personality programs with St. Louis' most compelling summer attraction, KMOX is winning greater audiences than ever before.

The scoreboard shows KMOX leading all other St. Louis radio stations with: highest-rated news programs, highest-rated music program, highest-rated farm features, highest-rated sports programs, highest-rated local personalities . . . and now Cardinal baseball too!

This programming makes KMOX the most listened-to radio station in St. Louis month after month, year after year . . . delivering a 44 per cent larger audience than any other station and reaching more than 90 per cent of the market's radio homes weekly! For the winning sales combination in St. Louis, get in touch with CBS Radio Spot Sales or . . . **KMOX**

"The Voice of St. Louis"



No Trick When You Know How



It's no trick capturing the *largest* share of audience when you're selling on KSDO . . . San Diego's music and sports station.

According to HOOPER, KSDO is *first* in listeners in this rich, *billion* dollar market.

May we show you how to turn the trick for your clients on KSDO?



AGENCY AD LIBS



by Bob Foreman

Is there anybody who isn't a tv critic?

These pages shall serve today as a tribute to a type of tv critic of which there is a sad paucity. I refer specifically to my middle child—11-year-old Betsy—who in all other respects is rather normal, gets good grades in school, swims well, makes passable woven-leather belts in handicraft. But when it comes to her tv preferences, she simply hasn't any. She likes everything. The grainiest of British features, the most saccharine of m.c.'s, the most boring of situation comedies and club footed of dramatics—Betsy enjoys 'em all, minute after minute, hour after hour.

I realize that anything is better than going to bed or doing homework which are the two most prevalent alternatives. Nevertheless, I salute her and wish that some of her constant adulation of the medium could be injected into the veins of thousands of jaundiced critics who never seem to find anything to their tv liking.

Unlike any other facet of show business—or any other business for that matter—television is judged by just about everybody. Motion pictures have their friends and foes. So do Broadway plays. Likewise the ballet, nightclub floor shows, etc. But, for these, the critics are far fewer than the appalling multitude who "knows what's wrong with tv" and are more than willing to tell you.

This latter group includes the vast viewing public, which not only exerts a critical influence by mere selection of program but which also carries a ready comment about on the tip of its tongue. As you know, cab drivers, bartenders and stenographers are as vocal about the relative merits of spectaculars as they are about the camera work on baseball games and the wisdom of slotting *Medic* opposite *Lucy*, to name a few of the dozens of tv subjects about which they are able to reveal their wisdom.

Never before has such an intensive and detailed knowledge been made available by laymen.

However, the home viewer, pure and, of course, simple, is not half so avid a critic as is the fellow who has some connection with the program. By connection I mean those who are in some way personally interested by dint of the fact that they or their brothers-in-law are distributors of the sponsor's product or are friends of the producer's sister or any other of the seemingly tenuous but frighteningly powerful reasons to hold an "inside opinion." Critical acumen in-

(Please turn to page 114)



FIRST AGAIN . . . by a bigger margin than ever!

The ARB ratings tell the story!
From 7:00 AM until midnight, *seven days a week*, KSTP-TV leads all other Minneapolis-St. Paul television stations in average program ratings* . . . and by a bigger margin than ever! During the important evening hours from 5:00 PM until midnight, KSTP-TV leads its nearest competitor in average weekday ratings by more than *seven* points.

In this rich, Northwest market which includes more than 600,000 television homes and commands a spendable income of FOUR BILLION DOLLARS, KSTP-TV has long been the leader. It is the Northwest's *first* television station, *first* with maximum power, *first* with color TV and, of course, *first* in audience.

The listener-loyalty which KSTP-TV has won through superior entertainment, talent, showmanship and service means *sales* for *you!* That's why—dollar for dollar—KSTP-TV is your *first* buy and your *best* buy in the great Northwest.

*Weekly average, ARB Metropolitan Area Report, March, 1955.

KSTP-TV CHANNEL 5 100,000 WATTS

MINNEAPOLIS • ST. PAUL **Basic NBC Affiliate**

"The Northwest's Leading Station"

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES



49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

HE'S ANTI-ROBOT

I know some account men to whom a time buying machine would be a boon,
But just the same I hope one doesn't get built very soon.
As Mr. Flanagan so generously states,
A C&W man can always get a job selling figs or dates,
But what about the men from Compton, or Ted Bates?
Besides, show me a machine that can do more than evaluate,
Whereas us human-type buyers can create!
Ratings and coverage and all that guff,
Just ain't enough.
And anyway, they'd have to hire a man to plug it in the socket
And to keep the clients' children from taking the slide rule out of the pocket.
Electronic machines that work on vectors,
Ain't no substitute for Media Directors.
Some mornings when I'm not too keen
I almost feel like a machine.
So copperplate me if you must
And guarantee me not to rust
On my forehead you can even install a knob,
But please don't take away my job.
On your idea, Mr. Flanagan, pooh!
Would you like *us* to invent a machine to replace you?

JEREMY D. SPRAGUE
Timebuyer
Cunningham & Walsh
New York

● Human timebuyer Sprague is answering Tom Flanagan's satire in the 2 May SPONSOR which suggested that a time buying machine exists, just as surely as the idea of a flying machine existed in the minds of the Wright brothers.

RESEARCH

I was very happy to see the comment in your 18 April issue under "Sponsor Speaks" alluding to the "mathematical curtain" drawn over some of the basic details of radio and television audience research services by companies issuing them. I should like to state for the record that we at ARB are in complete accord with the

(*Please turn to page* 17)



What have they in common?

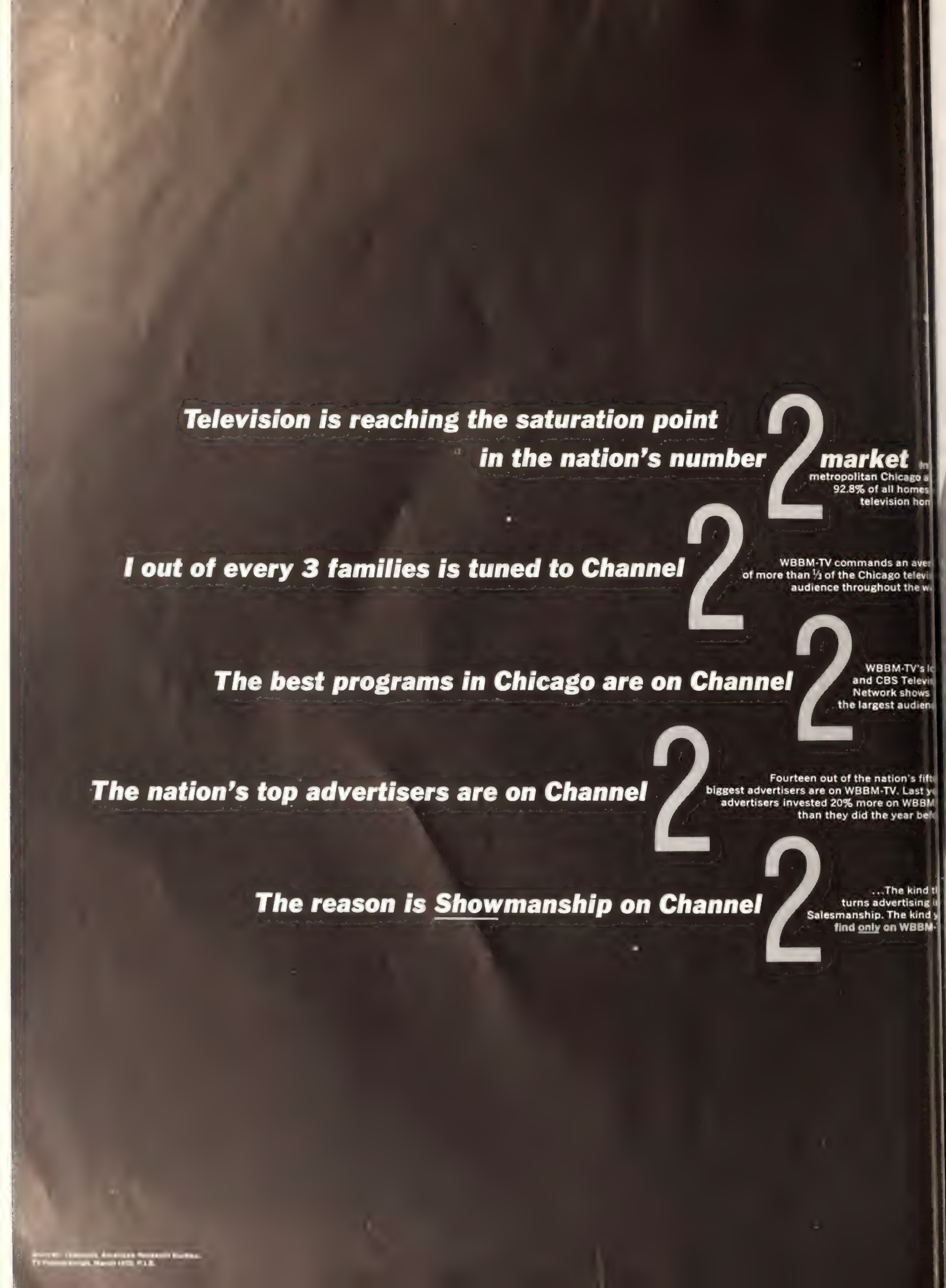
Our clients come in a wide variety of sizes. But they have one thing in common.

No matter what size they are now, they want to grow and to keep on growing.

We've always felt that the size of a client's ambition was a lot more important than the size of his advertising budget.

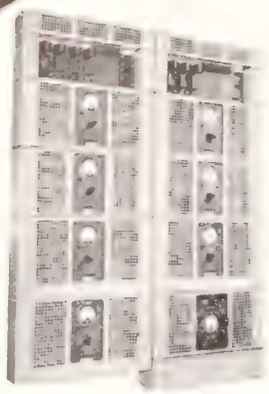
YOUNG & RUBICAM, INC.

Advertising • New York Chicago Detroit San Francisco
Los Angeles Hollywood Montreal Toronto Mexico City London


Television is reaching the saturation point
in the nation's number 2 market
metropolitan Chicago a
92.8% of all homes
television hon
1 out of every 3 families is tuned to Channel 2
WBBM-TV commands an ave
of more than ⅓ of the Chicago televi
audience throughout the w
The best programs in Chicago are on Channel 2
WBBM-TV's l
and CBS Televi
Network shows
the largest audien
The nation's top advertisers are on Channel 2
Fourteen out of the nation's fift
biggest advertisers are on WBBM-TV. Last y
advertisers invested 20% more on WBBM
than they did the year be
The reason is Showmanship on Channel 2
...The kind t
turns advertising i
Salesmanship. The kind y
find only on WBBM-



Chicago's Showmanship Station, 100,000 watts
Represented by CBS Television Spot Sales



A.S.E. can switch channels

in the blink of an eye...



to keep your



picture clear...

To help keep network TV pictures clear as they go from city to city, the Bell System is installing Automatic Switching Equipment (A.S.E.) on all major multi-channel radio relay routes.

Here's how it works:

Even the most carefully engineered microwave radio systems are affected by some fading caused by atmospheric changes. The only way to avoid this interference in television pictures carried from city to city by radio relay is to switch the signals to another path.

Manual switching is not fast enough to beat sudden fades. To make the change-over automatic, the Bell System designed A.S.E. which switches radio relay channels in a split second.

Now—when fading threatens—it is recognized by an electronic device that sends a warning signal back to the control station. The picture is then switched automatically to a protection channel. The entire operation could take place several times a second without disturbing your program in any way.

Advances of this sort in equipment and technique assure that the television public will have the benefit of the best possible service now and in the future.

BELL TELEPHONE SYSTEM

Providing transmission channels for intercity television today and tomorrow

49TH & MADISON

(*Continued from page* 12)

views you express and, as a concrete indication of our feeling, we have recently taken the following steps:

1. Each ARB metropolitan area report now contains on the first page a statement revealing the exact number of completed diaries actually tabulated to make the ratings shown on the succeeding pages. This is the only basis on which sample size can be judged.

2. After extended research on diary methods, we have come to the conclusion that no possible series of so-called "correction factors" can adjust diaries not properly engineered in the first place. Such correction factors cause much of the existing confusion concerning ratings. It is far better, through careful placement and interviewing throughout the diary period, to obtain an accurate record from sample homes in the first place and then present the unadulterated findings. In this way audiences are not artificially created or dispersed by mathematical formulae.

3. One of the purposes of our recent working agreement with the C. E. Hooper Company was to consolidate two television rating services which were telling essentially the same story. We feel that this will greatly benefit all industry users of ratings by giving one service the benefit of the thinking and experience of both organizations.

We hope you will continue in your efforts to clarify this situation.

JAMES W. SEILER
Director
American Research Bureau
Washington, D. C.

BILLINGS

I have been trying unsuccessfully for some time to get the gross billings on radio, television, newspapers and magazines for 1954 and 1953. I am writing your magazine in hopes that you can help me out. I would also like to take this opportunity to congratulate your entire staff for a fine magazine.

R. D. MCGREGOR
General Manager
KBNZ
La Junta, Col.

● The gross billing figures on radio (network time charges) 1954: $137,641,169; 1953: $160,534,544. Television (network time charges) 1954: $320,154,274; 1953: $227,585,656. Magazines (general and farm) 1954: $604,121,055; 1953: $603,113,826. Newspapers, 1954: $594,000,000; 1953: $601,000,000.

(*Please turn to page* 143)



If you want to reach the television viewers of the South Bend Market there's only one way to do it. Buy WSBT-TV. This station gives you more viewers than all the others put together! No other station, UHF *or* VHF, whose signal reaches the South Bend Market, even comes close to WSBT-TV in share-of-audience. Furthermore, when you use this station, your sales story is presented with a clear, interference-free picture.

* *TV Hooperatings, Nov., 1954 for South Bend-Mishawaka, Ind.*

* *Pulse, Jan., 1955 for the 4 Northern Indiana Counties of St. Joseph, Elkhart, Marshall and Kosciusko.*

A BIG MARKET... A PROSPEROUS MARKET

The primary coverage area of WSBT-TV embraces a prosperous 9-county market in Northern Indiana and Southern Michigan. The following income and sales figures show clearly the sales potential of this great market:

Effective Buying Income . . $1,165,620,000. Food Sales . . $182,091,000.
Total Retail Sales . . . . . $783,927,000. Drug Sales . . . $22,930,000.

Source: Sales Management Survey of Buying Power, 1955

WSBT-TV CHANNEL 34 — SOUTH BEND, IND. CBS DuMont

A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES



Robert E. Ryan (1)



James C. Douglass (3)



Roy J. Maurer (3)



Michael Madar (3)



Richard Gibbons (4)



Edward Esty Stowell (3)

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
William F. Ryan	KFMB, KFMB-TV, San Diego, promotion, mdsg & publ	Dick Bradley Adv, San Diego, acct exec & creative supvr
John F. Singleton	Tatham-Laird Chi, space buyer	Same, media supvr
Wymouth Symmes	Faris & Peart, NY	Same, media mgr
Jerome S. Stolzoff	Biow-Beirn-Toigo, NY, acct supvr	Same, vp
Edward Esty Stowell	Benton & Bowles, NY	Same, exec vp
William H. Thomas	JWT, NY, dir of r-tv	Fitzgerald Adv, New Orleans, dir of r-tv
Bradley A. Walker	Fletcher D. Richards, NY, first vp & gen mgr	Same, vice chmn of bd
Howard Ed Walpert	WHUM-TV, Reading, Pa, sls mgr	Arndt, Preston, Chapin, Lamb & Keene Adv, Phila, acct mgr
William Weber	Lennen & Newell, NY, art dir	Same, vp
Thomas D. Wharton	Western Elec, NY, publ rels dir	Hege, Middleton & Neal, Greensboro, NC, publ rels dir
R. Glenn Wilmoth	D-F-S, NY, media res dept	Same, SF, media dir
Ralph L. Wolfe	Geyer, Det, vp	Warwick & Legler, NY, gen exec
Parker Wood	Brooke, Smith, French & Dorrance of the Pacific Coast, vp	Same, exec vp
Thomas P. Wright	Tucker Wayne, Atlanta, acct exec	Same, vp
Mike Wurster	BBDO, NY	Kiesewetter, Baker, Hagedorn & Smith, NY, media dir
Edward J. Young	KDKA-TV (formerly WDTV), Pittsburgh, dir	Adv Syndicate of Amer, Pittsburgh, vp

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
A. S. Bland	Grove Labs, St Louis, sls mgr	Same, product mgr
William O. Dillingham	Pabst Brewing, Newark, gen mgr; Hoffman Bev, exec vp	Same, Chi, exec vp for sls
Parker H. Erickson	Crosley & Bendix Home Appliances, Avco Mfg, Cin	Same, exec vp
Gene K. Foss	Grove Labs, St Louis, mdsg mgr	Same, Fitch div, product mgr
Richard Gibbons	Foote, Cone & Belding, Chi, acct exec	Gillette Co, Toni div, Chi, adv brand mgr
F. E. Howell	Crosley & Bendix Home Appliances, Avco Mfg, Cin	Same, vp & gen mgr
Abe Imhoff	Paper-Mate, NY, sls dept	Same, gen sls mgr
Fred Kalty	Paper-Mate, NY, SW sls mgr	Same, MidW sls mgr
Michael McCabe	Hoffman Beverage Co, Newark, gen sls mgr	Same, vp for sls & mktg
Everett W. Olson	Webcor, Chi, adv & prom	Same, dir of pub rels & adv
Royce Russell	Brooke, Smith, French & Dorrance of the Pacific Coast, pres	PerfecTan Co, SF, pres
Leslie A. Sauers	Lever Bros, Pepsodent div, sls mgr	Grove Labs, St Louis, sls mgr
John F. Van Deusen, Jr.	Cunningham & Walsh NY, mdsg exec	Grove Labs, St Louis, product mgr

5. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Armour Chi	Dash Dog Food	Henri, Hurst & McDonald, Chi
Crosley & Bendix Home Appliances div, Cin	Crosley & Bendix home appliances	Earle Ludgin, Chi
Lakeside Mfg Milw	Hot top trays and carts	Biddle Adv, Bloomington, Ill
Lever Bros, Pepsodent div, NY	Dove soap	Ogilvy, Benson & Mather, NY
Monarch Finer Foods, Chi	Canned foods, dietetic foods, coffee, tea	Stromberger, LaVene, McKenzie, LA
Parker Pen, Janesville, Wis	Fountain pens, pencils	Tatham-Laird, Chi
Pillsbury, Minnpls	Creamy fudge, Fluffy white frosting	Leo Burnett, Chi
Pillsbury, Minnpls	Hot Roll Mix, brownie mix, cookie mix	Campbell-Mithun, Minnpls
Remington Rand, NY	Business machines, office supplies, electric shavers	Y&R, NY, tv agency
Remington Rand, NY	Typewriters	Compton, NY, tv agency
Southern Airways, Atlanta	Airplane service	Day, Harris, Mower & Weinstein, Atlanta
Trewax, Culver City, Calif	Floor waxes & polishes	Richard N. Meltzer Adv, SF, LA
Virginia Electric & Power, Richmond	Electric power	Cargill & Wilson, Richmond

6. Station Changes (reps, network affiliation, power increases)

KERO, Bakersfield, Calif, appoints George P. Hollingbery Co natl reps

KFEL-TV Denver put up for sale 26 Apr by Gene O'Fallon owner

KHQA-TV Hannibal, Mo gone up to 316,000 wtts

KPOJ, Portland, Ore, appointed Avery-Knodel natl reps

KRON-TV SF prepared to handle color film and slides, making it possible to originate any type of local program in color

KSTL St Louis, has appointed Everett-McKinney natl reps

Radio station WPXY, Punxsutawney, Pa has gone off the air; mail should be addressed to WNBT, Wellsboro, Pa

Teleram Inc, management organization, has assumed operation has assumed operation of KGA, Spokane, Wash and KCSJ (TV), Pueblo, Col

WHIL, Medford, Mass appointed Broadcast Time Sales natl reps

WICS, Springfield, Ill appointed Robert S. Keller net sls rep effective 15 Apr

WMBV-TV, Green Bay, Wis, increased tower from 583 to 825 ft, wattage from 110,000 to 240,000

WMIN-TV, WTCN-TV, Mnnpls, on 16 Apr was bought by Consolidated TV and Radio Bcsters; will continue without change the combined program schedule of the two half-time facilities although it will operate full time as WTCN-TV

WTCN (TV), Mnnpls-St Paul, appointed Katz Agency natl reps

WTVI, St Louis, moved sales and executive offices and studios to 5915 Berthold Ave on 9 Apr; changes call to KTVI

WWDC, Washington, began operating from new WWDC Park, 8800 Brookville Road, Silver Spring, in addition to present studio (1627 K St, NW) on 27 Apr; sales offices remain at present location

WXYZ-TV, Det, began transmitting 316,000 watts on 30 Mar; previously was 200,000

WHO IS IOWA'S FAVORITE RADIO STATION FOR MARKET REPORTS



THIS chart is reproduced from Dr. Forest L. Whan's 1954 Iowa Radio-Television Audience Survey—one of the Nation's most respected studies of listening habits, used constantly by hundreds of leading agencies and advertisers.

Only a small part of the Survey is devoted to analyzing Iowa's various *stations* or their individual audiences. These parts do prove, however, the enormous *preference* this state gives WHO . . .

Write us or Free & Peters for your free copy. It will tell you more about where and how to advertise in Iowa, than you could learn in six months of personal travel and investigation.





FREE & PETERS, INC., National Representatives

BUY ALL of IOWA—
***Plus* "Iowa Plus"—with**
WHO
Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

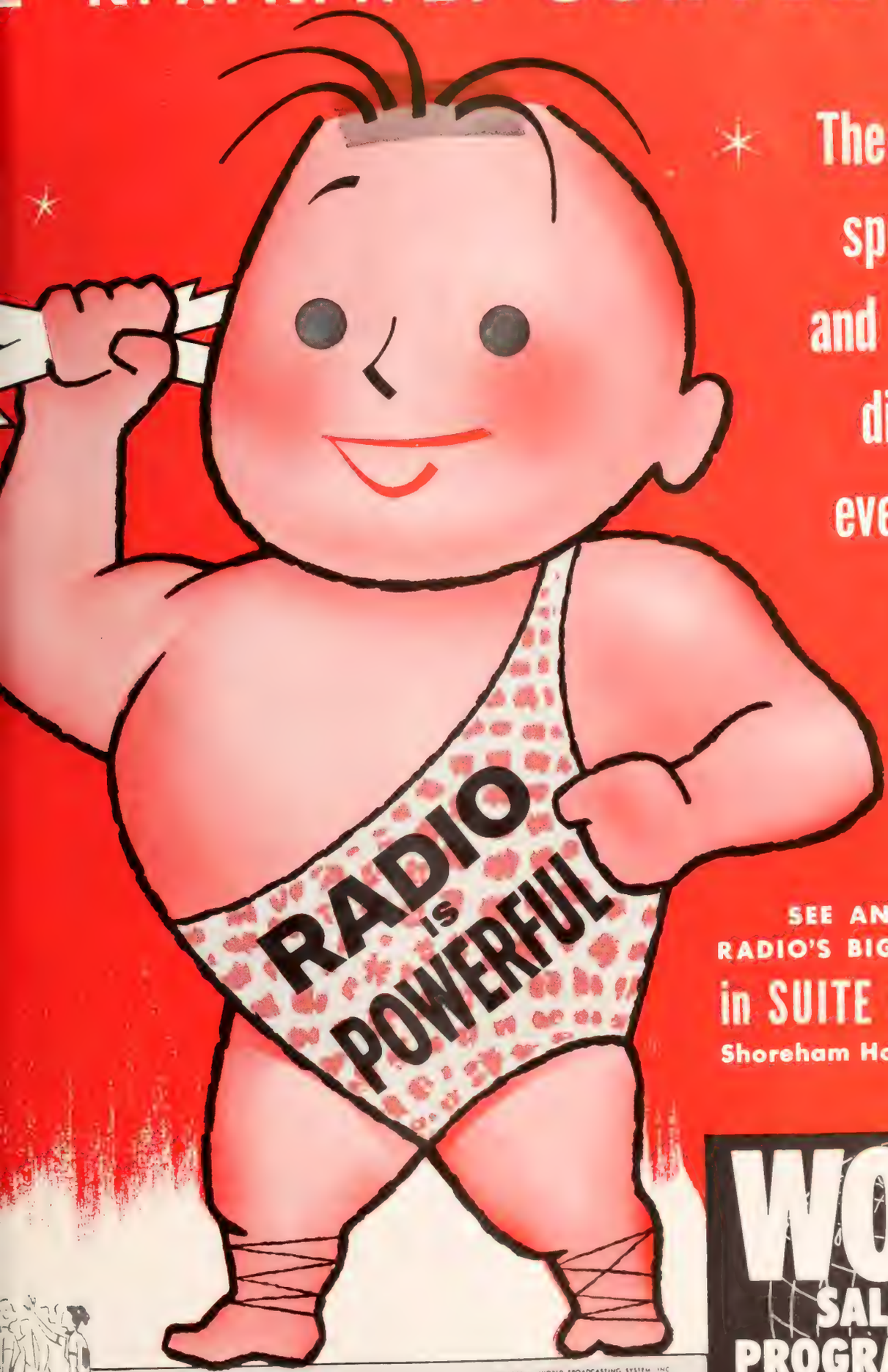
WORLD INTRODUCES AT

"RADIO'S BIG LITTLE MAN"

THE GREAT NEW IDEA THAT OPENS A BRIGHT NEW FUTURE FOR RADIO



E N.A.R.T.B. CONVENTION



The greatest spot selling and merchandising plan ever devised for radio stations!

SEE AND HEAR
RADIO'S BIG LITTLE MAN
in SUITE B 201 & 203
Shoreham Hotel, May 22-26

© 1953 by WORLD BROADCASTING SYSTEM, INC

CANADIAN REPRESENTATIVES ALL CANADA RADIO FACILITIES LIMITED, VICTORY BUILDING, TORONTO

WORLD
SALES AND PROGRAM SERVICE
WORLD BROADCASTING SYSTEM, INC.
488 Madison Avenue, New York 22, New York
CINCINNATI HOLLYWOOD

Milwaukee's best buy

here's why:

"the voice of the BRAVES"
(the Milwaukee Braves games are not televised)

am-fm

all-star programming

Milwaukee's Most Powerful Independent

24 hours of music news, sports

now 5000 watts

lowest cost per thousand

HUGH BOICE, JR.
Gen. Mgr.

HEADLEY-REED,
National Rep.



Mr. Sponsor

H. A. Hebberd, Jr.

Advertising and merchandising director
Stokely-Van Camp, Indianapolis, Ind.

Harry Hebberd's rise from Rockville Centre, Long Island, where he was born, to Indianapolis, where he makes his headquarters as Stokely-Van Camp's advertising and merchandising director, was a matter of less than four decades.

"From flounder and scallops (Long Island staples) to fruits and vegetables (of the Stokely line), you might say," Hebberd notes.

With Stokely-Van Camp since 1949, Hebberd has guided the food company in several radio and tv efforts. For a year, Stokely-Van Camp (through Calkins & Holden, New York) sponsored the agency-produced *John Conte Show* over NBC TV. During the next year, the firm bought participations on CBS TV's *Garry Moore Show*.

About a year ago, Hebberd began a new advertising campaign, termed the Best Cook promotion by the agency. The point of this approach is to advertise at the "grass roots level," to get into the hometown and speak the language of that community.

Stokely-Van Camp has a woman representing it in each of 15 markets. This woman, generally a home economist, coordinates the promotion. She approaches a local club or women's organization and asks that group to choose one of its members as Best Cook of that week. The woman so chosen is then pictured in Stokely-Van Camp's newspaper ads, interviewed on its radio and tv commercials.

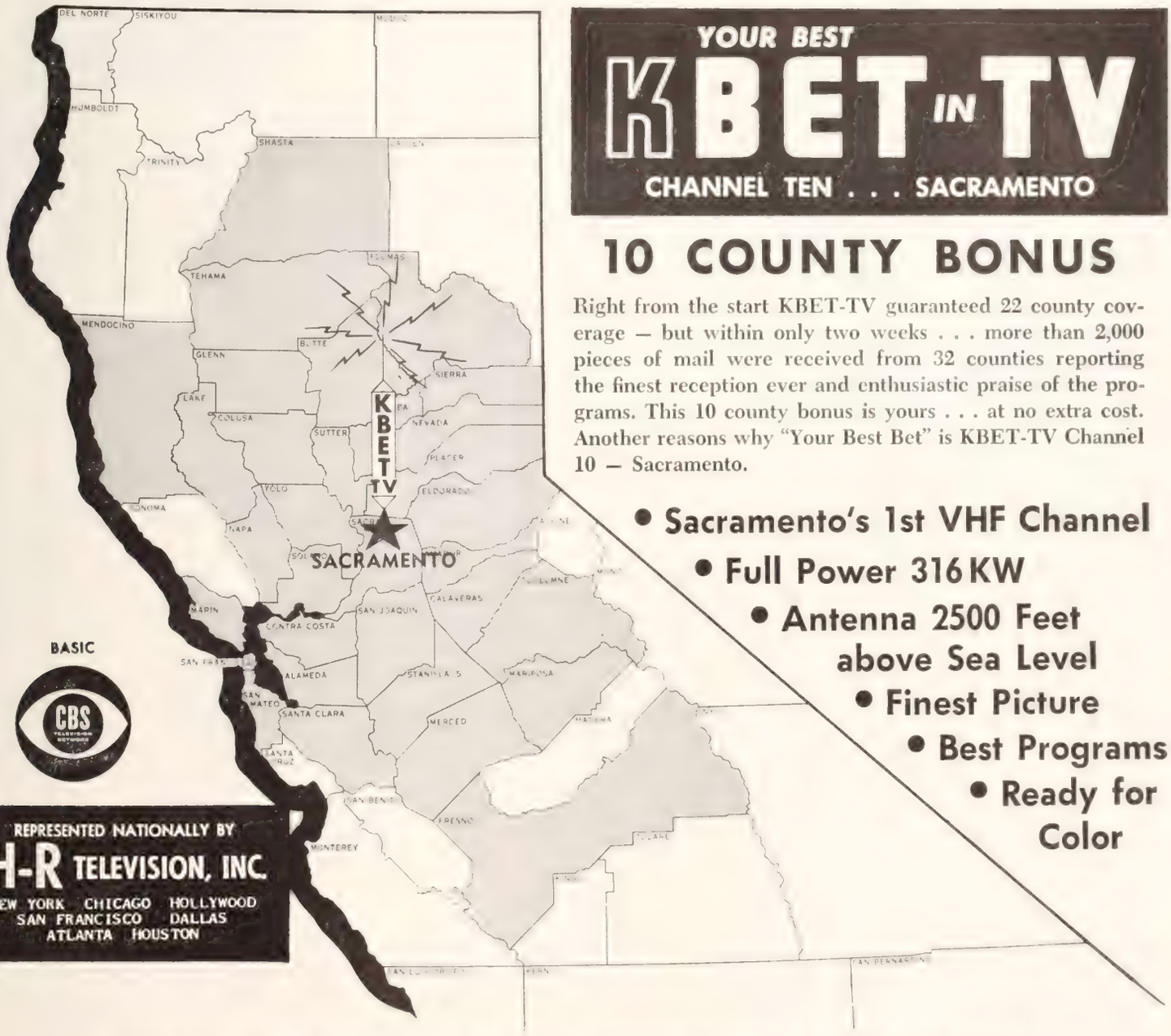
The food firm has been expanding its use of local radio and tv gradually over the past 52 weeks to the point where they are, today, in some 15 markets, mainly Midwestern and Southeastern, with three or more announcements weekly. This promotion may go national by fall. At this point the firm is spending at the rate of $600,000 to $700,000 in air media in 1955.

Hebberd, whose father was a banker and hence conservative, tends to be conservative himself in his discussion of advertising. "I will say that this hometown promotion has been responsive," he admits.

In his own home, radio is very well used ("too much so at times," says he), since daughters Penny (age 12), Vicki (age eight) and their parents each have their own radio.

"I like to watch *You Are There* and *See It Now* and all sports events I don't have time to attend," Hebberd told SPONSOR. When not watching tv, he spends his time reading "Thomas Wolfe and Marcel Proust, plus the usual trade journals and office carry-over that accumulates." ★ ★ ★

32 ~~22~~ COUNTIES Report
Consistent, Clear Reception
During FIRST TWO WEEKS of Operation



YOUR BEST
KBET IN TV
CHANNEL TEN . . . SACRAMENTO

10 COUNTY BONUS

Right from the start KBET-TV guaranteed 22 county coverage — but within only two weeks . . . more than 2,000 pieces of mail were received from 32 counties reporting the finest reception ever and enthusiastic praise of the programs. This 10 county bonus is yours . . . at no extra cost. Another reasons why "Your Best Bet" is KBET-TV Channel 10 — Sacramento.

- Sacramento's 1st VHF Channel
- Full Power 316 KW
- Antenna 2500 Feet above Sea Level
- Finest Picture
- Best Programs
- Ready for Color

BASIC CBS TELEVISION NETWORK

REPRESENTED NATIONALLY BY
H-R TELEVISION, INC.
NEW YORK CHICAGO HOLLYWOOD
SAN FRANCISCO DALLAS
ATLANTA HOUSTON

YOU CAN'T FULLY COVER CALIFORNIA without KBET-TV -- Sacramento

Not only do you reach more than 300,000 TV Families — but also a market with an income of 53% ABOVE NATIONAL AVERAGE. SACRAMENTO alone . . . a dual capital . . . is headquarters of the state government, and a business center of a vast inland empire. Here is a market of more than two million people with TWICE the buying power of the city of Boston, TWICE the retail sales of the city of Pittsburgh . . . a growing market, increasing at the rate of 2,500 persons per month. For your TV dollars "Your Best Bet" is KBET-TV . . . Channel 10 . . . Sacramento.



SUGAR DADDY

Cal Sales can afford the sparkler.

His Salinas Factory, the nation's largest, processed 225,000,000 pounds of beet sugar this season. The farmers sold Spreckels 813,000 tons of beets for cash. All this happened within line of sight of the KSBW-TV tower. So call it sugar or lettuce . . . **it's just summer spending money to us.**

ASK HOLLINGBERY

KSBW
RADIO 1380 KC
TELEVISION Channel 8
SALINAS-MONTEREY CALIFORNIA

CBS, NBC, ABC, DuMONT

SPONSOR BACKSTAGE



by Joe Csida

Programing ideas: how to keep them coming

"The straight old-line tv cooking show is outdated. . . . Quite a few stations have already seen the handwriting on the sink. Some, like WRCA-TV in New York, and our own WBZ-TV, integrate their cooking gals into an entertainment show. This is a pretty good way to have your commercial cake and eat it, too. . . ."

And ". . . How long since you've done a spring cleaning on the openings of your standard programs? How long since you've really gone down the line-up of all your shows and looked and/or listened to their openings? How long since you've changed themes? . . . Title cards? . . . Copy? . . . Could some of the openings be revised verbally or visually to increase their 'holding power'—we mean the ability of a program opening to hold the audience and prevent the switch-over to another station. . . ."

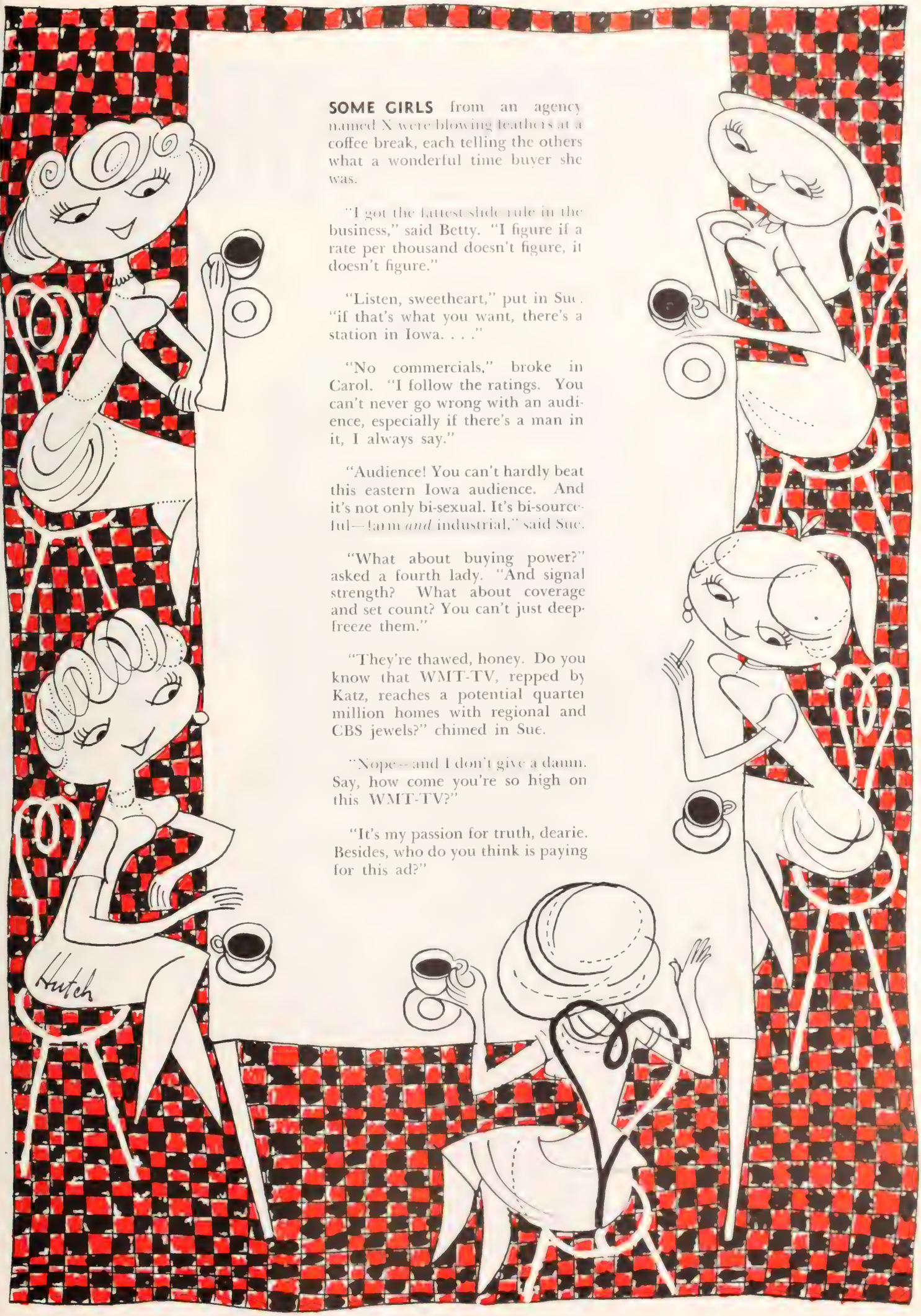
The two above quotes are representative of the material in a little multigraphed programing news letter called "Program Cues," written and published by Dick Pack, national program manager for the four tv stations and five am stations owned and operated by the Westinghouse Broadcasting Company.

The two items aren't calculated to shake any planets, either as Dick wrote them for his own program people, or as I present them to you here. They are, indeed, nothing more than the merest droplets in the kind of an ocean of constructive and continuous program thinking and planning too infrequently frolicked in by broadcasters and telecasters. This I know about first hand.

Dick was nice enough to invite me to "guest" at his last Tv Film Program Seminar a few weeks ago, participated in by the program managers, film buyers and other executives of the Westinghouse station family. I have rarely spent a more pleasant or practically profitable evening. For here were a bunch of guys exchanging ideas about film and film scheduling, film promotion, etc., all of which developed from their own respective experiences.

I intend to give away no Westinghouse secrets here, except the biggest secret of all. This is merely that when Chris Witting took over as president of WBC's tv and radio properties about 18 months ago he decided that it made just as much sense for the operation to have a national program manager (which it then didn't have), as that it should have

(*Please turn to page 116*)



SOME GIRLS from an agency named X were blowing feathers at a coffee break, each telling the others what a wonderful time buyer she was.

"I got the fattest slide rule in the business," said Betty. "I figure if a rate per thousand doesn't figure, it doesn't figure."

"Listen, sweetheart," put in Sue, "if that's what you want, there's a station in Iowa. . . ."

"No commercials," broke in Carol. "I follow the ratings. You can't never go wrong with an audience, especially if there's a man in it, I always say."

"Audience! You can't hardly beat this eastern Iowa audience. And it's not only bi-sexual. It's bi-source-ful—farm *and* industrial," said Sue.

"What about buying power?" asked a fourth lady. "And signal strength? What about coverage and set count? You can't just deep-freeze them."

"They're thawed, honey. Do you know that WMT-TV, repped by Katz, reaches a potential quarter million homes with regional and CBS jewels?" chimed in Sue.

"Nope—and I don't give a damn. Say, how come you're so high on this WMT-TV?"

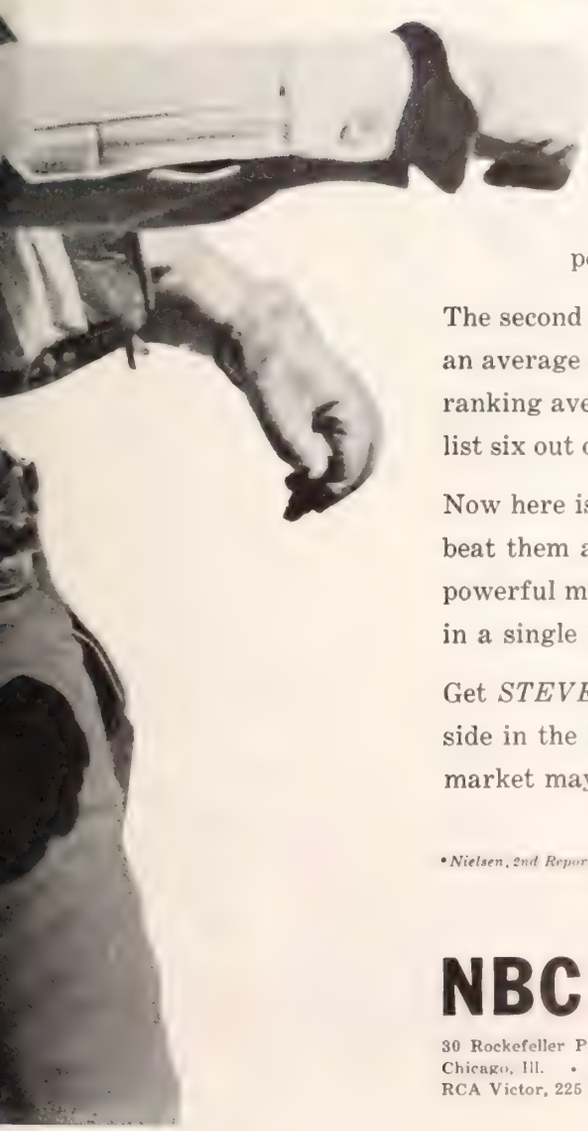
"It's my passion for truth, dearie. Besides, who do you think is paying for this ad?"

STEVE DONOVAN



VESTERN MARSHAL

e great new two-fisted TV Western Series



Brand-new . . . all-new . . . 39 half-hours of rugged action to capture the biggest audience in town. Each episode is packed full of action entertainment as *STEVE DONOVAN, WESTERN MARSHAL* brings justice to the Western Frontier. Filmed under the supervision of veteran Western TV producer Jack Chertok, the series offers top quality production for viewers and advertisers alike.

And this two-fisted Western delivers double-action impact – not only on television but also at the point-of-sale. Sponsorship makes available to you an unprecedented barrage of merchandising material, personal endorsements, premiums.

The second most popular program type, Westerns rack up an average 30.0 Nielsen rating – 24% higher than the ranking average of all evening programs.* And Pulse ratings list six out of the top ten syndicated shows as Westerns.**

Now here is *STEVE DONOVAN, WESTERN MARSHAL* to beat them all. Excitement and action to capture your audience; powerful merchandising to sell your product – all wrapped up in a single potent NBC FILM DIVISION package.

Get *STEVE DONOVAN, WESTERN MARSHAL* on your side in the battle for sales in your markets. Don't delay – your market may be snapped up soon. Write, wire or phone now.

*Nielsen, 2nd Report—Feb. 1955 **Pulse—Feb. 1955 Multi Market

NBC Film Division *serving* **all** *stations*
serving **all** *sponsors*

30 Rockefeller Plaza, New York 20, N. Y. • Merchandise Mart, Chicago, Ill. • Sunset & Vine, Hollywood, Calif. • In Canada: RCA Victor, 225 Mutual Street, Toronto; 1551 Bishop Street, Montreal

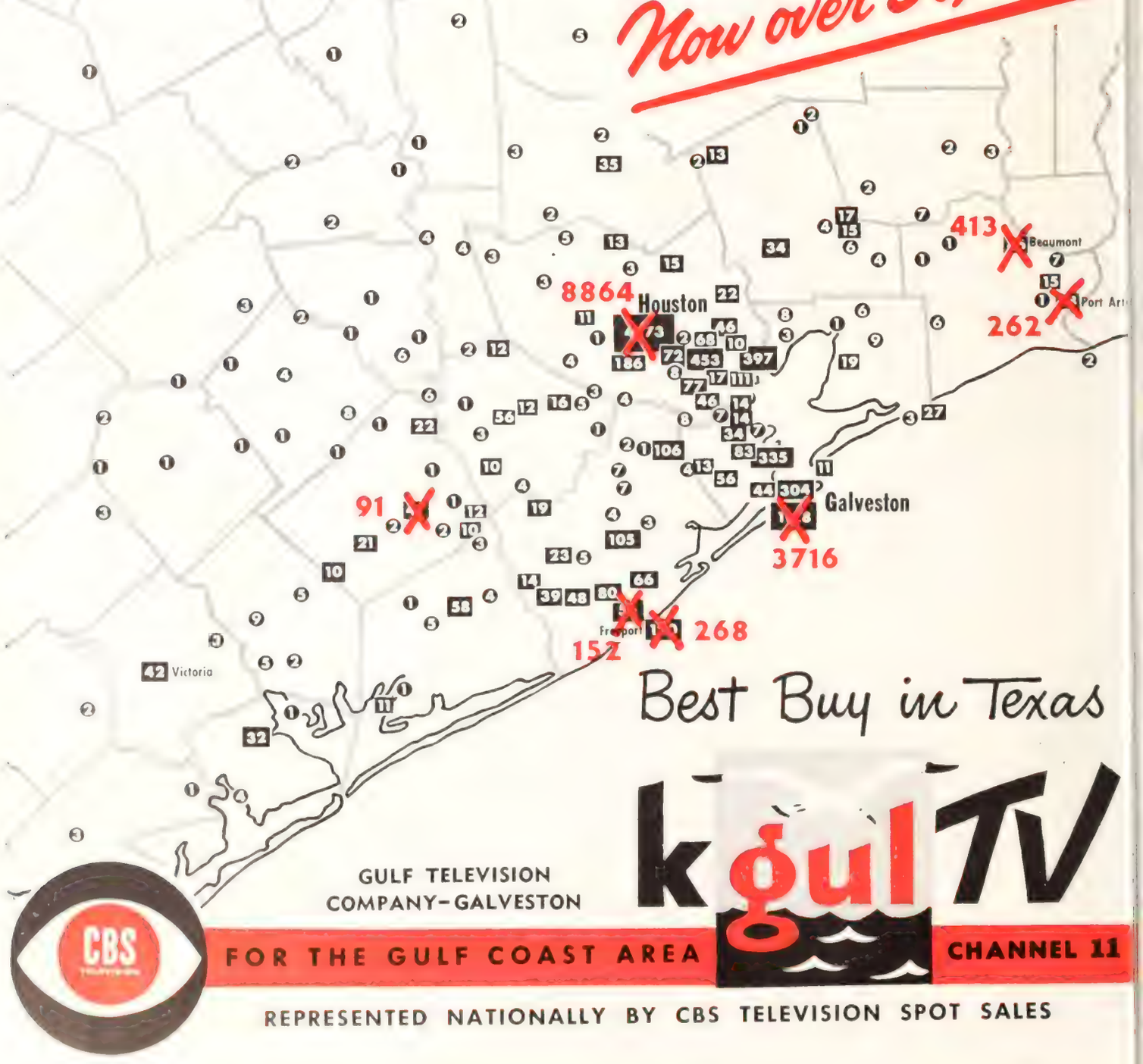
Check this ✓

For Texas Consumer Response

Grows and Grows

Here is a typical example of the response and interest your products and services are receiving every day in the Gulf Coast Area on KGUL-TV. Below is a consumer response map showing the origin of more than 10,000 Range Rider Club membership requests.

Now over 30,000



Best Buy in Texas

GULF TELEVISION COMPANY–GALVESTON

kgul TV

CBS

FOR THE GULF COAST AREA — CHANNEL 11

REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES

THE PROCTER & GAMBLE STORY

Why P&G plunged into nighttime tv Part 1 of 3 part

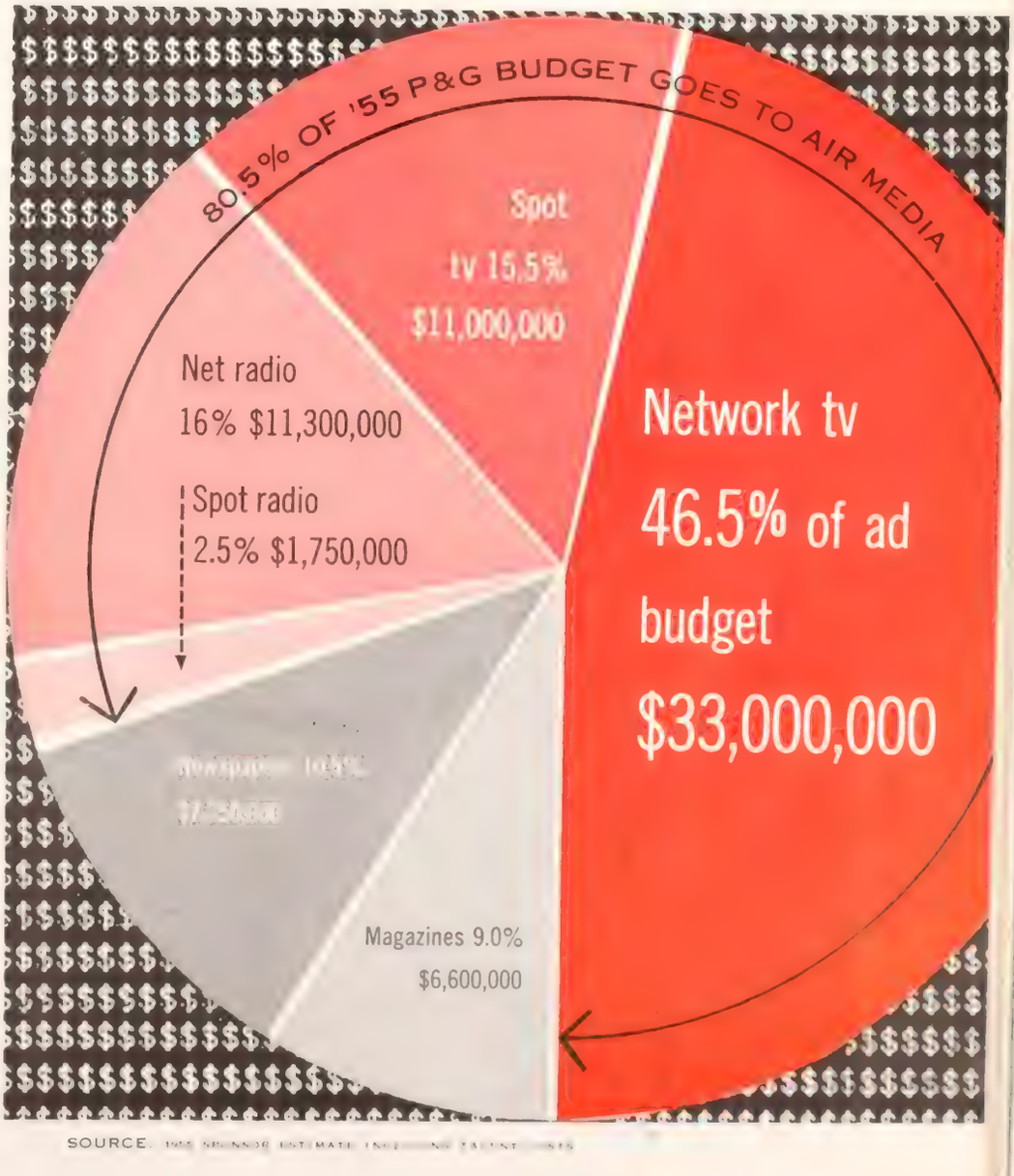
by Herman Land

Ever since soap opera heroines first began to offer America's housewives vicarious opportunities to plumb the pleasures of misfortune, Procter & Gamble has been known as a daytime air advertiser. Yet this season, with a swiftness that startled many, the company jumped dramatically to the forefront in nighttime network television.

True, P&G was no neophyte taking an evening plunge. Since the medium's swaddling clothes days, it's perennial *Fireside Theatre* had followed Milton Berle Tuesdays on NBC TV and in 1953 a second program had been carefully launched, the Sunday night *Loretta Young Show* on the same network. Still, the emphasis of P & G's network advertising continued to be found in the daytime in its eight television and 13 radio programs.

That was the picture when the 1954 season got under way. But by midseason the company had announced in quick succession sponsorship of six new nighttime tv programs, mostly on an alternate-week basis. The firm now carries eight evening shows.

This brings the current P&G nighttime television expenditure to approximately $17,000,000 for time and talent—about the same as the sum spent for daytime, or 23% of the total ad budget. SPONSOR's estimated ad budget for P&G is in the neighborhood of $71,000,000. Of this amount, about $33,000,000, or more than 46%, is al-



SOURCE: 1955 SPONSOR ESTIMATE INCLUDING TALENT COSTS



SPONSOR reporter Herman Land talked at length with P&G executives in Cincinnati. Here, Land (left) queries tv head Bill Craig and P&G's associate advertising media chief Gail Smith

THREE-PART SERIES WILL DIVIDE ALONG MEDIA LINES

Part one deals with the broadcast and business factors that are the chief reasons for P&G's dramatic splurge in nighttime tv

Part two covers P&G's slide-rule handling of its far-flung spot operation and describes its relations with seven agencies

Part three explores P&G's use of daytime network radio-tv, shows how media are used to meet needs of different products

located to network tv. Some $11,000,000 goes into spot tv. About $11,300,000 goes into network radio. Spot radio gets about $1,750,000. About $13,950,000 goes to newspapers and magazines.

The country's largest advertiser thus puts about 80.5% of its budget into the air media. (No sampling or direct sales promotion costs are included in this estimate.)

Why the sudden nighttime splash? Is it an effort to establish a series of strategic franchises across the board? Is it, as some maintain, an attempt to establish the company in so spread out a fashion that no soap competitor can hope to stake out equal claims in the nighttime spectrum? Is it, as some prophets predict, a sign that the soap film is getting ready to give daytime tv a reeling kick, that it has decided to live henceforth with nighttime tv alone?

These were some of the questions SPONSOR set out to answer in this series on Procter & Gamble, first among soap companies and largest advertiser in the United States. There were many other questions, of course. Though bathed in the spotlight as the top broadcast spender, P&G is something of a mystery among air advertisers. Legends have grown up surrounding its operation, which the company does little either to corroborate or dispel, preferring, along with all the soap firms, to guard its activities like a Pentagon of the Midwest.

Yet, despite its close-mouthed policy, P&G is regarded as a bellwether of the broadcast industry, as the outfit that "wrote the book." There are some advertisers who are said to set their media clocks by P&G's moves.

To attempt to put Procter & Gamble's air activities into sharp focus for the first time, SPONSOR went to Cincinnati to talk to top-level executives. Intensive interviews provided much of the basis for this series. In addition, information and interpretations were sought from former P&G executives, from P&G agencies, competitors, media representatives, network and station sources.

The series will divide P&G's air operation along media lines. This article will cover the current nighttime tv schedule.

Article number two will treat the company's extensive spot activities. It is sometimes overlooked, since its network campaigns usually get the most prominent trade press treatment but



P&G is the largest tv spender in the business and spot radio may be in for a big boost in the very near future, too.

The article will attempt to answer questions like these: How firmly do P&G's spot buyers follow rigid rules to obtain maximum frequency? Is it possible to break through the slide-rule mentality? Other subjects to be covered are: how spot is used in test situations and to build toward national distribution; how the company coordinates the work of its seven agencies, and what part they play in the development of P&G campaigns.

The concluding article will deal with one of the subjects most often discussed when P&G is mentioned in ad circles, its developing attitudes toward daytime television and radio. Important negotiations are going on right now which will affect this area of P&G's broadcast operations. Last fall P&G added three daytime radio strips, may cut back now. And in the face of industry predictions that there will be a daytime tv cutback, SPONSOR learns that on at least one network there may be an increase in the daytime schedule amounting to $3 or $4 million. The concluding article will explore the media thinking behind the decisions being hammered out now.

The Madison Ave. view: The burgeoning of P&G's evening schedule has prompted much discussion and speculation along Madison Ave. SPONSOR asked a number of long-experienced, top-level advertising figures for their opinions of the significance of the P&G moves this season. The views of some of these sources can be summed up this way: P&G was late in recognizing tv's true power, came into daytime belatedly. It is now determined not to be left behind in the nighttime franchise race, is plunging heavily in an effort to lay the ground work for its nighttime tv future. Some observers note that P&G evening shows spread out over six of the week's seven nights. To gather up the tv audience, P&G is alleged to be willing to pay whatever the traffic will bear to get what it wants —and what it wants are ratings. Of its current show crop, two are up there in the first 10, *I Love Lucy* and *The Jackie Gleason Show*, while the rest, with one exception, rate in the thirties. But costs of tv today are so high, this view continues, that very soon the funds will have to be taken out of daytime, which cannot deliver the huge

(*Please turn to page* 126)

PROCTER & GAMBLE AGENCIES

(Man listed with each product is the account executive)

YOUNG & RUBICAM

[illegible]

COMPTON ADVERTISING

Jerry Gartland, Ivory Soap
J. R. Gross, Jr., Ivory Flakes
Donald Carter, Dash
Richard M. Pompeo, Crisco
S. M. Woodward, Drene
W. R. Shearer, Gleem

BENTON & BOWLES

Marcus Becker, Ivory Snow
P. T. Griffin, Camay
Merrill Card, Duz
Don Wyatt, Tide
T. C. Lessman, Puffs

BLOW-BEIRN-TOIGO

Charles A. Winchester, Spic & Span
Warren S. Dubin, Shasta
A. S. Salzer, Lilt

LEO BURNETT CO.

Philip H. Schaff, Joy
John M. Tyson, Jr., Lava

DANCER-FITZGERALD-SAMPLE

Fred M. Mitchell, Dreft
C. H. Wolf, Oxydol

H. W. KASTOR & SONS

J. C. Gillis, American Family Products

*These are local products sold in the Chicago-area only.

Is Your Life, NBC TV,
0:30 pm, Prell Shampoo

Only night in week not
covered by P&G show

Topper, CBS TV, 8-8:30 pm,
Pin-It Home Permanent
The Lineup, CBS TV,
10-10:30 pm, Cheer

Jackie Gleason, CBS TV,
8-9:00 pm, Gleem, Spic & Span
Favorite Husband, CBS TV,
9:30-10:00 pm, Cheer

WED THU FRI SAT













First copy of "Spot Radio Guide" is given by Free & Peters executives to one of the industry's best-known top timebuyers, Richard C. Grahl of William Esty. Other copies will be distributed, without charge, as industry service. Seated: Jones Scovern, F&P v.p.; Grahl. Standing: Russel Woodward, F&P exec. v.p.; Bill Morrison, new business manager. Calculator covers top 161 markets

Spot radio aid for top planners: a cost-and-coverage calculator

New Free & Peters "Spot Radio Guide" gives admen fast cost estimates

A "preview" of a new spot radio planning aid appears on these pages.

Admen will find that it greatly simplifies the tedious problems of spot radio cost estimating—a process which reps have long felt kept many members of top corporation management from giving full consideration to spot radio.

Developed by the station rep firm of Free & Peters in conjunction with A. C. Nielsen, the estimator is called "Spot Radio Guide." Copies will be available to admen and radio industry executives without charge.

It literally adds a new dimension to existing formulas for gauging spot radio prices because, for the first time, is provides figures based on the relationship of spot costs to radio coverage.

Said H. Preston Peters, president of Free & Peters:

"In considering how best to express the potential of spot radio, we sought the help of the one organization, A. C. Nielsen, whose coverage measurements were both recognized by the industry

and were in current use. Advertiser and agency, from Plans Board level up and down, can now discuss spot radio potentials, along with magazines, networks and newspapers, on a practical and realistic basis."

• *How it works:* "Spot Radio Guide" is based on market-by-market prices of spot radio. The guide spotlights 161 markets whose radio outlets reach, according to Nielsen's NCS data, 97% of U.S. potential coverage. This circulation pattern for the total number of markets can thus be compared with the circulation of a national magazine, a newspaper list or a radio or tv network. Actual cost of buying stations in the markets covered by "Spot Radio Guide" will vary downward; the prices here are, in all cases, *maximum* prices using the highest-cost radio outlets.

The rank order of the 161 markets covered was determined by the U.S. Census, working with the Nielsen research firm. In these markets, the radio home count is estimated to be 44,723,000.

• *How to use it:* "Spot Radio Guide" is an aid to management planning of air advertising; it isn't intended, according to Free & Peters, as a routine time buying tool. In regular spot purchasing, buyers will have at hand local station coverage data, audience and circulation figures and other data which help him in making station and time selections, as well as a list of availabilities. These factors aren't covered in "Guide."

Spot radio prices shown at right are daytime prices. The following formula, based on analysis of rate cards for 50 stations in top markets, should be used to change day to night pricing. For nighttime minutes, add 26%; nighttime station breaks, add 40%; nighttime quarter-hours, add 53%.

To further narrow the accuracy of the estimates, the following frequency discount formula can be applied against day or night price estimates. For 26 times, deduct 5%; for 52 times, deduct 10%; for 156 times, deduct 15%; for 260 times, deduct 20%; for 500 times, deduct 30%.

Planners interested in reviewing earlier attempts to develop a quick method of cost estimating in spot radio should consult the report on the SRA's Spot Radio Estimator appearing in the 9 March 1953 issue of SPONSOR, page 40. ★ ★ ★

SELECTIVE LISTS MAKE SPOT PLANNING EASIER

Shown below are excerpts from five selective market lists contained in new F&P "Spot Radio Guide." They show maximum costs of airing radio minutes, breaks or quarter-hours over stations in first 161, 125, 100, 75 and 50 markets. Costs here are gross:

Top 161 Markets by Population

Includes *New York* through *San Angelo, Tex.*

Cost of one-time buy in these 161 markets on highest-priced station

DAYTIME MINUTE	$3,819.46
DAYTIME STATION BREAK	3,132.21
DAYTIME QUARTER HOUR	9,596.60

*These markets include **97%** of total U.S. radio homes*

Top 125 Markets by Population

Includes *New York* through *Montgomery*

Cost of one-time buy in all 125 markets on highest-priced station

DAYTIME MINUTE	$3,376.70
DAYTIME STATION BREAK	2,716.30
DAYTIME QUARTER HOUR	8,142.44

*These markets include **95%** of total U.S. radio homes*

Top 100 Markets by Population

Includes *New York* through *Greensboro*

Cost of one-time buy in all 100 markets on highest-priced station

DAYTIME MINUTE	$3,099.65
DAYTIME STATION BREAK	2,449.30
DAYTIME QUARTER HOUR	7,309.94

*These markets include **93%** of total U.S. radio homes*

Top 75 Markets by Population

Includes *New York* through *Peoria*

Cost of one-time buy in all 75 markets on highest-priced station

DAYTIME MINUTE	$2,686.85
DAYTIME STATION BREAK	2,111.00
DAYTIME QUARTER HOUR	6,184.22

*These markets include **89%** of total U.S. radio homes*

Top 50 Markets by Population

Includes *New York* through *Wilkes-Barre-Hazelton*

Cost of one-time buy in all 50 markets on highest-priced station

DAYTIME MINUTE	$2,203.05
DAYTIME STATION BREAK	1,683.95
DAYTIME QUARTER HOUR	4,825.01

*These markets include **82%** of total U.S. radio homes*

For costs of sample schedules see next page

F&P SPOT GUIDE MAPS SAMPLE SCHEDULES

Shown below are commonly used schedules and frequencies for both day and night spot radio campaigns. Excerpted from new "Spot Radio Guide," published as industry service by rep firm Free & Peters, they give comparisons of what you gain in coverage for added dollar cost. Prices shown are maximum, unadjusted (no discounts figured) rates on highest-cost stations. Full 161 markets represent 97% of homes.

SAMPLE SCHEDULES—DAYTIME

Markets	Homes (000)	% U.S.	13 Weeks	26 Weeks	39 Weeks	52 Weeks
			20 DAYTIME MINUTES PER WEEK			
50	37.3	82	$458,234.40	$ 801,910.20	$1,202,865.30	$1,603,820.40
75	40.7	89	558,864.80	978,013.40	1,467,020.10	1,956,026.80
100	42.9	93	644,727.20	1,128,272.60	1,692,408.90	2,356,545.20
125	43.9	95	702,353.60	1,229,118.80	1,843,678.20	2,458,237.60
161	44.7	97	794,447.68	1,390,283.44	2,979,178.80	3,972,238.40
			20 DAYTIME STATION BREAKS PER WEEK			
50	37.3	82	$350,261.60	$ 612,957.80	$ 919,436.70	$1,225,915.60
75	40.7	89	439,088.00	768,404.00	1,152,216.00	1,536,288.00
100	42.9	93	509,454.40	891,545.20	1,337,317.80	1,783,090.40
125	43.9	95	564,990.40	988,733.20	1,483,099.80	1,977,466.40
161	44.7	97	651,499.68	1,140,124.44	1,710,186.66	2,280,248.88
			THREE DAYTIME QUARTER HOURS PER WEEK			
50	37.3	82	$178,766.64	$ 338,715.78	$ 508,073.67	$ 639,796.56
75	40.7	89	229,125.39	434,132.14	651,198.21	820,027.52
100	42.9	93	270,833.29	513,157.84	769,736.76	969,298.20
125	43.9	95	301,677.35	571,599.34	857,399.01	1,079,687.44
161	44.7	97	348,144.03	659,641.32	989,461.98	1,245,989.16
			FIVE DAYTIME QUARTER HOURS PER WEEK			
50	37.3	82	$282,263.15	$ 564,526.30	$ 799,745.31	$1,003,602.08
75	40.7	89	361,775.44	723,550.88	1,025,034.66	1,286,317.75
100	42.9	93	427,631.49	855,262.98	1,211,622.75	1,520,467.52
125	43.9	95	476,332.74	952,665.48	1,349,609.43	1,693,627.52
161	44.7	97	549,701.10	1,099,402.20	1,557,486.45	1,954,492.80

SAMPLE SCHEDULES—NIGHTTIME

Markets	Homes (000)	% U.S.	13 Weeks	26 Weeks	39 Weeks	52 Weeks
			NIGHTTIME RATES FOR 10 ONE-MINUTE ANNOUNCEMENTS PER WEEK			
50	37.3	82	$324,773.28	$ 577,374.72	$ 866,062.08	$1,010,405.76
75	40.7	89	396,095.44	704,169.44	1,056,254.16	1,232,296.52
100	42.9	93	456,950.52	812,356.48	1,218,534.72	1,421,623.84
125	43.9	95	497,792.88	884,965.12	1,327,447.68	1,548,688.96
161	44.7	97	563,064.84	1,001,004.16	1,501,506.24	1,751,757.28
			NIGHTTIME RATES FOR 10 STATION BREAKS PER WEEK			
50	37.3	82	$255,831.01	$ 490,366.24	$ 735,549.36	$ 858,140.92
75	40.7	89	345,781.80	655,123.80	1,012,685.70	1,254,642.48
100	42.9	93	401,134.50	713,128.00	1,069,692.00	1,247,974.00
125	43.9	95	444,929.94	790,986.56	1,186,479.84	1,384,226.48
161	44.7	97	513,055.53	912,098.72	1,368,148.08	1,596,172.76
			NIGHTTIME RATES FOR THREE QUARTER HOURS PER WEEK			
50	37.3	82	$310,563.11	$ 588,435.38	$ 882,653.07	$1,111,189.08
75	40.7	89	350,561.90	664,222.52	996,333.78	1,254,642.48
100	42.9	93	414,375.00	785,131.62	1,177,697.43	1,483,026.25
125	43.9	95	461,566.30	874,546.66	1,311,820.00	1,651,921.44
161	44.7	97	532,660.44	1,009,251.36	1,513,877.04	1,906,363.68



First mechanized Bekins van (right) began operations in Los Angeles in 1903. Steady advertising, including radio from 1937 on, made Bekins the top West Coast mover. Today firm operates 1,000 moving vans, owns 62 storage buildings in the U. S. west of Chicago



Should a mover use radio and tv?

Bekins is West Coast household name with aid of $330,000 radio-tv budget

Can a company afford to advertise on the air if its net income is limited to a relatively small percentage of gross by the government?

Should such a company advertise on mass media at all, when it can do nothing to affect people's *needs* for the service it is in business to provide?

Ken Murray stars in "Where Were You?" sponsored by Bekins in 16 markets



The Bekins Van and Storage Co., sponsor of two radio programs and one tv show over dozens of Pacific Coast stations, finds that air advertising can increase a mover's business. Though the moving and storage industry as a whole advertised sparingly in the past, Bekins has been increasing its budget steadily over the years. The industry traditionally advertised in newspapers and occasionally in national magazines. Bekins started using radio in 1937, has been on the air ever since. In 1955 close to two-thirds of the firm's $500,000 budget will be in radio and tv.

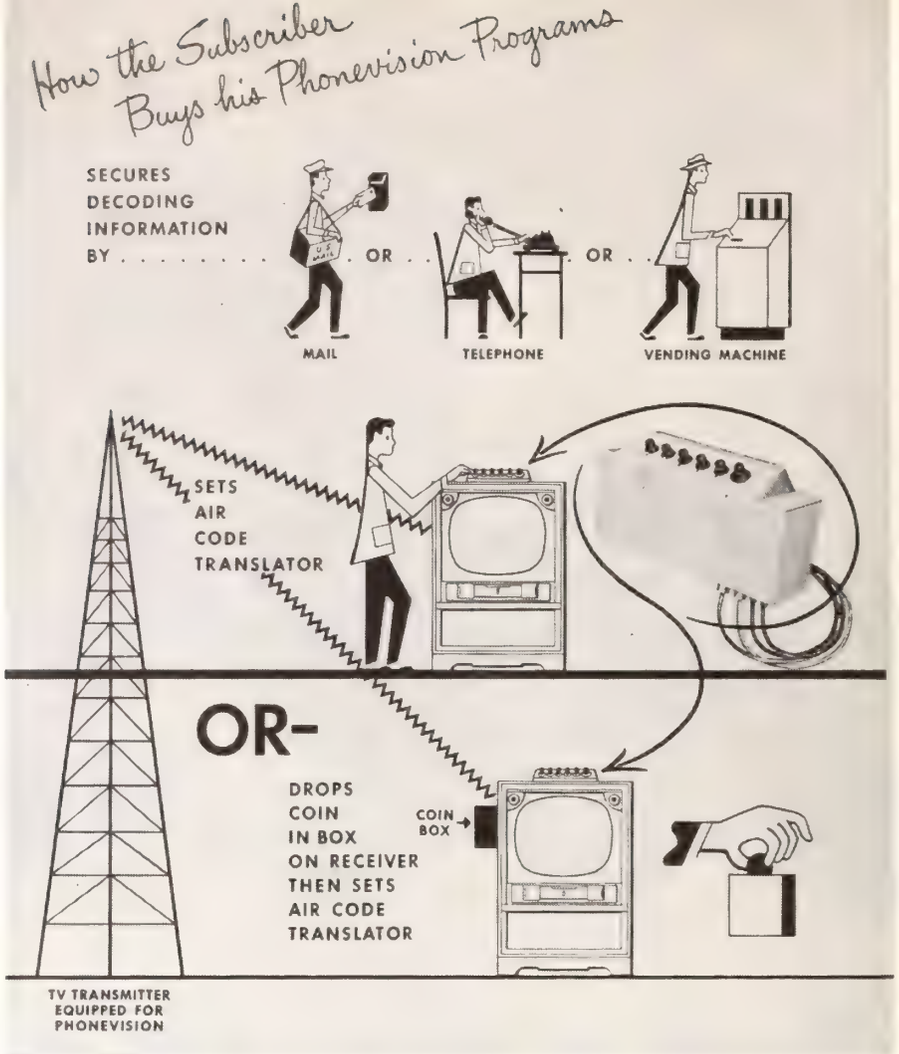
Other moving and storage companies have been radio and tv advertisers in the past, although mostly on a far smaller scale than Bekins. In New York, for example, Neptune Van and Storage Co. used local radio in Westchester three years ago. Lincoln has been advertising regularly on WQXR, New York, for the past eight years.

During the past two years particularly the conservative interstate moving industry as a whole has stepped up its advertising effort. Most of the companies are boosting their advertising budgets—one of the five giant interstate haulers, Mayflower, is said to have upped its 1954 budget 600% over 1953 ad expenditures. In the highly competitive 1955 climate, moving and storage companies might look at the strategy that has made Bekins Van and Storage Co. one of the biggest in the business, with 1,000 vans and 62 buildings.

The company's aim: To plant the name of Bekins so firmly in people's minds that they will automatically think of the company whenever the idea of storing or moving occurs.

The company's problem: "It's not possible to sell anyone on the idea of moving," Milo Bekins, the firm's president explains. "You have to make a continuous effort at reaching the larg-

(*Please turn to page* 121)



FEE TV IS BASED ON SCRAMBLED SIGNALS

To unscramble the scrambled video (and audio) signal that an ordinary tv set receives on a fee tv program, the viewer must have a decoding device installed. With Zenith's Phonevision (right), the viewer sets special device or inserts coin. With Skiatron's Subscriber-Vision, he inserts an electronic subscription card to complete a circuit. With Telemeter, he drops coins into a box. Subscribers get billed by week or month with non-coin box approaches as plans stand.

Would fee tv hurt the sponsor?

If it gets big enough, yes, say some admen. But most are still unconcerned

With the fee tv battle now out in the open, with the guns of debate sounding louder in the public ear and with FCC hearings on the question set for early June, the tv advertiser and his agency are face to face with a question of great import:

Is fee tv a monster that will devour sponsored tv?

The advent of fee tv marks the first time that advertising has come up against—potentially, at least—a situation where the number of media or the amount of media exposure available may be lessened.

In its short history as a thriving industry, advertising's media opportunities have constantly expanded, starting with print and going on to broadcasting.

Now, according to some, the medium with the greatest opportunity for growth may be snatched from advertising's fingers as it (tv) stands on the verge of its biggest potential.

Or, will it be snatched?

SPONSOR recently went to agencies and advertisers to find out.

It found that admen, by and large, view subscription video with little alarm—essentially because they doubt it is destined for a big future.

Fee tv's effect, they said, depends on the degree of acceptance by the public. And that acceptance, it was concluded, won't be widespread.

Why? Simply because admen believe the public won't take to paying for programs when they can see them for nothing. While it can't be said that admen as a group welcome fee tv with open arms, there were some who foresaw it operating as a spur to creative tv efforts. In other words, program competition between free and fee tv can't hurt, these admen held.

There is also the attitude—brought out by columnist Jack Gould of the *New York Times* on 8 May as well as by admen interviewed by SPONSOR—that advertising will somehow find a way to get into the fee tv picture.

While the consensus was that fee tv wouldn't cut into commercial video this was by no means a unanimous view. There was a strong undercurrent of concern that the economics of fee tv might assure its dominance.

Fee tv, said this minority, would be able to outbid sponsored tv for the



CMMDR. E. F. McDONALD ARTHUR LEVEY PAUL RAIBOURN

These men head the three organizations contending for FCC approval of their tested subscription tv systems. Cmmdr. McDonald's Zenith Radio Corp. has fought longest for fee tv; Arthur Levey heads Skiatron Tv; Paul Raibourn is board chairman of International Telemeter

top programs. Free tv would have to exist on what fee didn't want and this would serve to draw the tv audience, willing or not, over to the ranks of the paying customers.

Moreover, even if free tv held on to a substantial hunk of its audience, there were dangers. For, explained one adman, there is currently a fine balance between audience and costs on sponsored television. If this balance were tipped a little too much, the value of sponsored tv would be destroyed.

It must be pointed out that, despite the implications of fee tv for advertising, SPONSOR detected no great evidence that the important advertising agencies of the U.S. were involved in any long-term analysis of fee tv's effect.

While it is true that a victory for fee tv would not mean the end of advertising (it did very well before tv came on the scene), its impact on tv departments would certainly be disastrous, not to mention the point that the profit structure of many agencies with heavy tv billings would be turned askew if not wiped out. And the blunt fact is that no one is really certain what form fee tv will finally take.

It may be for this very reason that a wait-and-see air pervades some quarters of the agency business. This attitude is even evident among broadcasters, whose stake (uhf stations aside) in commercial tv is more obvious.

In the two-week period following the NARTB board's stand against pay-as-you-look during the second week of April, only seven members wrote the NARTB reacting to it. Four disagreed with the board and three agreed.

This is not to imply that NARTB's stand does not reflect the feeling of most of its members. It does. They, the networks, movie theatre owners and various anti-toll tv groups stand shoulder to shoulder in opposition to fee tv. Against them are aligned fee tv creators Zenith, Skiatron and Telemeter together with legitimate theatre interests, some uhf and other stations, sports promoters, educators.

These groups will clash starting 9 June before the FCC. Although some sources predict a decision this year, indications from the FCC are that a decision—especially if fee tv is approved—would be a complicated, time-consuming affair.

As a group, admen are taking a hands-off attitude toward the hearings. If they were prepared to testify, however, the statements below give some idea of what they might say.

Among those in the don't-worry-it-can't-hurt-us school is Albert J. Goetz, American Safety Razor Co. ad manager.

"I am very dubious about the possibility of box office tv ever pushing aside commercially sponsored tv," he said. "The first effect of the approval of fee tv will be lots of tearing of hair and hand-wringing and the-world-is-coming-to-an-end sort of thing. We had exactly the same kind of thing a few years back when tv came in—tv was going to put all the other media out of business.

"So the first immediate reaction to

(*Please turn to page* 137)

PRO: fee tv forces say they'll offer better shows

Summed up, these are main fee tv arguments: Subscription tv will make available to the public programing superior to the regular offerings on commercial tv. This programing will consist largely of entertainment and events now available only by attendance in a theater, auditorium or arena. It will be telecast without commercials. It will not replace sponsored video but will act as a "supplementary" service to provide better programs, a wider audience and a sounder economic base for the industry. It will give tv a new source of revenue which would greatly relieve advertising of its heavy burden of carrying all of tv's high costs. This new revenue will make it economically possible for many more stations to stay in operation, stations which could not survive with advertiser support alone. By bringing tv to more people, fee tv would make a bigger audience available for sponsored tv. It could also aid theatre, opera

CON: fee tv's opponents say public will suffer

Fee tv opponents take this position: Subscription tv can offer the people very little beyond what they are already receiving free. It is a scheme for eventually selling to the people entertainment now available free. Fee tv cannot co-exist with free tv —it is pre-emptive by its very nature. If it proves successful, it will take precedence over advertiser-financed tv. It will outbid advertisers for the top shows on the networks and put them on the pay system. Eventually, all the desirable programs will be on a pay-as-you-see basis. Nothing the public really wanted to see would remain free if it could be sold for a higher price. Fee tv would impose a severe economic hardship on the American public, especially those in the lower-income brackets. The 33 million people who invested in tv sets did so with the understanding that the broadcasts were to be free, don't want to pay fee tv. To sell the "free air" goes against all American tradition while hurting the public

Blow-by-blow story of a tv test

Tax slows second half of April sales. Condition "temporary," broker says

For the first time *in television and trade paper history,* SPONSOR *is able to report results of a tv test campaign as they happen.* SPONSOR *recently revealed that Burnham & Morrill Co. had launched a campaign using tv only in a market where it had never advertised before and where sales of its oven-baked beans and brown bread were low. Objective: to see if tv alone could boost sales. This is* SPONSOR's *second major series on media. The first was* SPONSOR's *two-year All-Media Evaluation Study (recently published in book form). The All-Media Study explored the role of each major advertising medium, urged advertisers to test media. The present B&M campaign is one case of an advertiser turning to a media test in the effort to solve a marketing problem.*

With the 5% state tax on inventory hanging over their heads, Green Bay, Wis., area wholesalers cut orders for Burnham & Morrill television test products sharply during the latter part of April. After the first two weeks of the month when sales at the wholesale level soared 370% over the like period last year, second half of April sales were only 9% above the previous year's.

The tax, which costs the wholesaler 5% on all merchandise in inventory on 1 May, is cited as the reason for the decline. Said Marvin Bower, advertising manager for the Otto L. Kuehn Co. brokerage firm which handles B&M products in the region: "The sales are down relative to gains we have been making but the competition is keener this year than a year ago which means that the jobbers have been watching their stocks closer than ever in order to be sure that their inventories are at the lowest possible point when the state levied their tax on May 1.

"We know, however, that this condition is a temporary one and that the first half of May will show up beautifully because of the orders we already have on hand. This fact also indicates

Similarity between Puritan and Burnham & Morrill bean pot is shown here. Housewife can easily mistake two. Puritan cost is also lower, 29c vs. 37c for B&M. Tv's challenge is to sell B&M despite these obstacles and fact that other beans (see shelves) cost less



that the jobbers ran their stocks down to practically nothing to beat the tax."

Sales for the month of April taken as a whole remained considerably higher than April last year; 1,230 dozen cans of B&M products were sold to wholesalers last year compared with more than twice that many, 2,604, this year. Total sales this year through April show an 82% gain over last year when no television was used.

B&M's chief competitor in the region among oven-baked beans, Puritan, continued to reap indirect benefits from the B&M television campaign. And in addition Puritan has bought into a television show on a co-op basis with Red Owl, a leading chain in the area. A prominent wholesaler described the carry-over of B&M's tv advertising to Puritan sales this way:

"Two of our store managers told me that Puritan was getting a free ride in that when their shelves were cleared of B&M beans, the customers picked up the Puritan beans (1) because they were the only brand of oven-baked beans on the shelf and (2) because the product looked very similar to B&M."

Although the Puritan and B&M beans look alike, there's at least an 8c differential in price, with the B&M 27 ounce size currently selling at 37c compared with 29c for Puritan. Haydn Evans, manager of WBAY-TV, which carries television advertising both for the B&M products and Puritan, commented that over-all success of the B&M campaign thus far "proves that tv does carry a rather large wallop in selling high-grade, high-priced items against lower-priced competition."

Leonard Burns, B&M sales promotion manager for Otto L. Kuehn in upper Michigan, whose southernmost territory is 60 miles north of Green Bay and who operates mainly in territory over 100 miles away said:

"Sales of B&M beans throughout my territory have increased approximately 50%. The brown bread is being handled by just about every store in my territory.

Closer to Green Bay, the brown bread also showed a sharper proportionate increase than the B&M bean products because it had started at a lower level of sales and distribution. A jobber commented: "The B&M brown bread has increased twice as fast as the B&M beans because the stores carry only one line of brown bread whereas they have both B&M and Puritan oven-baked beans." ★ ★ ★

14TH WEEK OF B&M 26-WEEK TV TEST

This is the week-by-week inside report of what happens to a previously unadvertised product in a weak market when only one medium is used to stimulate sales

Results: *Brown bread continues to score best sales gains. Note in chart below that brown bread sales were 360 dozen cans this April compared with only 10 cans last year. Reason: brown bread wasn't even well distributed before tv campaign began. must gain sharply now because it is on more shelves. Without sharp brown bread rise, total B&M sales latter half of April would be off. Tax on wholesale inventories slowed gain.*

Competition: *B&M's competitor among oven-baked beans, Puritan, is using tv participations in feature movie on WBAY-TV. Ironically copy Puritan uses on air refers to fact that oven-baked beans are now gaining popularity "here in the Midwest," which helps the brand ride the interest B&M has built up for the oven-baked type of bean. Wholesalers continue to report Puritan has benefited from the B&M campaign which is considerably greater in scope than Puritan's recently launched tv effort. B&M has six weekly announcements over WBAY-TV to Puritan's single weekly announcement.*

Burnham & Morrill sales 15-30 April '54 vs. '55

Sales of two sizes of B&M beans at 1 one [illegible] at the wholesale level (by dozen of cases)	18 oz.		27 oz.		brown bread	
	'54	vs. '55	'54	vs. '55	'54	vs. '55
AREA A (50-mile radius of Green Bay)						
1. Manitowoc, Wis.	100	70	0	40	0	20
2. Oshkosh, Wis.	0	20	0	15	0	50
3. Appleton, Wis.	50	100	25	50	0	150
4. Gillett, Wis.	0	10	50	20	10	20
5. Green Bay, Wis.	230	0	150	0	0	10
6. Menominee, Mich.	0	50	0	0	0	20
Totals A	*380*	*280*	*225*	*125*	*10*	*300*
AREA B (50-100 mile radius of Green Bay)						
7. Fond Du Lac, Wis.	50	30	0	15	0	10
8. Stevens Point, Wis.	50	0	30	0	0	0
9. Wausau, Wis.	30	50	35	0	0	0
10. Norway, Mich.	0	0	0	0	0	30
11. Sheboygan, Wis.	50	60	20	40	0	20
12. Wisconsin Rapids, Wis.	0	0	0	0	0	0
Totals B	*180*	*140*	*85*	*55*	*0*	*60*
Totals A & B	*560*	*420*	*310*	*180*	*10*	*360*

TOTAL ALL PRODUCTS '54—880 dozen cans | '55—960 dozen cans

[illegible]

What Chicago agencies say about the 4-network radio presentation

They're impressed by webs' cooperation, find data useful and enlightening

Some sharp thinking about network radio has been going on among the top air agencies in New York and Chicago in the wake of a joint sales presentation by the four am webs to several dozen agencies in those two ad centers.

Whether the joint venture will add to network billings remains to be seen. But admen were impressed by the picture of four competitors cooperating.

Following the networks' presentation of their story before 10 Chicago agencies recently, SPONSOR went to these agencies, asked for comments. Here are two highlights from reactions to be found later in this report:

George Bolas, radio-tv director of Tatham-Laird, lauded the four-network effort but felt that it, as well as other radio presentations, are too general these days. What is needed, he said, are specifics—examples of how one advertiser with an average budget, for example, can reach a large enough audience with radio to justify its use as against other media.

Leo Burnett's media director, Seymour Banks, felt the networks' facts showed that radio is a relatively good buy for advertisers interested in broad national coverage but saw a decline in the value of network radio as tv continues to grow. He predicted that radio chain operation "may virtually cease at 5:00 p.m. and, even for daytime, it may exist only in the form of a wide variety of partial sectional nets."

The joint presentation is an outgrowth of the now-famous BBDO policy last year of asking its own radio people to examine radio as if it were a new medium, forgetting about comparisons with pre-tv radio. The agency invited radio to present its case and the four networks responded with their best general data. MBS, for example, with its Ward study (see "Pinpointing the radio audience: new MBS-Ward study shows how," SPONSOR, 4 October 1954), NBC with its Starch study.

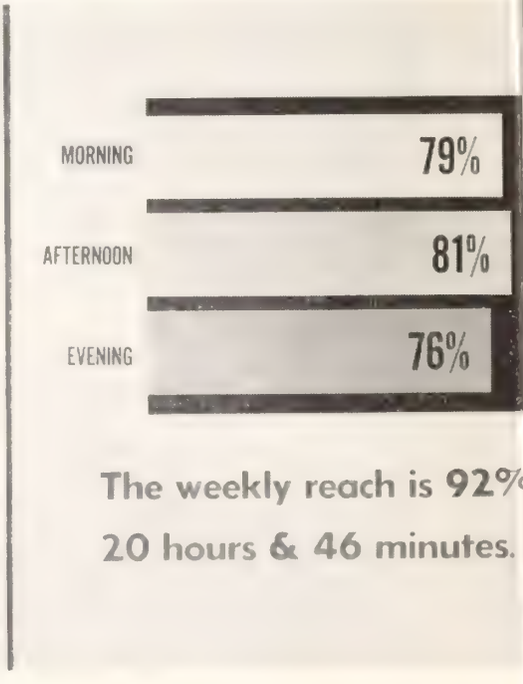
The networks' presentation before BBDO was followed by appearances before other New York agencies. The group also visited N. W. Ayer in Philadelphia. Last month the presentation was given in Chicago with RAB "book-

(*Please turn to page* 141)

Four-network presentation included CBS charts below. Figures at left show 1954 radio, tv set sales, according to RETMA. Center, ARF Politz figures break down location of radio, tv sets, according to rooms with tv sets only, with radio and tv sets, with radio sets only. Right, Nielsen figures for 7-13 March 1954 show number of homes radio can reach in week during various times of day









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NARTB CONVENTION Section

Focus is on government problems as 33rd Convention promises to draw record turnout of broadcasters to Washington, D. C.

SPONSOR at the Convention: Delegates are invited to visit SPONSOR at the Shoreham, Suite F603-F605. Attending: Norman R. Glenn, Bernard Platt, Jacob A. Evans, Miles David, Elaine C. Glenn, Arnold A. Alpert, Charles L. Nash.



HAROLD E. FELLOWS
President, NARTB



HENRY B. CLAY, KWKH
Convention Co-chairman



CLAIR R. McCOLLOUGH, WGAL-TV
Convention Co-chairman

Preview of th

1955 meeting due to be li

PRE-CONVENTION STATEMENTS OF THREE NARTB LEADERS

Harold E. Fellows, *President, NARTB*: As we meet, there are many problems of wide industry and advertising significance which no doubt will be thoroughly discussed in the corridors of the convention hotels: film programing, the network picture, subscription television, satellites, automation in radio programing, remote control. All of these touch directly upon the future of broadcasting as a free service to the American public supported through the dollars supplied by advertisers. The health of this industry depends upon those advertisers and upon the industry's continued good reputation in the field of media.

I hope that this convention, our regional meetings, and all future conventions will attract the attention and the participation of many agencies and advertisers. Our objectives are common ones, and the attainment of them is a contribution to the prosperity of the American people.

Henry B. Clay, *Convention co-chairman, KWKH, Shreveport*: The biggest problem facing the radio and television industry today is proposed government interference in our industry. The many, many bills in Congress pertaining to the radio and television industry are no less than shocking. If some of the proposals become law, our system of free radio and television would come to an end and that in turn would be the beginning of the end of America's free way of life. It is absolutely essential under our republican form of government that freedom of speech be maintained. Furthermore, any encroachment by the federal government on America's competitive free enterprise radio and television system would be an injustice to the millions of Americans who have invested in receivers anticipating reception of the finest quality in the world, whether in the form of entertainment, information or education. The high quality of radio and television programs in America is a direct result of our established competitive system, and the people of this country were counting on just such programs when they made their investment of hundreds of millions of dollars for receivers.

I don't think you could get two people to agree on the greatest single accomplishment of the industry during the past year, as there have been many goals achieved, such as strengthening the Television Standards of Practice and the Radio Standards of Practice, the establishing of the Television Advertising Bureau and informing Congress about the facts of radio and television regarding many aspects of its operation, thereby thwarting the passage of some ridiculous bills. The industry has made tremendous strides toward educating the American people, the lawmakers and the courts of this country in an effort to obtain free access to public hearings, and we shall continue this fight until it becomes accepted practice to use modern electronic methods of reporting news. One of the greatest strides made last year in this regard was the recognition of these modern methods by the President of the United States in his weekly news conferences. People are beginning to know that there are other methods of reporting news besides the use of a pencil.

Clair R. McCollough, *Convention co-chairman, WGAL-TV, Lancaster*: This year's NARTB Convention takes place in the nation's capital city. Perhaps this is significant inasmuch as many of our foreseeable difficulties in broadcasting for the next year appear at the present writing to center in Washington, D. C. It is possible—let us hope—that this opportunity for broadcasters to mingle with federal officials of all branches of the government may lead to some peaceful resolution of the various problems implicit in the numerous legislative inquiries that have been launched.

Our convention in Washington, one toward which we have been pointing for some years, promises to bring forth a record number of delegates. For them we are attempting to schedule a program which will give them an opportunity to see and hear top officials, led by the distinguished President of the United States.

On behalf of the committee—my co-chairman, Henry Clay, and myself as well as the other members—I extend a hearty welcome to all delegates and to the various associate members who have labored so arduously to make this one of the biggest meetings in the Association's history.

The kind of radio and television that advertisers buy in the next few months may well be shaped by events in Washington next week.

Already, a record number of broadcasters and exhibitors are swarming into the nation's capital to attend the 33rd Annual NARTB Convention. And, these industryites are bringing with them a record number of industry problems which they hope will be settled, in full or in part, at the meeting.

First, there are the external problems.

Admen who visit the NARTB convention will find that the meeting has an important theme this year: government relations.

Many broadcasters are alarmed at the thought of "government intervention" in radio and tv. Although they generally feel that few, if any, changes will take place in the industry as a result of current Congressional and FCC probes, the NARTB members will have their best governmental foot forward.

As Henry B. Clay, executive v.p. of Shreveport's KWKH and a convention co-chairman, told SPONSOR.

"We hope this convention will result in a better relationship between the industry and government officials—a recognition on the part of the latter that the radio-tv industry is the outstanding method of public communication in the United States and that the people who run it are doing a good job."

Second, there are the internal problems.

Station men today are mightily concerned with the financial health of their industry. They'll be urging stations to take a firm stand on "dealmaking" and rate-cutting in radio and tv. They'll be talking about the upward spiral of broadcasting costs. They'll be seeking new approaches to the problems of selling more radio time, of boosting revenue on uhf stations, of developing new low-price programs.

Thus, the NARTB meeting next week

3rd NARTB Convention

d of idea-hunting, problem-settling, fence-mending

will be a lively blend of bull sessions and public relations, of on-the-floor debates and off-the-record politicking.

That's the conclusion SPONSOR editors came to as the result of a special "pre-convention" poll of NARTB members last month. Station executives at a total of 900 outlets in all parts of the U.S. were surveyed, and a sizable cross-section replied. The topics and problems cited above were those most often mentioned by broadcasters.

(In addition to this opinion poll of broadcasters, SPONSOR also surveyed exhibitors as to their NARTB plans. Convention officials expect to have the largest radio-tv exposition in the group's convention history; see list, page 65.)

Admen who feel they needn't take more than a casual interest in the NARTB's meeting, the problems that will be threshed out, and the friendly overtures in the direction of Capitol Hill are wrong, broadcasters believe.

Current industry and government investigations of multi-station ownership, network television, pay-as-you-look video, the financial squeeze on some radio and tv operators—all have potentially deep and lasting meaning for any advertiser or agency who buys broadcast advertising.

Here then are the details of what SPONSOR learned from its national survey of radio and television executives. They combine to form a "preview" of what will be observed in action next week at the Shoreham and Sheraton Park Hotels as the convention gets under way:

Government probes: SPONSOR asked broadcasters:

"What is your prediction on the outcome of the Senate and FCC studies of network broadcasting?

This was the pattern of the replies:

- 28% felt that there would be "no change in the industry."

(*Article continues next page*)



President Dwight D. Eisenhower will address convention on "Government Day," Tuesday 24th

THESE ARE QUESTIONS SPONSOR PUT TO 900 STATIONS WITH TYPICAL REPLIES

Q. "What would you like to see accomplished this year at the convention?"

A. "Stress should be made at the convention that in order to have a healthy industry and regain the respect of advertisers and agencies, broadcasters must maintain published rates."

"Pass a resolution to the FCC urging that new applicants for radio CP's be screened to see if they are financially able, morally responsible, sufficiently experienced and needed in the interest of public convenience."

"Recognition of the many problems of small-market uhf stations: AT&T charges, network program availability, film costs, advertising revenue."

"An active program mapped out for passage of legislation for a universal Daylight Saving Time across the nation. The annual rescheduling of programs is a prime headache and could easily be avoided."

Q. "What problems that you face in your own operation will you be most interested in discussing with other broadcasters?"

A. "How to cut costs without affecting the quality and standards of radio."

"Film contracts and allied film problems."

"How to sell advertisers on using daytime spot television."

"The growing problem of off-color records and 'leer-ics'."

"Convincing networks and timebuyers of the practicality of using uhf television on an honest cost-per-1,000 basis."

"How to increase sales volume in the face of rate-cutting competition."

"Procuring a greater share of local advertising budgets: $800 million won't run this industry."

Q. "What are the greatest problems you see facing the industry as a whole?"

A. "Senatorial investigations . . . and pay-as-you-see plans."

"Lack of ideas in top spots in the industry, and the unwillingness of these people to accept ideas from the grass roots."

"How to use tv best for *retail* selling."

"Build a new line under those who have given up on radio and continue to sell it short."

"The basic problem is price instability which lowers the respect of advertisers."

"The biggest headache facing the radio and television industry today is proposed government interference in our industry."

"Pay-as-you-see television, and the whole complex problem of uhf and vhf."

Q. "What is your prediction on the outcome of the Senate and FCC studies of network broadcasting?"

A. "Definitely some network restrictions affecting option time. Also, certain details of network-station agreements will be overhauled. Possibly, line costs will be lowered."

[illegible] ►

• 5% felt there would be "some changes in the form of minor restrictions."
• 6% believed the government would issue a criticism of network operations.
• 6% felt the government would do better to leave the networks alone.
• 4% felt there would be "major changes" as a result of the probes.
• 26% answered "no comment."

Here are some examples of individual opinions from station men who felt the investigations would produce nothing in the way of results:

"The status will remain at quo. The networks have too much at stake to allow further tampering." (Radio sales manager in Salt Lake City.)

"I'll bet $2 on the nose of the networks!" (Manager of a uhf outlet in Mississippi.)

"Nothing will come of it; the problems are too basic and go clear down to the allocation patterns." (Rome, Georgia, radio station manager.)

"It will flourish for a while—then die." (Manager of a St. Louis radio station.)

But other broadcasters voiced predictions which, if they came true, would ultimately affect radio and tv timebuying:

"Definitely some network restrictions affecting option time. Also, certain details of network-station agreements will be overhauled. Possibly, line costs will be lowered." (Executive of an Ohio tv outlet.)

"Probably no legislation, but possibly a revision of FCC rules affecting network relations with stations. Certainly, during the hearings a cautious attitude on the part of networks and airing of certain dirty linen." (Manager of a Portland, Oregon, radio station.)

"Some new rules pinpointing responsibilities on networks. They're long past due!" (V.p. of a Tulsa, Oklahoma, radio outlet.)

Not all broadcasters, as the breakdown above of the returns shows, felt that the government should slap down network operators, or that some restructions on networking should be set up by the government. Here are comments from broadcasters who felt that the investigation wasn't particularly justified:

"I hope the outcome will be that reasonable flexibility will be permitted the networks so that they can continue to help build television into the largest advertising medium. The progress that television has shown in the past 10 years, coming from zero to number three in gross annual revenue, has been due largely to the pioneering, investment and initiative of the national networks." (President of a well-known radio-tv outlet in upper New York State.)

"As an independent broadcaster and a strong proponent of 'free broadcasting,' I hope and predict that the investigations will continue to allow the networks freedom of operation." (Manager of a radio outlet in Wisconsin.)

Accomplishments: The goals that station men hope will be achieved at the upcoming NARTB meeting are, in many ways, a direct reflection of the doubts and fears, the hopes and dreams of the radio-tv industry today, admen will find.

WHAS, Louisville's Mark Ethridge will receive special NARTB "Keynote Award." Another award winner at convention will be James Hagerty, Presidential press sec., who gets SPONSOR award for aiding r-tv reporting



QUESTION BOX | CONTINUED FROM PREVIOUS PAGE

GOVERNMENT PROBES WILL MAKE FEW INDUSTRY CHANGES, STATION MEN SAY

"The status will remain at quo. The networks have too much at stake to allow further tampering."

"Headlines for politicians—if we're not careful!"

"I hope the outcome will be that reasonable flexibility will be permitted the networks so that they can continue to help build television into the largest advertising medium."

"Nothing will come of it; the problems are too basic and go clear down to the allocation patterns."

Q. "What is the industry's greatest need today in the way of selling tools, sources of basic data?"

A. "An industry-accepted, periodic count of the number of tv sets in tv markets."

"More listenership-versus-readership statistics which will permit our industry to sell our circulation effectively against newspaper circulation, and our listeners against newspapers' actual readership."

"More honest appraisal of what uhf broadcasters are doing in their respective markets."

'Acceptance of the basic and thoroughly sound idea that radio circulation rather than program ratings is the right measurement."

"We need new sales techniques; for example, point presentations to major advertisers in the local market, and nationally. A telling of the radio story with a single voice, rather than a lot of separate, confusing voices."

"A general plan to broaden the base of television advertising. TvB is a start in the right direction."

Q. "What conventions do you look back on most fondly, and are the conventions of recent years as much fun as those of earlier years?"

A. "St. Louis—when Mark Ethridge told off the FCC!"

"Our industry has grown up—more business and less playing seems to be the convention rule these days."

"Conventions are too large, and the opportunity to be with friends has diminished very much. Are they as much fun? The answer is 'no'."

"St. Louis—and Lawrence Fly's remark about a mackerel. No, conventions aren't as much fun as they were once."

"I look back fondly these days on the very early ones, when our one and only 'problem' was ASCAP."

"The last one in Atlantic City, where I sat on a sundeck and didn't attend any of the sessions."

"I enjoyed the L.A. session, particularly the side trips after convention. Generally, conventions today aren't as much fun because of the size and mass production format they have taken on."

"None in particular. Driving there and back each year is the best part."

"You're getting too personal!"

SPONSOR asked broadcasters:

"What would you like to see accomplished this year at the convention?"

The replies from broadcasters divided roughly into three categories: stabilize the rates and pricing in the industry, do more to help sell radio as advertising media, and take care of a host of minor problems that now beset radio and television. By far the greatest number of replies fell into the first or second of these categories.

Here are some individual broadcaster comments on the goal of rate stabilization:

"Constructive holding of the line on time charges should be a major concern. Rate-cutting on both tv and radio continues while newspaper and magazine rates are going up." (Manager of a Montana radio station.)

"Rate-cutting and special deals are lowering the standard of the broadcast industry. Stress should be made at the convention that in order to have a healthy industry and regain the respect of local as well as national advertisers and agencies, broadcasters must maintain published rates." (Sales manager of a leading Midwestern 50 kw. outlet.)

"Re-rate all tv stations, not on 'cost-per-1,000 sets,' but on 'cost-per-million-dollar-minute.' That is, how much does it cost, per minute, to reach each million dollars in annual retail sales in any market." (Manager of a Reno vhf station.)

Comments on a help-sell-radio goal for the NARTB meeting were typified by these:

"Management should be made to realize that radio is not a step-child. The industry should quit hanging itself on surveys." (Manager of a large radio outlet in the East.)

"The NARTB should try to rebuild radio's confidence in itself and educate advertisers to buy radio in sufficient quantity to do the job they need." (V.p. of a Florida radio station.)

"More 'shirt sleeve' practical programing and sales clinics!" (Manager of a Texarkana radio station.)

"Build a new fire under those who have given up on radio and continue to sell it short." (Manager of a large Southern am-fm-tv outlet.)

There were many other problems cited. Chiefly: doing something to ease the squeeze on uhf stations, helping to end arguments over radio-tv research, tighter licensing requirements from the

(*Please turn to page* 86)













1955 CONVENTION COMMITTEE MEMBERS

1. C. Arthur WTAR-TV
2. Kenyon Brown KWTV
3. K. Carter WAAM
4. J. H. DeWitt WSM-TV
5. L. Hartenbower KCMO
6. Ben Strouse WWDC

Not shown: J. Moore WSLS, F. Russell NBC

1955 Convention Agenda

SUNDAY—MAY 22, 1955

7:00 a.m.-8:00 p.m.	Registration	Shoreham
9:00 a.m.-6:00 p.m.	Exhibits	Shoreham
	Room Exhibits	Shoreham
9:00 a.m.	"Broadcasting" Golf Tournament	Goose Creek Country Club
11:30 a.m.-4:00 p.m.	Quality Radio Group BMI Board	The Woodner
3:00 pm.-5:00 p.m.	ABC Affiliates Meeting	Shoreham
5:00 p.m.-6:30 p.m.	Cocktails—ABC Affiliates	Shoreham
6:30 p.m.	Cocktails—Broadcasting	Nat'l Press Club
7:30 p.m.	TV Pioneers Dinner—SPONSOR	Willard Hotel

MONDAY—MAY 23, 1955

7:00 a.m.-8:00 p.m.	Registration	Shoreham
9:00 a.m.-6:00 p.m.	Exhibits	Shoreham
10:00 a.m.-12:00 p.m.	FM Session	Shoreham
10:00 a.m.-5:00 p.m.	Association for Professional Broadcasters Education	
12:00 p.m.-2:00 p.m.	Community Broad. Assoc.	
12:30 p.m.	Luncheon—State Association Presidents	
2:00 p.m.-5:00 p.m.	MBS Affiliates	
2:30 p.m.-4:30 p.m.	Television Business Session	Shoreham
4:30 p.m.	Daytime Broad. Assoc.	Shoreham
5:00 p.m.-7:00 p.m.	MBS Affiliates—Cocktails	
7:00 p.m.	BMI-NARTB Dinner	

TUESDAY—MAY 24, 1955 — OFFICIAL OPENING

7:00 a.m.-5:00 p.m.	Registration	Shoreham
9:00 a.m.-6:00 p.m.	Exhibits	Shoreham
10:00 a.m.-12:00 p.m.	Joint Session Management and Engineering Conferences	Sheraton Park Sheraton Hall
10:00 a.m.	Call to Order Presiding: Clair R. McCollough Co-Chairman, 1955 Convention Committee	
10:05 a.m.	Invocation Dr. Clayton T. Griswold	
10:10 a.m.	Presentation of the Colors	
10:20 a.m.	Keynote address, Mark Ethridge	
11:00 a.m.	Presentation of Keynote Award to Mark Ethridge by Harold E. Fellows	
11:30 a.m.	President Dwight D. Eisenhower	
12:30 p.m.-2.15 p.m.	Luncheon Presiding: Henry Clay, Co-Chairman, 1955 Convention Committee Introductions: Harold E. Fellows Speaker: George C. McConnaughey, Chairman, FCC	Sheraton Park Sheraton Hall
2:45 p.m.-5:00 p.m.	Joint Session Presiding: Henry Clay Introductions: Ralph W. Hardy	Shoreham
2:45 p.m.	Honorable J. Percy Priest Chairman—House Interstate and Foreign Commerce Committee	
3:15 p.m.	FCC Panel—Moderator: Harold E. Fellows	
6:30 p.m.	Engineering Reception	Sheraton Park

WEDNESDAY—MAY 25, 1955

8:00 a.m.-9:30 a.m.	Wages and Hours Breakfast	Shoreham
9:00 a.m.-6:00 p.m.	Exhibits	Shoreham
10:00 a.m.-12:00 p.m.	Management Conference	Shoreham
10:00 a.m.	Call to Order Henry Clay Presiding	
10:00 a.m.	"Radio in '55"—Speaker to be announced	
10:30 a.m.	"Automatic Broadcasting"	
11:15 a.m.	"Selection and Motivation of Salesmen"—A Panel	
12:15 p.m.-2:00 p.m.	Luncheon Presiding: Henry Clay Address: Harold E. Fellows	Sheraton Park Sheraton Hall
2:00 p.m.-5:00 p.m.	Radio Sales—Radio Advertising Bureau	Shoreham Main Ballroom
6:00 p.m.-7:30 p.m.	Government Reception	Sheraton Park
7:30 p.m.	Radio Pioneers Dinner	

THURSDAY—MAY 26, 1955

8:00 a.m.-9:30 a.m.	Labor Relations Breakfast	Shoreham
9:00 a.m.-3:00 p.m.	Exhibits	Shoreham
10:00 a.m.	Management Conference Television "The Tenth Anniversary"	Shoreham
10:00 a.m.	Call to Order Presiding: Clair R. McCollough	
10:00 a.m.	Introductory Address by Moderator	
10:10 a.m.	The First Years	
10:30 a.m.-11:10 a.m.	Management and Growth	
11:20 a.m.-11:40 a.m.	Television—1955-1965	
12:30 p.m.-2:00 p.m.	Luncheon Presiding: Clair R. McCollough Address: Dr. Norman Vincent Peale	Sheraton Park Sheraton Hall
	Convention Buiness Session	Sheraton Hall
2:00 p.m.-5:00 p.m.	Television Bureau of Advertising	Shoreham Main Ballroom
6:00 p.m.-7:30 p.m.	Annual Convention Reception	Sheraton Park
7:30 p.m.	Annual Convention Banquet	Sheraton Park



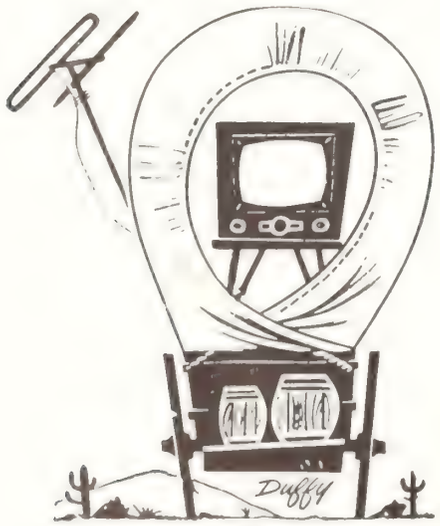
James C. Hagerty, White House Press Secretary, will receive a special "Pioneer Award" for Presidential tv press conferences



George J. Abrams, v.p. in charge of advertising, Block Drug Co., will salute 108 pre-freeze outlets as the Guest Speaker

CONVENTION EVENT

Television Pioneers Dinner



TELEVISION PIONEERS DINNER

Second annual Television Pioneers Dinner, given by SPONSOR, will be held at Willard Hotel Sunday 22 May at 7:30 p.m. For map locating Convention hotels see page 53.

White House Press Secretary James C. Hagerty will be the guest of honor at SPONSOR's second annual "Tv Pioneer Dinner" to be held in Washington on the eve of the NARTB Convention.

The dinner, which salutes executives of the 108 pre-freeze tv stations, will be attended by members of Congress and the FCC, advertising and network executives and leading station representatives.

Date of the occasion has been set for Sunday, 22 May in the Ballroom of the Willard Hotel, 14th Street and Pennsylvania Avenue, at 7:30 p.m.

Hagerty will be awarded a special commendation for his "tv pioneering" in achieving a close working relationship between newsmen of the broadcasting industry and the government's executive branch, and for arranging the pioneer telecasts of Presidential press conferences.

A number of other government notables are expected to be present, including Sen. Warren G. Magnuson (Dem., Wash.) and Rep. J. Percy Priest (Rep., Tenn.), chairmen respectively of the Senate and House Interstate and Foreign Commerce Committees. Also invited to attend the "Tv Pioneer Dinner": Hon. George C. McConnaughey, Chairman of the FCC, and the full FCC Commission.

The principal speaker of the occasion will be a veteran television adman, George J. Abrams, v.p. of the Block Drug Co. He is expected to salute the pioneering television broadcasters for their role in helping to create one of the nation's major advertising forces. ★ ★ ★





Hon. Warren G. Magnuson (above): Hon. J. Percy Priest (below)

Senate Interstate and Foreign Commerce Committee

Hon. Warren G. Magnuson, of Washington, Chairman (Dem.)

JOHN O. PASTORE, OF RHODE ISLAND (DEM.)
MIKE MONRONEY, OF OKLAHOMA (DEM.)
GEORGE A. SMATHERS, OF FLORIDA (DEM.)
PRICE DANIEL, OF TEXAS (DEM.)
SAMUEL J. ERVIN, JR., OF NORTH CAROLINA (DEM.)
ALAN BIBLE, OF NEVADA (DEM.)
J. STROM THURMOND, OF SOUTH CAROLINA (DEM.)
JOHN W. BRICKER, OF OHIO (REP.)
ANDREW F. SCHOEPPEL, OF KANSAS (REP.)
JOHN MARSHALL BUTLER, OF MARYLAND (REP.)
CHARLES E. POTTER, OF MICHIGAN (REP.)
JAMES H. DUFF, OF PENNSYLVANIA (REP.)
WILLIAM A. PURTELL, OF CONNECTICUT (REP.)
FREDERICK G. PAYNE, OF MAINE (REP.)

House Interstate and Foreign Commerce Committee

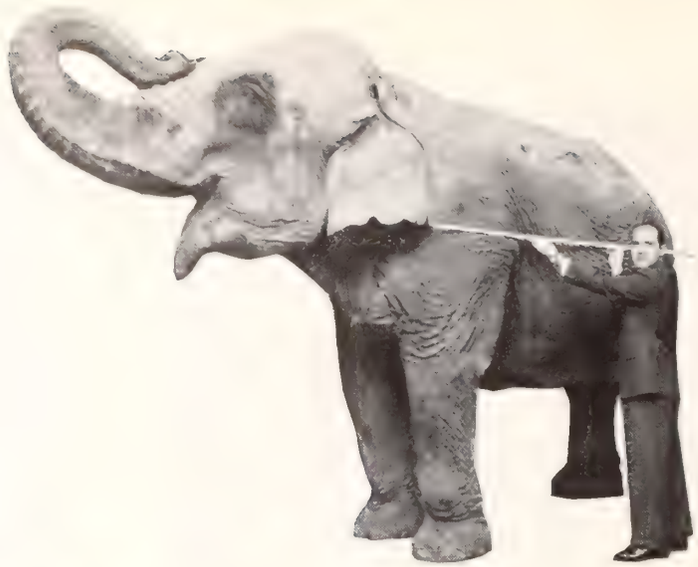
Hon. J. Percy Priest, of Tennessee, Chairman (Dem.)

OREN HARRIS (D.—ARK.)
WILLIAM T. GRANAHAN (D.—PA.)
F. ERTEL CARLYLE (D.—N. C.)
PETER F. MACK, JR. (D.—ILL.)
MORGAN M. MOULDERS (D.—MO.)
ISIDORE DOLLINGER (D.—N. Y.)
SAMUEL N. FRIEDEL (D.—MD.)
TORBERT MACDONALD (D.—MASS.)
CHAS. A. WOLVERTON (R.—N. J.)
JOSEPH P. O'HARA (R.—MINN.)
JAMES I. DOLLIVER (R.—IOWA)
JOHN B. BENNETT (R.—MICH.)
JOHN V. BEAMER (R.—IND.)
ALVIN R. BUSH (R.—PA.)
JOSEPH L. CARRIGG (R.—PA.)
ARTHUR G. KLEIN (D.—N. Y.)
WALTER ROGERS (D.—TEXAS)
JOHN B. WILLIAMS (D.—MISS.)
KENNETH A. ROBERTS (D.—ALA.)
HARLEY O. STAGGERS (D.—W. VA.)
MARTIN DIES (D.—TEXAS)
JOHN J. FLYNT, JR. (D.—GA.)
DON HAYWORTH (D.—MICH.)
CARL HINSHAW (R.—CALIF.)
ROBERT HALE (R.—MAINE)
JOHN W. HESELTON (R.—MASS.)
RICHARD W. HOFFMAN (R.—ILL.)
WILLIAM L. SPRINGER (R.—ILL.)
PAUL F. SCHENCK (R.—OHIO)
STEVEN B. DEROUNIAN (R.—N. Y.)

Federal Communications Commission: Left to right, John C. Doerfer (Rep.); Frieda B. Hennock (Dem.); Rosel H. Hyde (Rep.); George C. McConnaughey (Rep.), chairman; Edward M. Webster (Ind.); Robert T. Bartley (Dem.); Robert E. Lee (Rep.)









SELLING: NEW SHOWS, RERUNS, HOOPLA Sales push at NARTB will be mixture of slick "sell" and high-powered movie promotions. *Clockwise*: Sales v.p. Bud Rifkin and President John Sinn of Ziv TV look over presentation for firm's "Mr. D.A." series, now going into new production cycle; MCA-TV's Wynn Nathan, v.p. in charge of sales, borrows Ringling elephant to symbolize "mammoth secret plans" for NARTB meet; Screen Gems executives gather to discuss "mockup" of firm's exhibit on top rerun shows (l. to r.: Henry White, advertising director; Frank Young, publicity; John Mitchell, v.p. in charge of sales; Ralph M. Cohn, v.p. and general manager.

CONVENTION SELLING PLANS

Film syndicators

40% more syndicators, feature film firms are due this year; 75% will show new packages

Want a preview of what syndicators will be pitching to you for multi-market spotting this fall?

Want a line on what kind of film packages stations and reps will be selling to your timebuyers in the weeks to come?

The answers aren't as hard to come by as you might think.

You'll find most of them, starting next week, at the Sheraton Park and Shoreham Hotels in Washington, D. C.

The occasion will be the 33rd Annual NARTB Convention, the yearly sales highlight of the $80 million tv film industry.

The number of film companies on hand at this year's convention will top the number exhibiting at last year's meeting by more than 40%. The exhibiting group includes: ABC Film Syndication, CBS TV Film Sales, Flamingo Films, General Teleradio, Guild Films, Hollywood Television Service, M&A Alexander, MCA-TV, Minot TV, NBC Film Division, National Telefilm Associates, Official Films, Screen Gems, Sterling Television, Television Programs of America, Unity TV, and Ziv.

What these tv film firms will be screening, promoting and selling—and what the convention visitors will be buying and talking about—will have a great effect on spot film tv in the near future.

- *New film shows.* Nearly 75% of the exhibitors will be showing one or more new syndicated film series. Several of these shows are getting their first trade screenings at the NARTB meeting, often coinciding with their release to sales forces for "national" pitching to agencies and advertisers.
- *New features.* The first sales details of several new feature packages, such as NTA's new "Fabulous Forty" and General Teleradio's new group of A-budget pictures, will be revealed in Washington next week. Ultimately,

they will be showing up as new sources of tv availabilities as the cycle of film seller-to-station-to-rep-to-timebuyer is completed.

• *New sales plans.* Some basic shifts in time buying strategy will also be foreshadowed at the upcoming NARTB meeting. Of the exhibitors at the convention, more than 40% intend to announce various new sales plans for tv stations. Mostly, these will be in the form of "library" arrangements aimed at stepping up greatly the amount of film programing stations carry. But a few, like the newest plans of National Affiliated Television Stations (a tieup between General Electric, a group of some 20 tv stations, and NTA) and Vitapix (a tieup between some 55 stations and Guild Films) in effect compete with tv networks.

• *New ideas.* Conversations between station executives and film exhibitors won't be confined merely to buying-and-selling talk. The convention, out to impress Congress and government brass with radio-tv's role in national affairs, hasn't left much time for local tv programing on its agenda, and none at all to tv film. Film men hope to take up the slack in "corridor clinics" and informal bull sessions, passing on new programing ideas and merchandising gimmicks to eager broadcasters. Eavesdropping admen will do well to make note of the topics discussed.

In addition, there will be the usual carnival razzle-dazzle by the tv film sellers at the NARTB convention.

Admen, station executives and visitors will be able to:

• Eat a genuine New York hot-corned-beef-and-pickle sandwich from a huge selection of delicatessen flown daily from Lindy's Restaurant to Washington by National Telefilm Associates. Celery tonic, too, will be provided.

• Sharpen their teeth with special "fang sharpeners" provided by ABC Film Syndication to visitors about to meet toothsome Irish McCalla, the statuesque (40-24-36, and 6′ tall) star of the new *Sheena, Queen of the Jungle* film series.

• Be filmed by a newsreel unit while interviewing Congressional notables at the CBS TV Film Sales exhibit. Prints will then be flown gratis to hometown tv stations for screening in local news programs.

• Win (if they're lucky) a brand-new Stetson at the Television Programs of America exhibit as part of the daily

(*Please turn to page* 60)

FIRST-TV-RUN FEATURES, NEW ADVENTURE SERIES ARE HIGHLIGHTS

Feature film packages, like NTA's "Fabulous Forty" group, will ultimately show up at agencies as choice tv availabilities, draw audiences with such stars as Yvonne De Carlo in "Captain's Paradise," top. New syndicated shows include many in adventure category, such as Official's "Robin Hood" series (middle) starring Richard Greene, and ABC TV Film Syndication's "Sheena, Queen of the Jungle," starring Irish McCalla (below). Many syndicators (including Official and ABC) plan trade "premieres" of new shows at convention.







U. S. STEEL HOUR

"TV theatre at its best —"

VARIETY



produced by

The Theatre Guild

POCKET MAP

...HINGTON, D. C.

...r use by everyone
...NARTB Convention



HOTEL GUIDE

...ee numbers on map
...locations of hotels)

1 AMBASSADOR
...National 8-8510

2 ANNAPOLIS
...National 8-9220

3 BURLINGTON
...Columbia 5-4100

4 DUPONT PLAZA
...HUdson 3-6000

5. LEE HOUSE
...District 7-4800

6 MANGER HAMILTON
...District 7-2580

7 MANGER HAY-ADAMS
...Metropolitan 8-2260

8. MAYFLOWER
...District 7-3000

9 RALEIGH
...National 8-7810

10. ROGER SMITH
...National 8-2710

11 ROOSEVELT
...DEcatur 2-0800

12 SHERATON-CARLTON
...Metropolitan 8-2626

13 SHERATON-PARK
...Columbia 5-2600

14 SHOREHAM
...ADams 1-1470

15 STATLER
...NEstative 1-1000

16 WASHINGTON
...METropolitan 8-5900

17 WILLARD
...NAtional 8-4320

18 WINDSOR PARK
...HUdson 1-7700

19 WOODNER
...HUdson 3-4100



*Quick Quiz** FOR BUYERS OF TV FILM COMMERCIALS

Slightly biased

Q. Who is qualified to make TV film commercials?

A. ***Advertising men who are experts in visual selling.***

SARRA has been a specialist in visual selling for more than 20 years.

Q. Which technique is best for my commercials?

A. ***The one which best suits your product and sales story.***

SARRA has had brilliant success with animation, live action, stop motion – and combinations of all three in color and in black and white.

Q. What is the best way to work with the producer?

A. ***A good producer deserves to be made a member of your team. Whether he works from your storyboard or his, the more you draw on his specialized experience, the better the results.***

SARRA's permanent staff of script and storyboard experts are equipped to do the complete job, or they will cooperate with the agency's departments to carry out its ideas.

Q. How much of the creative preparation should the producer contribute?

A. ***As much or as little as required.***

SARRA has produced more than 2500 film commercials, of which 65% were created by SARRA'S own staff.

Q. How much should a TV commercial cost?

A. ***There is no such thing as a cheap commercial. There are good and bad commercials. Good commercials are inexpensive.***

SARRA commercials are inexpensive because they sell effectively. They are so fresh and interesting they can be repeated for cumulative effect without becoming tiresome.

Q. Should the producer be expected to submit a script or storyboard on speculation?

A. ***No. An established producer's stock in trade is ideas and he is worthy of your confidence.***

SARRA does not submit material on speculation. SARRA charges for the creation of scripts or storyboards but once okayed, they become part of the overall quotation. However, you do not gamble time or money for, of over a thousand storyboards and scripts created by SARRA, only 7 have not been produced.

Q. How important is the quality of the TV film prints?

A. ***The print that goes on the air represents your investment of time, talent, and money. It should be the finest available for TV reproduction.***

SARRA insures good reproduction. SARRA has its own laboratory for the sole purpose of making prints of its commercials for TV presentation. These prints are called Vide-O-riginals and whether you order one or one hundred, each one is custom made.

Q. Are better commercials made in the East, in Chicago, or on the West Coast?

A. ***Geography doesn't matter. Facilities and equipment are only as good as the men who use them.***

SARRA specialists are available in SARRA'S own New York and Chicago studios and in associate studios in California. The script and your convenience determine the location.

SARRA INC

SPECIALISTS IN VISUAL SELLING

New York: 200 East 56th Street

Chicago: 16 East Ontario Street

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS

FOOD SALES IMPACT...

Where it Counts in Western New York



OVER 454,000 COOKBOOKS SOLD IN FOOD STORES

WHAM Radio has proven itself the lowest cost medium to sell food and allied food products to the rich Western N. Y. market covered completely by WHAM and only WHAM.

When WHAM Radio exclusively sold nearly half a million cookbooks, which was double the promoters' original estimate, the food industry knew they had found a vehicle to carry their sales story to Western N. Y.

WESTERN NEW YORK A $415,637,000* FOOD MARKET

The best recipe for getting your share of the 20 county market that spent an estimated $415,637,000 for food in 1954* is WHAM Radio.

Low cost per thousand homes makes it economically sound for any food advertiser to use WHAM Radio.

ROCHESTER THE HEART OF A DOUBLE MARKET

Long recognized as a first-class test-city, Rochester is the hub of a market that comprises 22 rich New York counties. The average net effective buying income is higher than the national or state average.

MORNING-NOON and NIGHT WHAM SELLS WESTERN N. Y.

In every Western New York village and town . . . and on the farms, too, sales messages for all kinds of products and services go out to the more than a million and a half people who live, work and spend their money here.

**Sales Management Survey of Buying Power, 1954*

LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc

GEORGE P. HOLLINGBERY COMPANY, *National Representative*

HATS OFF TO

TV

WINNERS!

Ramar

Ellery Queen

Lassie

Your Star Showcase

Halls of Ivy

Captain Gallant

Edward Small Features

Science In Action

at the NARTB Convention

tpa

Television Programs of America, In



Win Yourself a Brand New Stetson!

It's as easy as this: Just drop in at

Suite B202 and drop your hat check in TPA's "lucky hat."



Three drawings daily! Three Stetson winners daily!

Free Hats For Everybody!

Here's how to use your head: Come up to Suite B202.

Bring your wife . . . bring your secretary . . . bring your mother-in-law.

et your free souvenir hats. Everybody comes out a winner.

ite B202-204 Shoreham Hotel, Washington

drawings conducted in the "Hats off to TPA!" promotions. Other hats, tied in with TPA shows, will be given free.

• Watch-toting guards from the U.S. Marine Corps snap through their paces in salute to General Teleradio's documentary *Uncommon Valor* tv film series.

• Across a small mountain of give-away literature—catalogues, presentations, fliers, booklets, folders, pull-outs—from film exhibitors which they can carry off to the nearest quiet corner to peruse.

But underlying all the promotional whoopdedoo will be a keenly competitive struggle, the latest round in the never-ending battle for supremacy in the tv film industry.

"Last season, we had to compete like mad with the networks. This season, the network competition's still there, but now we've got to compete with a growing list of the major Hollywood studios," a vice president of MCA-TV told SPONSOR, adding, "We're going to *sell* in Washington."

These are highlights of the film ammunition that will be on display at the NARTB Convention:

The new film shows: This year, the stress will be on "adventure" in the new syndicated series offerings of NARTB exhibitors. Many of the new shows are in this class, although everything from folk music and situation comedy to the documentaries will be screened.

Here's a roundup of the new shows from film firms, at SPONSOR's press-time:

Ziv: With revenue for its first quarter of 1955 running 32% higher than the same period last year, Ziv will roll into the NARTB convention in high gear. Although at least five Ziv shows are currently in various stages of early production, none is likely to be picked for Ziv showcasing. Reason: At the convention, Ziv executives will be concentrating their attention on such recently launched Ziv film properties as *Science Fiction Theatre* and *Eddie Cantor*. In addition, properties like *Mr. District Attorney* that are coming up for the second season of production will also be pushed hard. On display with these properties will be a fancy barrage of promotional and merchandising aids available from Ziv that stations and local advertisers can use with Ziv shows. Many of these promotion kits are brand-new. The Ziv film contingent, headed by President John Sinn, will also put much stress on the high quality of Ziv production and the scope of the new 1.4 million dollar Ziv studios in Hollywood.

Guild: The first prints of two Guild properties now in production—*Goldbergs* and *Confidential File*—will be screened next week in Washington. If the deadline can be met, Guild President Reub Kaufman hopes to have the first tv prints of three more ready—*Ina Ray Hutton*, *I Spy* and *Brother Mark*. (Newest details of the Guild-Vitapix tieup later in this article.)

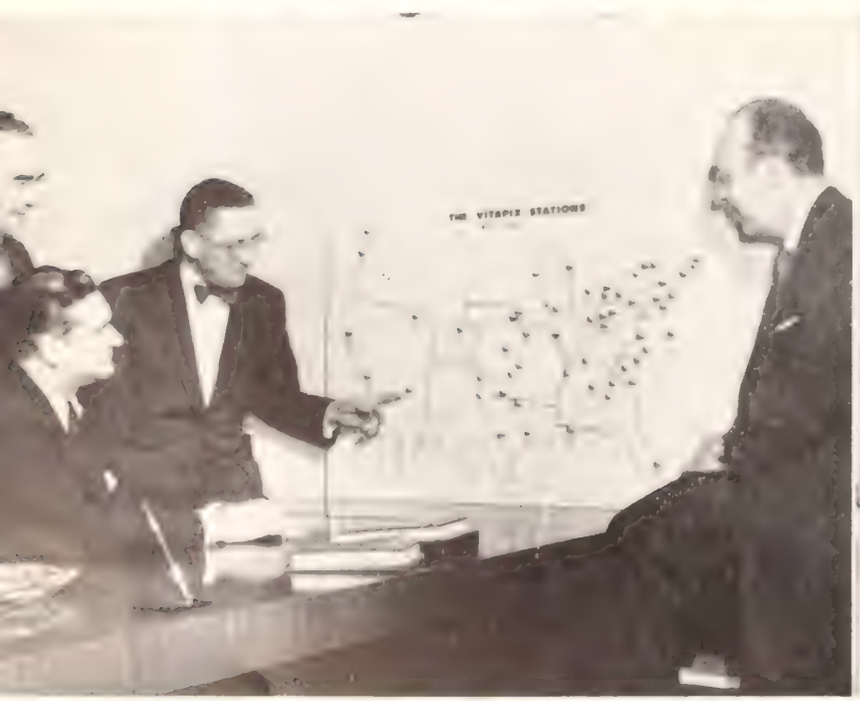
Screen Gems: Offshoot of Columbia Pictures, Screen Gems won't be showing any "new" syndicated properties although the firm now sells to more than 372 stations through its 20 big film exchanges. Instead, Screen Gems' sales executives, headed by V.p's Ralph Cohn and John Mitchell, will be primarily stressing "new" rerun products, such as *All Star Theater* (originally *Ford Theater*), *Top Plays* (originally *Fireside*), *Rin Tin Tin* and others. The "rerun" aspect doesn't bother Screen Gems in the least; instead, the promotion plans are built around how well the shows are doing at the network level.

TPA: Executive v.p. Michael M. Sillerman is keeping the wraps on the firm's newest tv film property until the last minute. But he did lift the wrapping slightly. "We'll be showing a new tv fim version of a pubic service program, *Science in Action*, that has been winning awards for the past four years," he said. "We feel stations and advertisers will react well to such a show, since it builds prestige as well

(*Please turn to page* 63)

Vitapix: Latest details of Guild-Vitapix "network" will be revealed at NARTB by top executives Kenyon Brown, Vitapix pres.; Paul O'Brien, treas.; Reub Kaufman, Guild pres.; Ed Hall, v.p.

NATS: Convention exhibits of NATS (tieup between GE, NTA and some 20 tv stations) will recruit new members. L. to r.: Ely Landau, NTA pres.; Dr. W. R. G. Baker, GE v.p.; Joe Justman, NATS





KVOO TV

CHANNEL 2

NOW

100,000

WATTS

AND

THE TALLEST TOWER IN EASTERN OKLAHOMA

(1330 ft. above average terrain)

NBC TELEVISION BASIC



You can't cover Oklahoma without Tulsa

represented by

BLAIR-TV



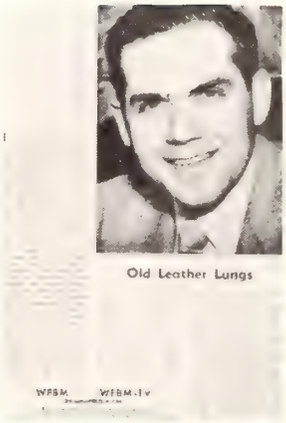
NARTB Convention Visitors:

(This is an advertisement about advertising)



If you like the station advertising for WMT, KGNC, WFBM, WLAC-TV, WTIX, WHB, KOWH, WCHS (in order of our appearance on their respective scenes), perhaps, while you're in town, you'd like to visit their agency.

Object: Matrimony



The agency believes at least two things about station promotion:

1. It should be readable, even entertaining, if possible.
2. It should be believable.



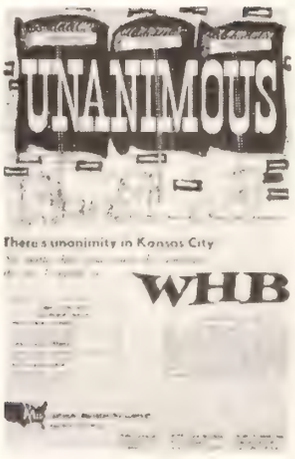
Henry J. Kaufman & Associates

Advertising & Public Relations

1419 H Street Northwest, Washington, D. C.

Phone District 7-7400. Ask for Henry Kaufman, Jeff Abel, Ted Mandelstam, or Harry London.

We do not handle stations whose territories overlap. We spend more time on a station's advertisements than the commission allowed by a trade magazine can adequately compensate for. Therefore, we charge service fees. We think they are reasonable.









as an audience." TPA also hopes to have on hand the first prints of at least two more shows, including *Count of Monte Cristo* and *Black Beauty*.

NTA: Present plans call for screening two new half-hour adventure films —*Police Call* and *New Adventures of China Smith*. Each of these is currently in production, now shooting in a 26-episode cycle. NTA is also a major supplier of feature film and "library plan" footage. The whole works will be tied with the theme that NTA is "the one spot to make all of your film purchases."

NBC: The NBC Film Division won't have a formal exhibit, although it will have screening facilities and a "hospitality" room for its list of tv film properties. Two new syndicated properties will be shown at the NARTB meet—*Great Gildersleeve* and *Steve Donovan. Western Marshal*. Carl M. Stanton. v.p. in charge, will head the division's sales contingent.

Minot TV: A new police adventure series, *New Orleans Police Department*, will be screened for conventioneers. Recently, Minot TV flew a group of editors and executives to New Orleans for a preview of the series.

Hollywood Tv Service: Offshoot of another of Hollywood's major studios —Republic—HTS hopes to have prints or clips from *Dr. Fu Manchu* and *Behind the Scenes* for the convention. Many conventioneers will be watching HTS closely; Republic President Herbert Yates stated recently in New York that he was thinking seriously of swinging Republic's big-time facilities to 100% tv film production. President Earl Collins and v.p. Dick Yates will head up the HTS exhibit.

CBS: Columbia film men will be screening a new half-hour documentary series that combines many of the aspects of public service and high adventure. Just what the title is, CBS executives won't say. At least three other syndicated half-hour shows (mostly reruns of network film programs) will also be featured in the CBS exhibit, whose big staff will be headed by V.p. Les Harris. Heavy stress will be placed on the merchandising support offered.

ABC: Most of ABC's promotional weight will be swung behind three of its most recent properties—*Sheena, Douglas Fairbanks Presents*, and *Passport to Danger*. Of these, *Sheena*—an outdoor adventure series—is the new-

(*Please turn to page* 90)

NARTB IS FOCUS OF "NEW SHOW" SALES

In $60 million syndication field, NARTB conclave is highlight of sales year. Among syndicators launching new shows, top to bottom below: (One) TPA, due to launch new public service series amid giveaway promotions of new hats donned by TPA's Michael Selzman, Peter Zanphir, and Hardie Frieberg; (Two) Guild Films, screening first prints of "The Goldbergs"; (Three) CBS TV Film Sales, who will film station managers, government notables at exhibit for brand-new documentary series; (Four) NBC Film Division, launching station sales of situation comedy series "Great Gildersleeve." Other syndicators due to launch new shows include Hollywood Tv Service, Atlas









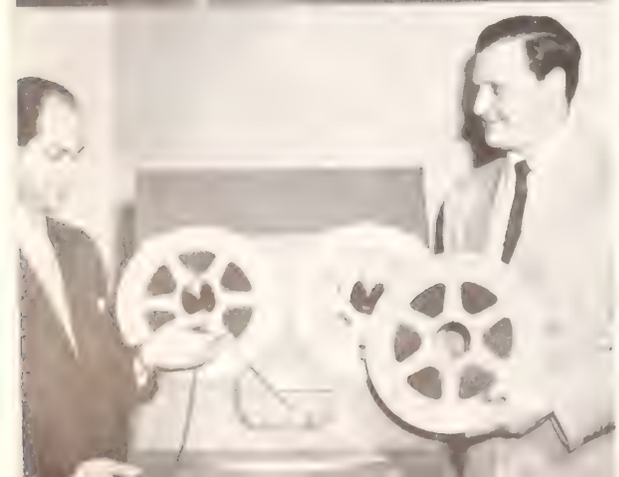
CONVENTION SELLING PLANS

Radio program services

New recorded offerings range from packaged contests to automatic tapes

New ideas: World execs Dick Lawrence, sales mgr.; Pierre Weis, general mgr., will reveal huge contest; Thesaurus will feature spots show with Jimmy Powers (center); and National Musitime v.p.'s Bob Winston and Jerry Levy will show super-long-playing tape library (picture at bottom)





Radio's transcription service companies will open a whole new bag of musical and programing tricks at the upcoming NARTB Convention.

• *New artists*: The two biggest programing services — World and RCA Thesaurus—will be stressing the addition of many top recording stars to their stable. A few: Peggy Lee, Sauter-Finegan Orchestra, Four Freshmen, George Shearing at World; Nelson Eddy, Gale Sherwood, June Valli, Eddie Fisher and Frank Luther at Thesaurus.

• *New promotions*: World is using the NARTB convention exhibit to showcase a new contest, open to listeners and station management, which will offer thousands of dollars worth of prizes. Thesaurus will be stressing a new merchandising promotion designed to operate at the local level, "Shop at the Store with the Mike on the Door."

• *New programs*: The syndicated radio program field will promote several new radio e.t. program properties at the convention, including RCA's *The Grantland Rice Story* and *Great Days We Honor* (included as part of the Thesaurus), the recently launched *Eddie Cantor Show* from Frederic W. Ziv, and an updated version of *Air Adventures of Jimmie Allen*, which admen will recall from the 1930's, streamlined for the jet age by Harry S. Goodman.

• *New ideas*: To keep in step with the widespread use of music in today's local radio programing (92% of radio stations air local music shows, according to SPONSOR's 1955 *Buyers' Guide*), transcription service firms have added many new gimmicks, ranging from super-long-playing "background music" on tapes (National Musitime Corp.) to a new catalogue of "mood" and "bridge" music (SESAC) and "shorty" tunes for musical fillers (Standard).

Radio program service sales are made directly to stations, seldom if ever to agencies and advertisers. Occasionally, an advertiser will buy a fully-recorded radio program from a transcription producer for multi-market spotting, but the trend has been away from this.

The radio show services—both libraries and complete shows—that will be offered at the NARTB meeting next week ultimately will play a role in shaping spot radio availabilities offered local and national admen.

This is particularly true of the transcribed musical libraries, which contain thousands of well-indexed selections on big 16-inch vinyl disks.

"All of the major record companies send free copies of their latest records, popular and classical, to stations. We provide a recorded music service too, but there the resemblance ends," pointed out RCA Thesaurus' A. B. Sambrook.

"We provide extensive merchandising and promotion aids, a script service stations can use to build local shows, special holiday programing, 'voice tracks' of our recording stars, publicity backing, special jingles to introduce station programs like weather shows, sound effects, mood music and other items."

Some of the music supplied to stations by transcription firms winds up in platter-spinning d.j. shows. But much of it is aired as name-value programs (*The Melachrino Musicale, Passport to Daydreams, Peggy Lee Sings*, etc.) complete with themes and smooth script continuity. These, in turn, are backed up by stations with local promotion campaigns.

Undisputed leaders in this field are the World Library, a division of the far-flung Ziv program firm, and Thesaurus, the library service of giant RCA. Both will have new programing and merchandising plans to unveil next week at the NARTB convention.

• *World*: Highlight of the World exhibit, according to General Manager Pierre Weis, will be a new national contest, open to listeners and station

(*Please turn to page* 104)

ABC FILM SYNDICATION
Shoreham, C-200

ABC will exhibit all their shows and present two hush-hush surprises. Irish McCalla, star of the new *Sheena, Queen of the Jungle* (6 ft. tall, 40-24-36) will be introduced. There will be special giveaways for the wives and a party for the press.

Six representatives will attend: George Shupert, president; Don Kearney, vp in charge of sales; Lee Francis, promotion manager; John Burns, Midwest manager; Nat Donato, New York salesman; Malcolm Kipp, New York salesman.

ALFORD MANUFACTURING CO.
Shoreham, Exhibit Space 17

Alford will show two components of tv transmission: the Type 1,046 streamlined vhf television broadcast transmitting antenna and a Teflon Pin-Supported coaxial transmission line. Attending the convention will be Andrew Alford, president; David P. Flood, engineer; Harold H. Leach, engineer.

AMERICAN RESEARCH BUREAU
Sheraton-Park, 356, 358, 360

ARB will make available complete information and sample copies covering major ARB activities, such as national tv audience measurement of the entire U.S.; metropolitan area tv rating reports for 80 individual markets; metropolitan area coverage studies in 140 markets showing tv penetration, tv stations received, frequency of viewing, station preference, and uhf conversion; reports of tv set distribution by brand; complete research service for special surveys and tabulations.

Among those attending for ARB will be James W. Seiler, president; Roger N. Cooper, Western division manager; Jack L. Gross, manager of the New York office; Lorin S. Myers, manager of the advertiser service department, New York office.

AMPEREX ELECTRONIC CORP.
Sheraton-Park, B-312, 314

Amperex will show power and transmitter tubes, rectifiers for all broadcasting purposes at its exhibit. It will show Amperex Tubes at the Standard Electronics Corp. booth. Sam Norris, president of the company, and Arnold Peterson, salesman, will attend the convention.

AMPEX CORP.
Shoreham, E-202, 204

Ampex will exhibit its automatic programing system, model 350 console tape recorder, portable lightweight professional tape recorder and portable amplifier-speaker system. Representing the firm at the convention will be Russel J. Tinkham, manager of audio sales; Robert Miner, field sales manager, audio division; William Cara, manager of professional products, audio division; Forrest J. Beard, assistant advertising manager.

ASSOCIATED PRESS
Sheraton-Park, Madison Suite

The AP will demonstrate its AP Photofax (facsimile), which gives on-the-spot reception for news pictures from the Wirephoto network. The following 12 AP men will attend the convention: Oliver Gramling, assistant general manager; Justin Anderson, executive rep; Thomas E. Cunningham, executive rep; Keith Fuller, executive rep; Bob Lee, executive rep; Mark Knight, executive rep; Al Stine, executive rep; Gerald Swisher, executive rep; Jack Weldon, executive rep; Paul Breining, field rep; Jerry Gill, field rep; Frank Stearns, field rep.

ATLAS TELEVISION CORP.
Shoreham, F-200

Atlas will have three film properties available for screening: *Captain Z-Ro*, a combination science-fiction and history children's tv film series which began telecast in January, will be shown continuously; *Hollywood to Broadway*, an interview series starring John Conte and famous Broadway and movie personalities; *Family Theatre*.

Attending: Dr. Henry Brown, president; Robert B. Brown, vice president; Peter Rodgers, Midwestern sales; Jackson Dube, Eastern sales; Maryellen Anderson, sales promotion and sales; Jean Downing, film editor.

BELL SYSTEM
Shoreham, Exhibit Space 11; Rooms F-107, E-600, 601

Bell will show some of the latest equipment it has developed for the radio-tv industry. The exhibits will be shown by the Long Lines Department of American Telephone and Telegraph Co. and the Chesapeake and Potomac Telephone Co. They'll even have a pick-up truck, fully equipped to establish facilities for remote tv, right there on the floor.

The Chesapeake and Potomac Telephone Co. will be represented by James E. Martin and James L. Phillips. Long Lines personnel will include: C. M. Blair, S. D. Dinwoodie, C. W. Floyd, E. C. Laird Jr., E. McCaffrey, R. W. Miller, J. R. Rae and M. G. Wallace.

BLAW-KNOX CO.
Shoreham, G-104

Blaw-Knox will show photographs and sample sections of the towers it manufactures as well as exhibits.

There to explain the exhibit will be the following people: A. H. Jackson, director of engineering; R. A. Troman, manager tower sales; W. S. Roscoe, sales engineer; R. M. Kuhn, sales engineer; John Cummings, sales engineer; Paul F. Vollmer, advertising manager.

BONDED TV FILM SERVICE
Shoreham, F-107

Bonded will show a visualization of three types of film service it supplies to the television industry: advertising agency film syndication service; teleshippers for the tv stations; station editorial service. These five men will represent Bonded at the convention: C. M. Ross, president; Emanuel Kandel, executive v.p.; Don McClure, general sales manager; Allan Rhone and Martin Ross.

BROADCAST MUSIC INC.
Sheraton Park, 657-661

BMI will exhibit a rare collection of Presidential mementos as a tribute to each of the 33 American Presidents. A display of autographs and letters will also be on exhibit, along with early American songs that have been closely associated with Presidents.

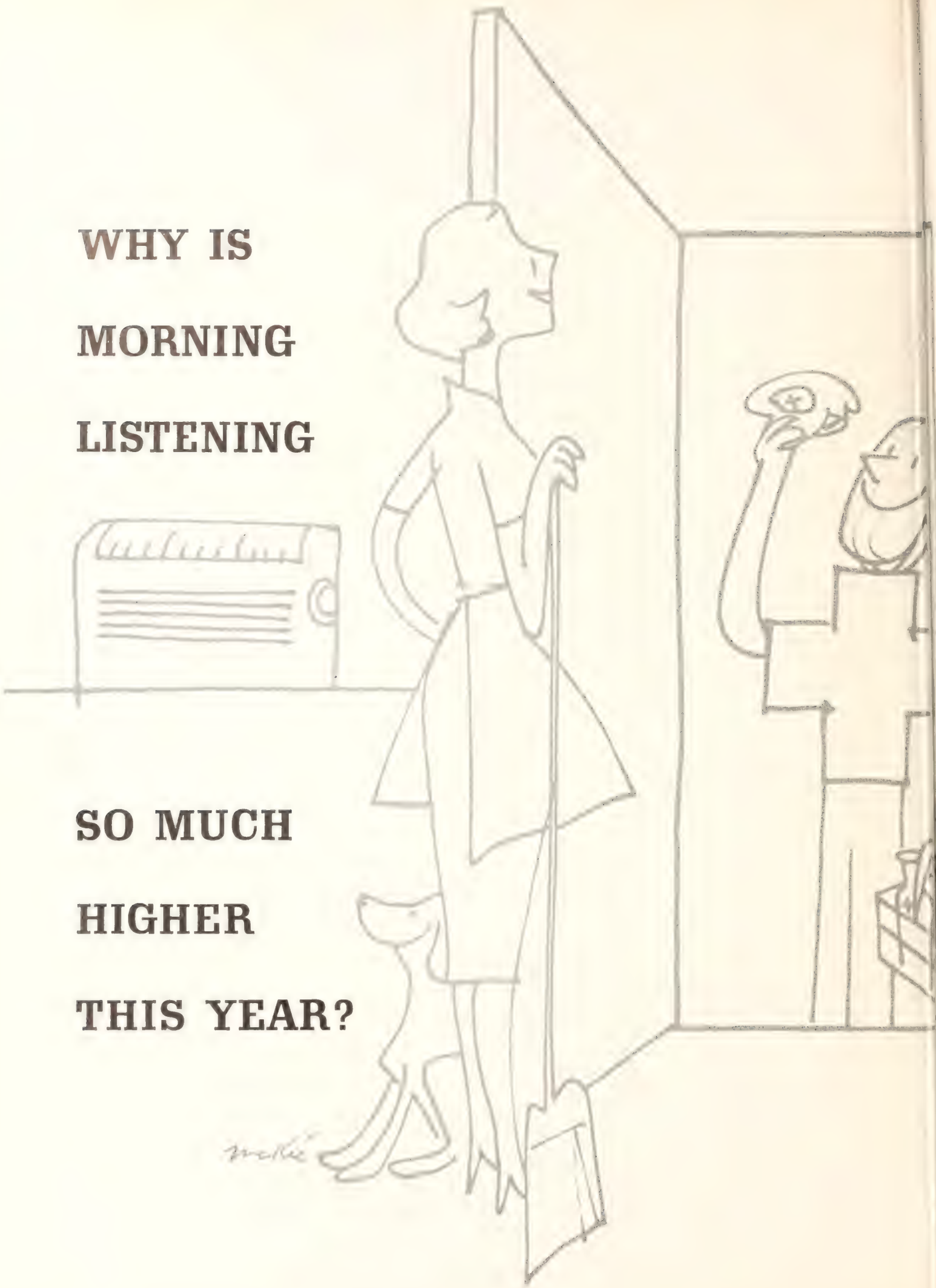
Representing BMI at the Convention: Carl Haverlin, president; Glenn Dolberg; v.p. charge station relations; Sydney M. Kaye, chairman of the board, also v.p. and gen. counsel; Robert Jay Burton, v.p. in charge of publisher and writer relations; Charles A. Wall, v.p. charge finance; Roy Harlow, v.p. charge of station service; Ken Sparnon, BMI field rep; Russell Sanjek, director of projects; Hy Reiter, promotion director; M. H. Shapiro, public relations.

(*Please turn to page 69*)

WHY IS

MORNING

LISTENING



SO MUCH

HIGHER

THIS YEAR?

It's become a vocational habit to explain trends in radio by trends in television.

But television doesn't explain an exciting development in morning radio—a sets-in-use increase of 7 per cent over last year. With 7½ million additional television sets, why should radio listening be higher?

The answer, we think, is not in television but in radio. It's especially in the local appeal of Mutual Broadcasting—with its 10 per cent listening gain, the biggest of any network. And it's clear and audible in Mutual's QUEEN FOR A DAY—whose audience today is one third greater than in 1953.

QUEEN FOR A DAY—now hailed on its Tenth Jubilee—is a top-of-the-morning show for listeners and sponsors alike. It's a refreshing lift for 2½ million prospects—cooking, cleaning, shopping, and *listening* housewives. It's at 11:30 to 12 noon (with three-fourths of the day's shopping still to be done) and five times a week. It offers powerful, low-cost frequency in a market two-thirds unsold by television. Its new sponsor will join Old Gold, now on the show for a fourth successful year.

We'd like to tell you more about morning listening on the PLUS network, and give you all the vital statistics of QUEEN FOR A DAY.

MUTUAL BROADCASTING SYSTEM



Sources: Nielsen Radio Index (Full network, '55 over '54) J. A. Ward Study

The Song Hit BOX SCORE

BMI *presents a four month accounting of the outstanding current song hits in the BMI repertoire as determined by two of the music trade barometers.*

The "HIT PARADE"

	January					February				March				April				
	1	8	15	22	29	5	12	19	26	5	12	19	26	2	9	16	23	30
LET ME GO LOVER (Rumbalero)	2	1	3	2	1	2	3	4										
HEARTS OF STONE (Granite-Regent)				6	5	6	6	2	2	4	5							
THAT'S ALL I WANT FROM YOU (Weiss & Barry)						7	7	7	3	5	6	6	7	7	7			
SINCERELY (Arc)							4	5	6	2	3	4	2	5	4	6	5	
TWEEDLEE DEE (Progressive)								6	7	3	4	1	4	2	2	4	4	4
KO KO MO (Meridian)									5	7	2	5	6	6	5			
OPEN UP YOUR HEART (Hamblen)											7							
BALLAD OF DAVY CROCKETT (Wonderland)												3	3	1	1	1	1	1
DANCE WITH ME, HENRY (Modern)																	6	7

The "HONOR ROLL OF HITS"

	January					February				March				April				
	1	8	15	22	29	5	12	19	26	5	12	19	26	2	9	16	23	30
LET ME GO LOVER (Rumbalero)	2	2	1	1	1	1	2	4	5	8								
THIS OLE HOUSE (Hamblen)	7	8	8	9														
HEARTS OF STONE (Granite-Regent)	8	6	4	4	3	4	3	2	3	3	5	7	8	10				
THAT'S ALL I WANT FROM YOU (Weiss & Barry)					9	7	7	8	9	7	9	9	10	9	9			
NO MORE (Maple Leaf)					10	10			10									
SINCERELY (Arc)					6	6	5	3	2	2	2	2	2	3	3	3	4	8
EARTH ANGEL (Dootsie Williams)							9	6	6	5	6	6	7	8	10			
OPEN UP YOUR HEART (Hamblen)											10	10	9	7	7	8	9	9
TWEEDLEE DEE (Progressive)								10	8	6	4	4	4	4	4	4	3	7
KO KO MO (Meridian)							8	7	4	4	3	5	5	6	6	10		
BALLAD OF DAVY CROCKETT (Wonderland)											7	3	3	1	1	1	1	1
DANCE WITH ME, HENRY (Modern)																7	7	5

The numbers in the above tabulation indicate the week-to-week positions of BMI-licensed song hits among the seven on the "Hit Parade" and the top ten selections of the Billboard "Honor Roll of Hits."

These songs have achieved success because the writers, composers, publishers and performers have pleased the public taste. BMI salutes their joint achievements.

BROADCAST MUSIC, INC. 589 FIFTH AVENUE NEW YORK 17, N.Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

BMI 15TH Anniversary 1940 ♫ 1955

CATERPILLAR TRACTOR CO.
Shoreham, Exhibit Space 30

This exhibit will contain a D318 enclosed electric set, an automatic start-stop display, and many pictures of the firm's engines in radio and tv installations. Five special representatives will attend the convention: R. V. Bradley, R. G. Burdick, S. Elsner, A. Schmudde, J. Hoak.

CBS RADIO NETWORK
Sheraton Park, H 600, 602, 604

CBS Radio executives at the convention will be Arthur Hull Hayes, president; J. Kelly Smith, administrative v.p.; John Karol, v.p., sales; Lester Gottlieb, v.p., programs; William A. Schudt, Jr., v.p., station relations; Eric Salline, manager, network sales service; Dudley Henry, manager, sales service, Pacific Coast; Murry Salberg, manager program promotion; Sherril Taylor, co-director, advertising and sales promotion.

Representatives for CBS Radio Owned and Operated stations: Wendell B. Campbell, v.p., station administration; Carl Ward, gen. manager, WCBS, New York; E. H. Shomo, gen. manager, WBBM, Chicago; William D. Shaw, gen. manager, KNX, Los Angeles; Harvey Struthers, gen. manager, WEEI, Boston; Eugene Wilkey, gen. manager, KMOX, St. Louis; Jules Dundes, gen. manager, KCBS, San Francisco.

CBS TELEVISION FILM SALES
Shoreham, A-200-207; Sheraton-Park, E-212, 214

CBS Film will exhibit all their present programs as well as introduce several new properties. Gene Autry, Gail Davis, Dick Jones will be on hand. A CBS color television set will be given away as a door prize. Newsreels will be shot of visitors interviewing Congressional members and prints flown home gratis to be shown in local news programs.

Attending for CBS Film: Leslie Harris, v.p. and general manager; Fred J. Mahlstedt, director of operations and production; Wilbur S. Edwards, general sales manager; Walter Scanlon, sales promotion manager; Howard Kany, manager of News Film; Jack Bush, manager of News Film production.

CBS TELEVISION NETWORK
Sheraton Park Annex, H-400, 02, 04

Representing CBS TV will be: J. L. Van Volkenburg, president; Herbert V. Akerberg, v.p., station relations; Merle S. Jones, v.p., CBS TV stations and general services; William Hylan, v.p., network sales; Leslie Atlass, v.p., general manager, WBBM-TV, Chicago; Richard Salant, v.p., general executive, CBS, Inc.; Edward P. Shurick, national director, station relations; Bob Wood, assistant national director, station relations; Edward Scovill, central manager, station relations; Robert Jamieson, sales service manager, network sales; Craig Lawrence, director station administration; Sam Digges, gen. manager, WCBS-TV, New York; Edmund C. Bunker, gen. manager, WXIX, Milwaukee; James T. Aubrey, Jr., gen. manager, KNXT, Los Angeles; Clark George, gen. manager, CBS TV Spot Sales.

CENTURY LIGHTING
Shoreham, Exhibit Space 21

Century will show a complete line of studio lighting and lighting control equipment.

Five men will attend the convention: Edward F. Koak, president; Charles Shealin, Dick Murdock, Rallo Williams, Frank Jacobs.

CHERYL TV CORP.
Shoreham, F-202

Cheryl will provide literature about 20 post-war features including *A Walk in the Sun*, 52 *Wrestling from Canada* filmed hours available 1 June, and 52 *Melodrome* dramatic hours edited to 54 minutes. The latter were originally silent high-budget pictures produced at Paramount with music effects and voice track added.

Si Lipson, president of the firm, and John A. Ettlinger, its national sales manager, will both attend the convention.

COLLINS RADIO CO.
Shoreham, Exhibit Space 34

Collins is planning to exhibit its Type 21E/M Broadcast Transmitter, 20V-2 one-killowatt Broadcast Transmitter with remote control system, 212A-1 Studio Console, 21B-2 Studio Console, 212Y-1 Remote Amplifier, 212U-1 Remote Amplifier, 12Z-2 Four Channel Remote Amplifier, and miscellaneous items of rack-mounted speech equipment. The new item to be shown will be the firm's Tv-Microwave Relay equipment.

Seventeen Collins representatives will attend.

COMMUNICATIONS PRODUCTS DIVISION, ALLEN B. DU MONT LABS
Shoreham, Exhibit Space 9; Suite G-600

DuMont will introduce complete color programing equipment facilities. It will also present a complete line of color terminal equipment and test equipment for handling incoming color signals from network, film or other pickup sources. The DuMont 25 kw. or 50 kw. tv transmitter will also be shown, as well as the transmitter control console, the new DuMont high-quality color monitors, color stabilizing amplifier, color masking equipment, color switching and mixing equipment, the new nine-channel color switch unit, and video control equipment for both monochrome and color tv equipment.

The following people will attend from the Communication Products Division: R. E. Kessler; G. S. Gregory, F. S. Newman, D. Christie, H. McCrae, H. Mate, D. Quinlan. These men from the Tv Transmitter Department will also attend: J. B. Tharpe, K. F. Peterson, C. E. Spicer, H. Bloomberg, L. C. Radford, Jr., R. J. Myers, B. J. Klindworth, F. A. O'Connell, G. Winston, L. Keys, J. P. Gallagher, E. G. Gramman, J. Shearer, G. Wagner, F. Bonvouloir, F. C. Grace, H. Del Muro, N. Ritter, R. Bollen, L. Litchfield, J. Sims, D. Stewart. These four men will be there from the Research Division: R. Cavanagh, R. Tingley, J. Haines, R. Deichert, and also, representing the International Division, J. Morrisey.

CONRAC
Shoreham, F-208

Conrac will show its utility video monitors and tuners for "off the air" monitoring of video and audio. Four men will represent the company at the convention: W. J. Moreland, president; J. G. Jones, chief engineer; R. M. Alston, sales engineer; W. B. Goodman, credit manager

DAGE TELEVISION DIVISION, THOMPSON PRODUCTS
Shoreham, Exhibit Space 3; Sheraton-Park, E-406, 408

The Dage television exhibit will feature the vidicon color camera with special emphasis on a convertible monochrome to color system which permits the telecaster to protect his investment in monochrome. The Dage color for film programing consists of a three-vidicon system. The firm will also show a complete low-power tv station, to show that telecasters can

completely equip a tv station for less than $52,000.

Thirteen Dage men will attend the convention: Jim Lahey, general manager; Neff Cox, Jr., direct sales manager; J. W. Alinsky, chief engineer; [illegible] H. Fathauer, chief development engineer; H. E. Crow, project engineer; H. Garba, design engineer; Charles Abney, sales engineer; Harold Ennis, systems engineer; Cliff Schmidt, engineer; Mort Zimmerman, district sales manager; Wynne Stewart, district sales manager; John Mullen, district sales manager; Joseph Farnum, district sales manager.

DRESSER-IDECO CO.
Shoreham, E-102, 104

Dresser will plan its exhibit around tv and radio antenna towers. To entertain visitors, a former Disney cartoonist will sketch their caricatures.

These men will represent Dresser: J. M. Hogan, general sales manager; J. R. Hayden, industrial sales manager; G. W. Iles, tower sales representative; S. E. Wilson, contract administrator; C. D. Byrd, sales promotion manager; K. H. Brust, manager of California Division; John F. McVey, sales engineer of California Division.

FLAMINGO FILMS
Shoreham, F-207

Flamingo film personalities will appear at the exhibit. Convention representatives will be Sy Weintraub, David Wolper, Ray Hamilton, Ken Rowswell, Charles McGregor, Ira Gottlieb, Bill McDonald, Julian Ludwig, Ken Israel.

ELECTRO-VOICE
Shoreham, F-212

Electro will exhibit new microphones for broadcasting and telecasting, as well as new monitor speakers. Howard Souther, manager, and Louis Burroughs, chief engineer, will represent the firm.

DU MONT TV NETWORK
Sheraton Park, 757-761

DuMont representatives at the convention will include Ted Bergmann, managing director; John H. Bachem, general manager; James L. Cadigan, director of programing and production; Rodney D. Chipp, director of engineering; Robert L. Coe, director of station relations; Edwin D. Koehler, manager, station relations department; Robert S. Woolf, manager, teletranscription department; Leslie G. Aries, Jr., gen. manager, WTTG; Malcolm M. Burleson, chief engineer, WTTG.

GATES RADIO CO.
Shoreham, Exhibit Space 36

Gates will show a complete new line of am broadcast transmitters, from 250 watts to 5,000 watts. Class IV local 250 watt stations will be particularly interested in a brand new BC-250L 250 watt transmitter so designed that it can at any time be increased to 1,000 watts.

Gates will also show a brand new 5 kw. transmitter, BC-5E, which does not have any external components. Still another new model to be exhibited is transmitter model BC-1J, which is a 1000/5000 watt unit designed with high fidelity performance, small in size and simple to operate. There'll also be a series of other new models of radio and television station equipment, including a brand new remote control system with 19 metering functions and 42 control functions, two new audio products, including a two-channel lightweight remote amplifier.

Nine Gates executives will attend: P. S. Gates, president; L. J. Cervone, general sales manager; N. L. Jochem, director of engineering; O. J. McReynolds, Washington district manager; W. W. Warren, Washington sales engineer; J. M. Haerle, New York district manager; E. J. Wilder, New York sales engineer; Richard Spruill, Atlanta sales engineer; J. R. Eickmeyer, Quincy sales department.

GENERAL COMMUNICATIONS, BROADCAST DIVISION
Shoreham, Exhibit Space 37

There will be 11 components to this firm's exhibit: minimum manpower tv studio layouts showing automatic and maintenance free equipment; master power supply system for tv stations; individual regulated power supplies; video and audio preselect program switching; color camera switching systems; stabilized amplifiers for video and pulse distribution; dial-operated tv studio program monitoring system; regulated relay power supplies; pre-set light control panels for tv studio lighting; master program and utility monitors; audio control consoles for tv monitors.

These are the six men who'll represent the firm at the convention: Earl D. Peterson, president and director of engineering; Bill Lenox Dunbar, broadcast equipment; Leslie G. Pumroy, sales engineer; D. A. Puerner, engineering; John C. Hein, engineering; Charles Coleman, Jr., design engineer.

GENERAL ELECTRIC
Shoreham, Exhibit Space 2; Sheraton-Park, A-605, 606, 611

GE will be exhibiting their 12 KW high power uhf transmitter; 2-camera portable camera chain; "one-man operation," which includes transmitter control and monitoring equipment, aural and visual switching equipment, vidicon film chanel, slide projectors, synchrolite 16 mm film projector; a complete line of switching systems including relay plug-in audio console.

Among those attending for GE will be W. J. Morlock, general manager, technical products department. From the broadcast equipment section: P. L. Chamberlain, general manager; F. P. Barnes, manager of marketing; A. F. Wild, manager of sales; R. H. Jordan, manager of advertising and sales promotion; C. J. Simon, manager product planning; C. W. Michaels, manager of marketing and administration. W. G. Broughton, W. R. Chapin, J. W. I. Cody, J. M. Comer, Jr., J. H. Douglas, H. W. Granberry, C. T. Haist, M. M. Haertig, R. E. Lauterbach, G. F. Oberrender, Jr., J. H. Painter, John Wall, F. R. Walker, Glenn Webster. L. K. Larkin will represent International GE and there will also be representatives from Canadian GE.

GENERAL PRECISION LABORATORY
Shoreham, Exhibit Space 1, Room F-204

General Precision Labs is exhibiting its new 3-Vidicon Color Film Chain, along with the new cost-cutting idea, making use of two cameras; one with the GPL Watson Vari-Focal Lens with zoom and focus run from the control room, and the second camera mounted on a complete remote control pedestal providing remote control of pan and tilt, lens change, focus and iris plus a memory of six pre-set positions switched by push button to correct aim, lens, iris and focus.

Seventeen General Precision Labs reps will attend: Dr. R. L. Garman, Blair Foulds, Dr. F. N. Gillette, N. M. Marshall, E. H. Lombardi, J. W. Belcher, M. J. Volpe, W. E. Smyth, E. A. Hungerford, Jr., R. H. Johnston, E. J. Manzo, R. K. Hunsicker, A. F. Brundage, G. Q. Herrick, L. L. Pourciau, A. C. Haemer, Tom Gullette.

2/3 of newspaper "Ad Noting" less than 2.5%
92% radio listening higher than that!

Pulse checks radio and newspaper habits in Salt Lake City from interviews with 500 families checking page by page

Nobody questions the effectiveness of newspaper advertising to blanket local markets and sell—with low noting ratings, too, except for local advertisers such as department stores and big food and drug outlets.

In Salt Lake City, taking only the home county for both newspapers and radio rather than comparing the enormous combined circulation of radio covering the entire area of broadcast—*Pulse's study of newspaper advertising was administered in exactly the same way programming on the air is measured.* Stations KALL, KDYL, KNAK, KSL, and KUTA sponsored the project.

Net result? Two-thirds of the newspaper "ratings" were under 2.5, whereas 92% of the quarter-hour ratings for each of the stations was greater than 2.5.

Pulse interviewers went to the homes of 500 families—submitted for checking the heavily trafficked Thursday night food edition of the "Deseret News," and the equally important Friday morning "Tribune." *Homes were revisited if necessary, so that all members of the family joined in the interview. If only one person noted an advertisement it was credited with having been seen. Every precaution was taken to be fair and objective.*

96.8% of all homes read one or both papers. Maximum rating was accorded only pages, or spreads, or dominant space by department stores, whose messages in essence are news about merchandise.

In the two big issues, only 15.6% of all advertisements scored percentages better than 9.9. Every advertisement for the interviewing dates of February 10 and 11 was Pulse-rated.

PULSE, *Inc., 15 West 46th St., New York 36*



Among the findings of interest to advertisers generally is the fact that large space often passes unnoticed. A special Sears-Roebuck supplement of 12 pages reached but little more than one out of five families. A nationally famous food product advertiser using two-column reminder blocks in multiple insertions was a signal flop, with less than 1% noting. Color did not enhance scoring.

What is the most significant thing in this test?

If newspapers and their advertisers can point out the long record of sales successes in spite of fractional noting of a reminder message, certainly radio proponents need not defensively and timidly report their audiences, more than large enough to move millions and billions of dollars worth of merchandise.



Attending NARTB Convention?

Please see me at the Sheraton Park, Suite 291, for details of this survey and other Pulse activities

Pulse methods are so accurate, results so reliable, that we can measure even the lowest-rated programming or advertising.

Findings are accurate and representative *because Pulse reports the whole sample*—does not have to edit, reject, or struggle with the handicap of only 50 to 70% returns, as in diaries. Does not have to adjust for some 10% tape spoilage, plus another 10-20% rejection of sub-standard diaries.

Pulse ratings are computed directly from the basic facts exactly as collected! And householder reaction is natural, because there is no artificial prompting by signal, phone, or the compulsion of reporting for pay or prize!

No "adjustment"—no "quality control"—is needed for Pulse data. Subscribers know that Pulse has the best and by far the largest samples in the radio and television industry. 1,250,000 homes interviewed last year more in '55.

Sydney Roslow

Director

"Largest sample outside U.S. Census, the service with the most subscribers"

1,250,000 FAMILIES INTERVIEWED IN '54—for '55 still more

HARRY S. GOODMAN PRODUCTIONS
Shoreham, D-211, 213

Goodman Productions will show, for the first time, *A Word from the Stars*, a merchandising contest incorporating film clips from top Hollywood movies with local, live emcee. Another first showing will be *Cyclone Malone*, 65 quarter-hour films for children and teen-agers. The firm also intends to run off commercials it has made for various advertisers, and plans a "hush hush" giveaway that "will have the whole convention talking."

Four men will represent the firm: Harry S. Goodman, general manager; Everett F. Goodman, sales manager; Stuart M. Wilson, production supervisor; Monty Bailey-Watson, European representative.

GRAY RESEARCH & DEVELOPMENT
Shoreham, F-114

Gray will demonstrate remote control, the Gray Telop III, Automatic Opaque Projector, together with 3B Telojector. The firm will also display transcription arms and equalizers.

Newland F. Smith, v.p., and Chester B. Hayes, general sales manager, will attend.

GRAYBAR ELECTRIC CO.
Shoreham, Exhibit Spaces 19, 20; Rooms F-100, 102, 104

Graybar will show FM Multiplexing Equipment and tape programing services for owners of fm stations and operators of functional music distribution systems under special communication authorizations. J. W. LaMarque, general communications sales manager, G. I. Jomes, manager of electronics sales, and various district managers and electronics salesmen will attend the convention.

GUILD FILMS CO.
Shoreham, D-200, 202, 800, 802

Guild will have the following new shows available for screening: *Confidential File, The Goldbergs, I Spy, Brother Mark, The Ina Ray Hutton Show.* The firm will also show such current programs as *Liberace, The Florian Zabach Show, Frankie Laine, It's Fun to Reduce, Life with Elizabeth, Joe Palooka, Looney Tunes,* Vitapix Westerns, and Wrestling.

Guild will give a surprise souvenir gift to all who screen the firm's new *Confidential File.*

These men will attend the convention: Reub Kaufman, president; David [illegible] assistant to the president; Monroe Mendelsohn, director of sales promotion; Manny Reiner, v.p. in charge of feature sales; Joe Smith, v.p. in charge of syndicated sales; Karl Gericke, assistant sales manager; Arthur Gross, client service director; Curt Kaufman, assistant client service director.

THE HARWALD CO.
Shoreham, C-201

Harwald will show four different products and distribute literature explaining these products: Inspect-O-Film Editor Model K, for handling tv films; Inspect-O-Film Model H, which automatically cleans and inspects 16 mm. movie film; Protect-O-Film No. 100, a non-flammable film conditioner which both cleans and protects 16 mm. and 35 mm. motion picture film or film strips; Protect-O-Film No. 200.

Robert Grunwald, president, and John L. Remke, sales manager, will represent the company.

HOLLYWOOD TELEVISION SERVICE
Shoreham, G-204, A-500, 502

Hollywood will provide advertising brochures and display boards listing approximately 450 features, Westerns and adventure shows currently offered to tv; also display boards showing the firm's "Emmy" Award winner, *Stories of the Century.* There will also be announcements about *The Adventures of Fu Manchu* and *Behind the Scenes.*

Representing the firm will be Earl Collins, president; Richard G. Yates, v.p.; Jake Flax, sales rep; Sam Tabor, sales rep.

C. E. HOOPER
Sheraton-Park, 356, 358, 360

This research company will provide literature about its services. Attending the convention will be James L. Knipe, president; Fred H. Kenkel, v.p.; and Frank G. Stisser, Jr., v.p.

HOUSTON FEARLESS CORP.
Shoreham, Exhibit Space 22

Houston will exhibit the new improved Cinemobile Crab Dolly; the new PD-7 Pedestal; the new Labmaster photographic processing machine; Cradle Heads for RCA, GE and Du Mont tv cameras. The firm will also provide literature about its products and a special free convention souvenir.

These five men will represent the firm at the convention: A. J. Kjontvedt, sales engineer; K. B. Elliott, v.p.; J. L. Jiruska, eastern regional sales manager; R T. Smith, sales engineer; J. B. Olsson, sales engineer.

HUGHEY & PHILLIPS
Shoreham, E-105

Hughey will demonstrate a remote lamp failure indicator system, show tower lights, controls and accessories for tv, am, fm and microwave towers.

These five men will represent the company at the convention: J. H. Ganzenhuber, v.p. and general manager; and sales reps M. J. Cudahy, H. J. Geist, W. L. Hotz, R. L. Lang.

INTERNATIONAL NEWS SERVICE TV DEPARTMENT
Shoreham, F-209

INS will show Telenews daily newsfilm, Telenews This Week in Sports, news digest, as well as the INS Facsimile, demonstrating sound transmission with photos. Four men will represent INS: Robert H. Reid, manager of the tv department; John M. Cooper, radio-tv news director; Fred Method, sales; Hugo Seiler, sales.

KAY LABORATORIES
Shoreham, Exhibit Space 12, Sheraton-Park, A-111-115

Kay Lab will exhibit a studio vidicon camera chain complete with a five-inch electronic viewfinder. The firm will also show a vidicon film pickup chain with slide and film projectors and multiplexer. Also, Kay Lab will preview a new remote vidicon camera chain housed in suitcase type packages to be portable, and a completely new RETMA sync generator using extremely stable phantastron counters.

These men will represent Kay Lab at the convention: Richard T. Silberman, president and general manager; Richard H. Applin, factory manager; John P. Day, chief television engineer; Joseph S. Szewzuk, engineer; Frederick L. Horman, field rep; Robert E. Patton, field rep; Martin F. Whitcomb, field rep.

KEYSTONE BROADCASTING SYSTEM
Sheraton-Park, A-711-715

KSB will show coverage maps, advertising display and special 1954 consumer's tabulation. Four KBS executives will attend: Noel Rhys, v.p.; Edwin R. Peterson, v.p.; Blanche Stein, director of station relations; Charles Hammarstrom, a/e.

(*Please turn to page* 75)



It will pay you to take a closer look at Keystone

To sell more — you have to *Tell* more to more people! It's as simple as that. Lots of good businessmen have forgotten something very fundamental about advertising media. We'd like to re-discover the principle for them right here and now.

"Look for that advertising medium which reaches the largest number of able-to-buy customers per dollar expended. Then check a little further and see what PLUSES you can buy with that same advertising and selling dollar."

If you will apply that measurement to KEYSTONE'S *814* HOMETOWN AND RURAL RADIO STATIONS — looking at their overwhelming coverage of this great market of 60 million good customers you'll know that this "closer look" will pay large dividends.

The story of KEYSTONE'S market and its PLUS MERCHANDISING is told, not by KEYSTONE but by contented advertisers whose names you know and respect. We'd like to show you this SPECIAL report . . . NOW! *Send for our new station list.*

● WRITE, WIRE OR PHONE FOR COMPLETE MARKET INFORMATION AND RATES

CHICAGO
111 West Washington St.
STate 2-6303

NEW YORK
580 Fifth Avenue
PLaza 7-1460

LOS ANGELES
3142 Wilshire Blvd.
DUnkirk 3-2910

SAN FRANCISCO
57 Post Street
SUtter 1-7440

✓ **TAKE YOUR CHOICE**

A handful of stations or the network . . . a minute or a full hour . . . it's up to you, your needs.

✓ **MORE FOR YOUR DOLLAR**

No premium cost for individualized programming. Network coverage for less than "spot" cost for same stations.

✓ **ONE ORDER DOES THE JOB**

All bookkeeping and details are done by KEYSTONE, yet the best time and place are chosen for you.

N E W S

KBS

Keystone®

BROADCASTING SYSTEM, INC.

THE VOICE OF HOMETOWN AND RURAL AMERICA

BUILD WITH GUILD





PAUL COATES'
CONFIDENTIAL FILE

Exposes rackets, unmasks social problems, reports on unusual personalities that make up America. Tremendous sales impact . . . Los Angeles' highest rated local show. Dynamic, exciting, unique!

THE GOLDBERGS
starring GERTRUDE BERG

They've moved to Haverville, U.S.A. and there's a fresh new flavor to America's most beloved family show as it embarks on a heart-warming new series of adventures.





I SPY
starring RAYMOND MASSEY

Distinguished actor, Raymond Massey, recounting the true stories behind history's most famous spies. Sets a new trend for impact in mystery, intrigue and adventure.

BROTHER MARK
starring RICHARD KILEY

Television's great new dramatic discovery starring in a new and different type of high-pitch adventure drama with a bright spiritual quality, and authentic European backgrounds.





The INA RAY HUTTON Show

Television's first all-girl musical extravaganza. Another thrill-packed musical-variety treat from the producers of the famous LIBERACE Show.

check these current GUILD Hits:

- LIBERACE SHOW
- FLORIAN ZABACH SHOW
- FRANKIE LAINE SHOW
- LIFE WITH ELIZABETH
- JOE PALOOKA
- CONRAD NAGEL THEATRE
- IT'S FUN TO REDUCE
- LOONEY-TUNES
- MPTV FEATURE FILMS
- JOHNNY MACK BROWN WESTERNS
- WRESTLING FROM HOLLYWOOD

GUILD FILMS COMPANY, INC.

460 PARK AVENUE • NEW YORK 22, N.Y. • MUrray Hill 8-5365
IN CANADA: S.W. CALDWELL, Ltd., TORONTO

KLIEGL BROTHERS
Shoreham, Exhibit Space 14

Kliegl will show tv studio lighting and switch and dimmer control equipment featuring the new 3 2 lens Fresnel, the new 750 Fresnel, new slide and effects projector, new 3 kw. klieglight. Herbert More, tv sales rep. and Herbert A. Kliegl, v.p., will attend.

LANG-WORTH FEATURE PROGRAMS
Shoreham, F-100

Lang-Worth will stress the role of its Commercial Spot Service in building local radio business.

Representatives at Convention: C. O. Langlois, Sr., president; John D. Langlois, secretary and sales manager; Winnie O'Keefe, v.p.; Hugh Allen, Ed Gardiner, Bob Hall, Spence Caldwell.

LANGLOIS FILMUSIC
Shoreham, E-100

Langlois will exhibit television pictures for which it supplied the musical score, and will also demonstrate tv music library on disk for station use. C. O. Langlois Jr., president, and T. A. Roseen, sales manager, will attend.

M&A ALEXANDER PRODUCTIONS
Shoreham, E-205

M&A will exhibit its film properties including features, Westerns.

Arthur Alexander, Max Alexander, Larry Stern and Ben Elrod, will be at the convention for M&A.

MACHLETT LABORATORIES
Shoreham, Exhibit Space 20

Machlett will show a complete line of transmitting tubes from am, fm and tv service. They will feature particularly a new line of coaxial terminal triodes for high and medium power broadcast and communication applications. R. Nelson, G. Whitney and E. Gilbert, all Machlett sales engineers, and H. J. Hoffman, v.p., will represent the firm at the convention.

MCA-TV
Shoreham, B-200

A "mysterious" plan, "Operation A to W" is the theme for MCA's exhibit. (For clues, see story, page 92.)

Those attending the conferences for MCA: David, Sutton, Wynn Nathan, Lou Friedland, Frank Mincolla, Aaron Beckwith, Robert Greenberg, John Rohrs, Tom McManus, Jr., Raymond Wild, Noel Rubaloff, Dale Sheets, Charles Borwn, George Faust, Lee Savin.

MINOT TV

A new police adventure series, *New Orleans Police Department* will be screened at the convention.

Minot representatives at the conference will be Charles M. Amory, president; E. C. Donegoan, v.p.; Leo Brody, salesman.

MUSICOLOR
Shoreham, C-202

Musicolor will exhibit some of the apparatus the firm made while waiting for color tv. The big news, however, will be the demonstration of Colorobot, which the firm will present to stations so that they can have something to sell to sponsors before and after they are on the color network. The firm will also exhibit Colorama, studio rear projection, and "Look-It!", "now you can *see* music."

Representatives at the convention will be: John Burroughs, tv promotion consultant; Otto Fried, consulting engineer; Helen Spencer, A.I.D.; Edwin S. Pierce, I.A.T.S.E; Maurice Wetzel, lighting consultant

MUTUAL BROADCASTING SYSTEM
Sheraton-Park, A-200

MBS will be represented at the convention by Thomas F. O'Neil, president; John B. Poor, executive v.p.; J. Glen Taylor, v.p, policy; Earl M. Johnson, v.p., station relations; Robert A. Schmid, v,p., advertising, research, public relations; James Wallen, v.p., finance; Robert Carpenter, director of station relations; Charles King, station relations, Eastern region; Thomas Duggan, station relations, Western region; Francis X. Zuzulo, director of public relations; Robert Elliott, director of advertising.

MUZAK CORP.
Sheraton-Park, B-411-415

Muzak Corp. will maintain a hospitality suite to discuss the opportunities a Muzak functional background music franchise provides for stations. Interviews will be by appointment. Charles C. Cowley, executive v.p., and Ed Hochhauser, Jr., v.p. and director of merchandising, will attend.

NATIONAL AFFILIATED TELEVISION STATIONS
Shoreham, F-201

NATS will provide literature to explain its all-channel service, in conjunction with General Electric. Attending will be Joseph Justman, chairman of the board; Berman Swarttz, treasurer; Richard Doherty, director of management services; Glenn Lord, General Electric NATS administrator.

NATIONAL BROADCASTING CO.
Sheraton-Park, D-200, 203, 204

NBC representatives include Sylvester L. Weaver, Jr., Robert W. Sarnoff, Charles Denny, Hamilton Shea, Thomas McFadden, John Reber, Charles College, Hank Shephard, Raymond Guy, Richard Close, Jules Herbuveaux, Carleton D. Smith, Joseph Goodfellow, James Kovach, John Rogers. Station relations personnel attending convention are: Harry Bannister, Robert Aaron, Hamish McIntosh, William Kelley, Joseph Burhalter, Paul Hancock, Paul Rittenhouse, Raymond O'Connell, Donald Mercer, Ogden Knapp, Alan Courtney, Sheldon Hickox.

NBC FILM DIVISION
Shoreham, D-212, 214; E-208

NBC will have two new properties at the exhibit for screening: *Steve Donovan, Western Marshal; The Great Gildersleeve.*

Eight NBC Film executives will attend: Carl M. Stanton, v.p. in charge of the Film Division; Edgar G. Sisson, director of the Film Division; H. Weller Keever, national sales manager; Leonard C. Warager, Eastern sales manager; Daniel M. Curtis, Central sales manager; Clifford E. Ogden, Western sales manager; J. H. Smolin, advertising and promotion manager; Frederick Jacobi, publicity manager.

NATIONAL MUSITIME CORP.
Shoreham, E-100

National Musitime will exhibit some of its automatic tape station equipment, play its preprogramed tape library music for FM stations.

These three men will represent the firm at the convention: Jerome K Levy, v.p.; Robert Winston, v.p.; Gordon Myers, program director.

NATIONAL TELEFILM ASSOCIATES
Shoreham, F-203, 205

NTA will show some of the "Fabulous Forty," a package of theatrical features starring such names as Alec Guiness, James Mason, Stewart Gran-

(Please turn to page 78)

IT'S TV's HOTTE



NEW! F

"SC

AMAZING E

FIG

COMPELLING E

THE

A WEEKLY SERI

- STIRRING TV DRAMA!
- DARING PHOTOGRAPHY!
- AUTHENTIC STAGING!

. . . EVERYTHING to make this the most talked about show on Television!



WILLIAM LUNDIGAN



OTTO KRUGER



DON DE FORE

HOLLYWOOD STARS EVERY WEEK!





ELLEN DREW



WALTER KINGSFORD



T NEW SHOW!

I DISTINGUISHED!

ENCE

USE IT'S SCIENCE!

TION

AUSE IT'S FICTION!

ATRE"

DRAMATIC HALF-HOURS!

DEMAND THAT ONLY A BIG, NEW IDEA COULD PRODUCE!

- **OLYMPIA BEER** 22 West Coast Markets
- **PICTSWEET** 13 Markets
- **BROMO-SELTZER** 17 Markets
- **WHITE KING SOAP** 5 Markets
- **GERITOL** 5 Markets
- **GENESEE BEER** 3 Markets

- **BANKS** FIRST NATIONAL of Miami • FIRST NATIONAL of Atlanta • NATIONAL BANK of Tulsa • AMERICAN NATIONAL BANK & TRUST CO. of Chattanooga • SECURITY FED. SAVINGS & LOAN Columbia,, S. Carolina.

- **UTILITIES** ARIZONA PUBLIC SERVICE in Phoenix, Yuma • NEW ENGLAND GAS & ELECTRIC in Boston • CENTRAL MAINE POWER CO. in Portland • NATURAL GAS COMPANIES in Pittsburgh • PROVIDENCE GAS CO. & BLACKSTONE VALLEY GAS & ELECTRIC in Providence • MANUFACTURERS LIGHT & HEAT CO. Wheeling, W. Virginia

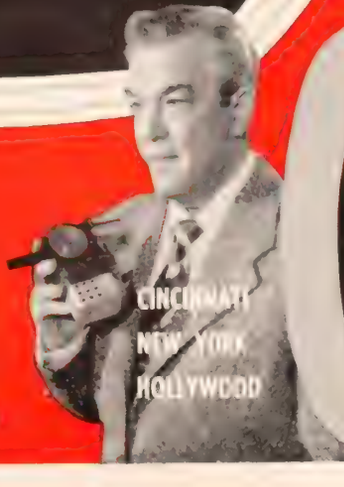
- **FOODS** TOBIN PACKING CO. in Utica, Rochester, Buffalo • MARMAT PACKING in Charlotte • ACME SUPERMARKETS in Syracuse • PEVELY DAIRY in St. Louis • ASSOCIATED GROCERS in Billings • STRIETMANN BISCUIT in Huntington, W. Va. • KOTARIDES BAKING in Norfolk • HATHWAY BAKERIES in Providence • WOODHAVEN DAIRY in Mobile, Alabama • TEXAS COFFEE CO. Beaumont, Texas

- **GASOLINE** WISCONSIN OIL CO. in Milwaukee • CONTINENTAL OIL CO. in Dallas • BELL OIL CO. Ada, Oklahoma • PHILLIPS PETROLEUM in Greensboro, N. Carolina

- **AUTOS** FORD 5 Western Markets • PLYMOUTH 2 Big City Markets • PONTIAC 1 Market

AND MANY MORE

VISIT ZIV-TV CONVENTION EXHIBIT MAY 22-26
RM. A 209, SHOREHAM HOTEL, WASHINGTON, D. C.



Every story is based on scientific facts dramatically demonstrated by your host . . . .
TRUMAN BRADLEY

VAILABLE in Spanish, French, German and Italian

ZIV Television



Olivier, and including ... as *The Man Between, Tales* ... *Captain's Paradise.*

NTA will also announce the availa... of four new syndicated shows, ... *Call* and *The New Adventures* ... starring Dan Duryea.

Seven NTA executives will attend the convention: Ely A. Landau, president; Oliver A. Unger, executive v.p.; Harold Goldman, v.p. in charge of sales; Martin Roberts, director of promotion and sales service; Edythe Rein, assistant to the president; E. Johny Graff, Midwestern sales manager; Edward Gray, Western sales manager.

NEMS-CLARKE
Shoreham, Exhibit Space 5

Nems-Clarke will show the following equipment at the exhibit: phase monitors, field strength meters, tv rebroadcast receivers, video jack strips, video patch cords.

The following men will represent Nems-Clarke: K. B. Redding, administrative assistant; R. E. Grimm, chief development engineer; A. S. Clarke, president; J. Gilbert, engineer; R. P. May, sales engineer.

A. C. NIELSEN CO.
Sheraton-Park, 690, 692

Nielsen will feature details of the Nielsen Station Index local area radio and tv audience measurement reports, currently available for eight markets. Company will have data available on stations in Philadelphia, Boston, San Francisco, Los Angeles, Chicago, New York, Cleveland and Detroit.

Five Nielsen executives will attend the convention: John K. Churchill, v.p.; E. P. H. James, v.p.; William R. Wyatt, v.p.; Murry Harris, public relations director; David A. Traylor, service executive.

OFFICIAL FILMS
Shoreham, C-203, 205

Official will exhibit the following properties: *Dateline Europe, The Star and the Story, Overseas Adventure, My Hero, Secret File, U.S.A., Col. March of Scotland Yard, This Is Your Music, Terry and the Pirates.*

Official will have a delegation of 10 at the convention: Herb Jaffe, v.p. in charge of sales; Herman Rush, v.p. and director of Western Division; Frank O'Driscoll, Eastern sales manager; Jack Garrison, Midwestern sales ... Jay Williams, manager of station sales; John Newman, director of advertising and promotion; Art Breecher, Jerry Lee, Jeff Davis and Dave Abbott.

PHELPS DODGE COPPER PRODUCTS
Shoreham, F-113

Phelps Dodge will show its Styroflex and Spirafil coaxial cables. Three men from the firm will attend the convention: V. Clunet, district manager; F. W. Lemly, manager of high frequency cables; J. B. Lynch sales engineer.

PHILCO CORPORATION
Shoreham, Exhibit Space 27

Philco's Government and Industrial Division will display tv film equipment for monochrome and color, color tv test equipment, and tv microwave for color S-T-L and remote pickup.

Attending the convention will be J. D. McLean, vice president; A. Hagerty, Industrial sales manager; F. F. Bartlett, supervisor broadcast sales; J. B. DeWolf, supervisor communication sales; J. R. McKenna, industrial product manager; K. C. Moritz, regional manager; W. F. Tait, assistant industrial sales manager; M. A. Williams, regional manager; J. F. Dawson, regional sales manager; L. J. Boss, regional sales engineer; G. L. Ashby, regional sales engineer; R. A. MacDonald, regional sales engineer; J. J. Johnston, regional sales engineer; L. Kendall, regional sales engineer; C. M. Volkland, regional sales engineer; S. H. Wright, regional sales engineer; M. L. Gaskill, advertising & sales promotion manager; J. W. Mintzer, advertising department.

PULSE, INC.
Sheraton-Park, 291, 293

Pulse will be represented by Sydney Roslow, director and Irma Roslow, assistant service director.

RADIO ADVERTISING BUREAU

RAB will give a new slide presentation and conduct a session on Wednesday afternoon at 2:00 p.m. in which local and national spot and network advertisers will explain why and how they use radio.

Representing RAB at the convention will be Kevin B. Sweeney, president and J. Norman Nelson.

RCA ENGINEERING PRODUCTS DIV.
Shoreham, Exhibit Spaces 24, 25; Rooms F-214, 216; Sheraton-Park, C-400, 411

Among those attending will be W. W. Watts, executive v.p.; T. A. Smith, v.p. and general manager; J. P. Taylor, advertising, sales promotion manager; A. R. Hopkins, manager, broadcast marketing department; E. C. Tracy, sales manager, broadcast marketing department; D. Pratt, manager, broadcast field sales; W. B. Varnum, manager, broadcast equipment sales; P. A. Greenmeyer, manager, broadcast advertising and sales promotion; W. H. Lowther, manager, credit department; E. T. Griffith, manager, customer relations; M. A. Trainer, manager, broadcast studio equipment; H. Duszak, manager, broadcast transmitter Equipment; N. McNaughten, manager, market planning; J. E. Hill, broadcast field sales, Northern Region.

RCA THESAURUS
Shoreham, G-100, 101

RCA Thesaurus will present several recorded shows for display including "The Grantland Rice Story," "Frank Luther's Fun Show," "Do-it-yourself," "Great Days We Honor." A new local merchandising, timeselling plan, "Stop at the Store with the Mike on the Door." Over-all theme will be "Stake Your Claim in the Thesaurus Platinum Mine" to celebrate Thesaurus' twentieth anniversary.

Thesaurus will take pictures of visitors. Prints will be specially mounted and handed out in one minute. In addition, seven big prizes will be given away including an RCA room air conditioner, hi-fi phonograph and clock radio.

Attending for Thesaurus will be Frank J. O'Donnell, advertising and promotion manager; Donald Axt, manager, commercial research; William F. Reilly, central sales manager; William C. Gartland, Western sales manager; George Field, Northeastern sales manager; Wallace Cochran, Southeastern sales representative; Gus Hagenah, central Northeastern sales representative; Robert Fender, Southwestern sales representative.

RAYTHEON MANUFACTURING CO.
Shoreham, Exhibit Space 31

Raytheon will display the KTR-1000-A color microwave tv relay system; the KTR-100-B, a cheaper model; the ACL-3 cuelink, and narrow-band fm communications link; a color monitor; a rack mounted audio channel

TMA-75; and an automatic standby relay switch for unattended sites.

Attending the convention for Raytheon will be Daniel J. Webster, marketing manager; Albert E. Keleher, communications production manager; Richard G. McLaughlin, assistant communications production manager; Edward Alpert, assistant communications production manager; George A. Hinckley, field application engineer; Wilber G. Small, exhibits manager; William J. Monroe, district manager; Harold L. Herndon, district manager; Emile J. Rome, district manager.

SARKES TARZIAN INC.
Shoreham, Exhibit Space 35

Sarkes Tarzian Inc. Broadcast Equipment Division will display their new automatic slide projector which has a capacity of 100 slides; a new 16 mm. film projector, 3-2 pull-down long light application.

Attending for Sarkes Tarzian Inc. will be Sarkes Tarzian, president; Biagio Presti, sales manager; Mort Weigel, general manager; Slim Fuller, chief engineer; Gene Keith, engineer; John Guthrie, engineer; Herschel Stanfield, engineer; Gus Abott, engineer; Chuck Tudor, purchasing agent; Ted Rhodes, production supervisor.

SCHAFER CUSTOM ENGINEERING
Shoreham, G-201, 202

The Schafer Custom Engineers will display remote control systems and fm multiplex modulators and receivers and will anounce successful operation of low cost fm multiplex operation.

SCREEN GEMS, INC.
Shoreham, D-219, 221

Screen Gems Inc. will show film clips, promotion material and merchandising products for all of their network and syndication programs. These syndication shows include "Big Playback," "Jet Jackson," "All-Star Theater," "Top Plays of 1955." Also, in production is "Jungle Jim," with Johnny Weismuller.

Representing Screen Gems Inc. at the convention will be Henry Gillespie, Southeastern sales manager; John Mitchell, vice president in charge of sales; Henry S. White, director of advertising; Frank Young, director of press information.

SESAC INC.
Shoreham, D-208, 210

Sesac will exhibit their transcribed library's catalog of bridges, moods and themes which contains over 8,500 individual listings in more than 1,400 categories. The catalog is designed for usage by both radio and tv broadcasters.

Representing Sesac at the convention will be Alice J. Heinecke; Evarard S. Prager, assistant to the president; Robert Stone, director of program service; Jim Myers, director of station relations; Max Lerner, legal department; Louis E. Tappe, station relations; Sid Guber, station relations; David R. Hilsten, Western counsel; Harold Fitzgerald, field representative; M. K. Vickrey, field representative; Glenn Ramsey, field representative.

SPONSOR
Shoreham, F-603, 605

SPONSOR will be represented at the convention by Norman R. Glenn, editor and president; Bernard Platt, v.p. and general manager; Jacob A. Evans, v.p.; Miles David, editorial director; Elaine C. Glenn, secretary-treasure; Arnold A. Alpert, Midwest manager; Charles L. Nash, assistant to the advertising director.

STANDARD ELECTRONICS CORP.
Shoreham, Exhibit Space 33; Rooms F-101, 103, 105

Standard Electronics will display their new model TH-614-2 tv transmitter as well as a line of Amperex tubes featuring the AX9905R, which is used in the transmitter.

Representing Standard at the convention will be William H. Zillger, vice president; Harry R. Smith, manager, tv engineering; William H. Rappolt, manager, customers service; Stanley L. Chaikind, manager, marketing; Harry Craig, engineer, tv division.

STANDARD RADIO TRANSCRIPTION SERVICES, INC.
Shoreham, E-103

Standard Radio Transcription Services, Inc. will exhibit the following: Own-your-own musical transcription libraries, Standard "Shorty-Tunes," Super Sound Effects, and their Mood Music Library.

Attending the convention for Standard Radio Transcription Services, Inc. are Milton M. Blink, president; Wallace E. Stone, vice president.

STERLING TELEVISION CO.
Shoreham, C-204

Sterling will exhibit promotional displays and literature on their film properties.

Attending the convention for Sterling will be Saul J. Turell, president; Bernice Coe, sales manager; Ted Pyrch, salesman; Elliott Abrams; Mr. and Mrs. Lee Orgel.

TELECHROME SALES CORP.
Shoreham, Exhibit Space 32

Telechrome will demonstrate its complete line of color tv equipment and packages for stations: equipment for converting to network color, local color programing, FCC color signal generation, station and field color test instruments, as well as measuring equipment.

Highlight of the Telechrome exhibit will be the new 3-Vidicon Color Film Chain which multiplexes three light sources—16 mm., 35 mm. or slide.

Three men will represent Telechrome: H. Charles Riker, president and sales manager; J. Raymond Popkin-Clurman, director of engineering; John A. Rado, chief engineer.

TELEPROMPTER CORP.
Shoreham, Exhibit Space 23; Rooms D-215, 217

TelePrompTer will show its cueing equipment, rear-screen equipment, automation and several new TelePrompTer developments and accessories. TelePrompTer also expects to make two new announcements involving equipment innovations.

The following seven people will represent TelePrompTer at the convention: Herbert W. Hobler, v.p. in charge of sales; James Blair, assistant national sales manager; Selma Wickers, director of sales service; Raymond Hagen, Chicago representative; Irving B. Kahn, chairman; Hubert J. Schafley, v.p. of engineering; Rudy Vlasak, chief technician, Hollywood; Joe Kovalchik, chief technician, Chicago.

TELEVISION BUREAU OF ADVERTISING
Shoreham, A-500, 502

TvB will be represented at the convention by Oliver Treyz, president, Norman E. Cash, station relations director; Raymond E. Nelson, national spot sales director; Dr. Leon Arons, research director; Gordon Hellenmann, sales development director; Richard A. Moore, co-chairman of the board.

(*Please turn to page 81*)

What admen should know about NARTB

These activities affect advertisers, agencies

Are the myriad activities of the NARTB of any concern to the advertiser?

Though few admen realize it, the answer is yes. While most NARTB functions affect stations and networks primarily, they have an indirect effect on advertisers—insofar as anything that has to do with the efficiency of a station affects the price and effectiveness of advertising.

In addition, some NARTB activities directly impinge on advertising. To what extent they do is brought out at right in a summary of NARTB activities by its department heads. Here are some highlights of the summary which should be of interest to sponsors and agencies.

Government Relations, *Ralph W. Hardy, vice president*: The government relations activities of the broadcasting industry, always—in theory at least—a two-way street, have become literally so during the past months. The rising crescendo of calls within the government for regulating legislation, which spurted upward with the advent of nationwide television, has continued on apace. At the same time, economic forces within the industry itself have generated direct calls on Congress and the administrative agencies for investigations, hearings and some specific control devices.

Government relations phases of NARTB's work are coordinated by a small and compact department. In actual operations, every member of the NARTB staff and broadcasters all over the country are frequently called upon as "government relations experts."



RALPH W. HARDY
vice president
Government Relations



THAD H. BROWN
vice president, Television



JOHN F. MEAGHER
vice president, Radio



ED BRONSON
director, Television Code Affairs



RICHARD ALLERTON
manager, Research Department

NARTB's close connections to the Washington scene, for example, bring it face to face with federal attempts to regulate the content of air advertising and to control the time which can be devoted to air advertising, with the current investigations of networks, uhf, the "advertising industry," air programing and juvenile delinquency. Most concerned with these problems is the Government Relations Department under Vice President Ralph W. Hardy, who points out that the NARTB "has been on the front line of defense against arbitrary and discriminatory advertising restrictions."

The NARTB has been fighting outside restrictions on advertising in another way—the voluntary way—via the Television Code and the Standards of Practice for Radio Broadcasters. Both set up criteria for programing and commercials which, if they cannot be legally enforced, still operate as a deterrent.

The Association's Publicity and Informational Services go beyond press releases and publications to members and the press. This group promotes public attitudes in favor of advertising.

One of the great needs of tv advertising—a continuing circulation study—is being worked on through the Research Department. This department has also conducted a survey of beer and wine advertising and prepared a report on the subject for the House Commerce Committee.

Each need arising in the government calls for a specialized treatment in response.

In specific ways, NARTB has been active on legislative problems covering almost every aspect of broadcasting, and, in addition, advertising matters as well. Pressure is still felt in Washington on the content of advertising, and the relative merits of governmental regulation vs. voluntary self-regulation. In general, there is widespread support for the industry's Standards of Practice for Radio Broadcasters and for the Television Code. It is clear from critical comments made both in and out of hearings that many legislators would like to see much more rapid action and more precise "policing" methods to secure more universal adherance to the provisions of the Standards and Code.

Those who would regulate advertising of special types of products and services have not subsided in their pressure on government. NARTB has been on the front line of the defense against arbitrary and discriminatory advertising restrictions. It is generally agreed that the recent nationwide survey on the advertising of alcoholic beverages on radio and television has resulted in a very positive reaction on the "Hill."

The whole distributive function of American enterprise has been charted in direct testimony and cross examination of broadcasting industry witnesses who appear before government bodies. This heavily underscores the need for continuing campaigns to educate both government and public.

NARTB's primary efforts are directed toward maintaining our American system of broadcasting. Confining government regulation to proper areas and proportions and securing maximum freedom with responsibility for the private ownership and operation of radio and television stations call for eternal vigilance.

A topical listing of the kinds of legislative items currently active reveals the scope of Congressional interest. Here is a sample group: (1) regulating by law the amount of program time to be devoted to advertising; (2) changing the provision of the Communications Act with respect to political broadcasting; (3) barring alcoholic beverage advertising from radio and television—and other media; (4) standard time provisions for all America; (5) investigations pertaining to uhf, vhf and network status; (6) revision of federal copyright laws; (7) amendments to federal labor laws; (8) investigations on the effect of mass media on juvenile delinquency; (9) revisions of the election laws with particular reference to the allowable expenditures for use of radio and television; (10) legislation affecting the right of radio and television to enjoy free reporting access to public proceedings along with other media; (11) investigations into "false, misleading or fraudulent advertising" on radio and television.

Publicity and Information, *Joseph Sitrick, manager*: The readers of SPONSOR are well aware of the importance of keeping abreast of developments in radio and television. At the same time, they know how difficult it is to keep on top of today's fast-moving and complex activities.

This is one of the principal reasons NARTB has a Department of Publicity and Informational Services: to keep the industry, the public and the government fully informed of the Association's activities on behalf of American radio and television.

We are working with the television Information Committee and the vice president for television on a number of projects to promote public acceptance of the medium. For instance, there have been a number of criticisms voiced recently about tv Westerns and their effect on children. In an effort to get the facts, we made a study of the situation, including a trip to the West Coast to talk first-hand with the producers, writers and stars of these programs. We found, among other things, that Western folklore is a vital part of our cultural heritage, that the distinction between good and bad and right over wrong is a positive influence for good on youngsters and that the off-stage activities of Western stars provide good examples for children in such matters as health, religion and safety.

Another instance is the matter of juvenile delinquency, where we have worked with police departments and educators in attempting to seek out the causes of juvenile delinquency and to determine what radio and television can do to help prevent it.

Our findings in these matters are passed along to the industry, the public and a special list of opinion leaders, including government officials, college presidents, school superintendents, civic and professional men and women and many others.

(*Please turn to page* 96)



VINCE WASILEWSKI
chief attorney, Legal Department



CHARLES TOWER
manager, Employer Employee Relations Department



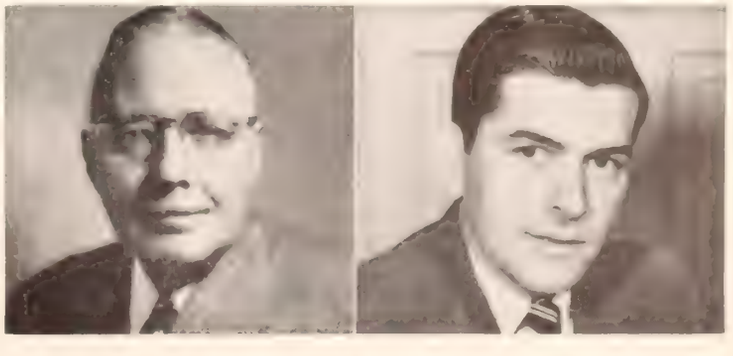
A. PROSE WALKER
manager, Engineering Department



WILLIAM TREYNOR
manager, Station Relations Department



JOSEPH SITRICK
manager, Publicity and Informational Services



C. E. ARNEY, JR., NARTB secretary-treasurer (left)

HOWARD M. BELL, assistant to the president (at right)



Principal assignment

One of the first responsibilities of a major television station is to lend a hand in community affairs *wherever* help is needed. Like this...

The New York City Board of Education had 720 teachers who were seeking a small number of appointments as public-school principals. Normally, it would have taken about 40 class visits and some $12,000 to select those best qualified. But this time WCBS-TV lent a hand.

Two grade-school classrooms were transported lock, stock and blackboard to a WCBS-TV studio. Teachers and pupils went through their paces as usual, except that this time television cameras were looking in. Blocks away, all 720 candidates observed the closed circuit broadcast... wrote their reports. And the Board of Education was able to accomplish in a few hours what used to take months.

This extra-curricular assignment is a good example of the sort of activity which has brought these new honors to WCBS-TV in recent weeks:

OHIO STATE AWARDS. *First award for* Camera Three; *Special award for* On the Carousel.

ALFRED I. DU PONT AWARD. *Special award for public service programming.*

VARIETY SHOWMANAGEMENT AWARD. *Plaque award for Education with Showmanship.*

WCBS-TV's leadership in public service only matches its leadership in other schools. Fifteen million viewers consistently vote WCBS-TV the "most popular" among all New York television stations. Which is why the smartest advertisers rate us "most likely to succeed" at selling their products.



WCBS-TV *New York*

EXHIBITORS

(Continued from page 79)

TELEVISION PROGRAMS OF AMERICA
Shoreham, B-202, 204

TPA plans to show their latest properties, among them *Black Beauty*, *Count of Monte Cristo*. A "Hats off to TPA Winners" promotion will giveaway new Stetsons in daily drawings.

Among those attending: Michael Sillerman, executive v.p.; Kurt Blumberg, assistant v.p.; Bruce Eells, West Coast Division v.p.; Vincent Melzac, Washington acount executive.

TOWER CONSTRUCTION CO.
Shoreham, Exhibit Space 7

Tower will show a microwave tower model, radio and tv tower models, and passive reflectors. Three men will represent the firm at the convention: Frank Little Jr., sales manager; M. M. Lasensky, owner; A. C. Tilton.

UNITY TELEVISION CORP.
Shoreham, E-107

Unity will show sales and promotional material of Unity Catalogue features and other types of motion pictures. The firm will be represented by the following six men: Bill Young, Vic Bikel, Len Firestone, Noah Jacobs, Arche A. Mayers, Jerry Weisfeldt.

VITAPIX CORP.
Sheraton-Park, B-100

Vitapix activities are covered elsewhere in this issue (see film story starting on page 50).

Vitapix convention representatives will be Edward E. Hall, v.p. and general manager; Edward J. DeGray, director of station relations; Jane Ann McGettrick, secretary.

WORLD BROADCASTING SYSTEM
Shoreham, B-201, 203

World, which services over 1,000 radio stations, has a "Let's look at the future" theme for the Convention. World feels radio stations need a new stimulant to excite both listeners and sponsors. World's exhibit will present new plans for the future of local radio designed to open "new money-making opportunities" (see story page 64).

World will be represented by Robert W. Friedheim, v.p.; Pierre Weis, general manager; Dick Lawrence, sales manager; Jim Weathers, Western division manager; Ken Joseph, Robert Montgomery, Greg Reeves and Herb Gross.

FREDERIC W. ZIV CO.
Shoreham, A-208

These are among the radio programs Ziv representatives will be selling at the Convention: *The Eddie Cantor Show*: *I Was a Communist for the FBI* (starring Dana Andrews); *Freedom USA* (starring Tyrone Power); *The Mystery Strip* (*Boston Blackie* and *Philo Vance*); *Mr. District Attorney* (starring David Brian).

Representatives at the Convention: Alvin Unger, v.p. in charge of sales; W. B. Philley, sales promotion director.

ZIV TELEVISION PROGRAMS
Shoreham, A-209

Ziv will point to its record in production and syndication of film programs sold in over 100 markets. Among its "over-100" shows are: *Cisco Kid*, over 125 markets; *Favorite Story*, over 100 markets; *I Led 3 Lives*, over 110 markets; *Mr. District Attorney*, over 100 markets; *Corliss Archer*, over 125 markets; *The Eddie Cantor Comedy Theatre*, "seen in more markets across the country than any other television show"; *Science Fiction Theatre*, over 100 markets. A new show joining the other Ziv properties is *Highway Patrol*, starring Broderick Crawford.

Representatives at the Convention: M. J. Rifkin, v.p. in charge of sales; Al Goustin, Eastern division manager.

WHERE REPS ARE LOCATED AT THE CONVENTION

AVERY-KNODEL
Sheraton Park, 489

JOHN BLAIR & COMPANY and BLAIR-TV
Sheraton Park, C 200

BOLLING COMPANY
Sheraton Park, 557-561

BRANHAM COMPANY
Sheraton Park, A 211

CBS RADIO SPOT SALES
Sheraton Park, H 600, 602, 604

CBS TV SPOT SALES
Sheraton Park, H 600, 602, 604

HENRY I. CHRISTAL COMPANY
Sheraton Park, 656, 658, 660

FORJOE
Woodmere

FREE & PETERS
Mayflower

HARRINGTON, RIGHTER & PARSONS
Sheraton Park, B 500

HEADLEY-REED
Sheraton Park, E 400, 403, 404

GEORGE P. HOLLINGBERY
Sheraton Park, C 100

KATZ
Mayflower

MEEKER TV
Sheraton Park, A 500

NBC SPOT SALES
Sheraton Park, D 200, 203, 204

JOHN E. PEARSON
Statler
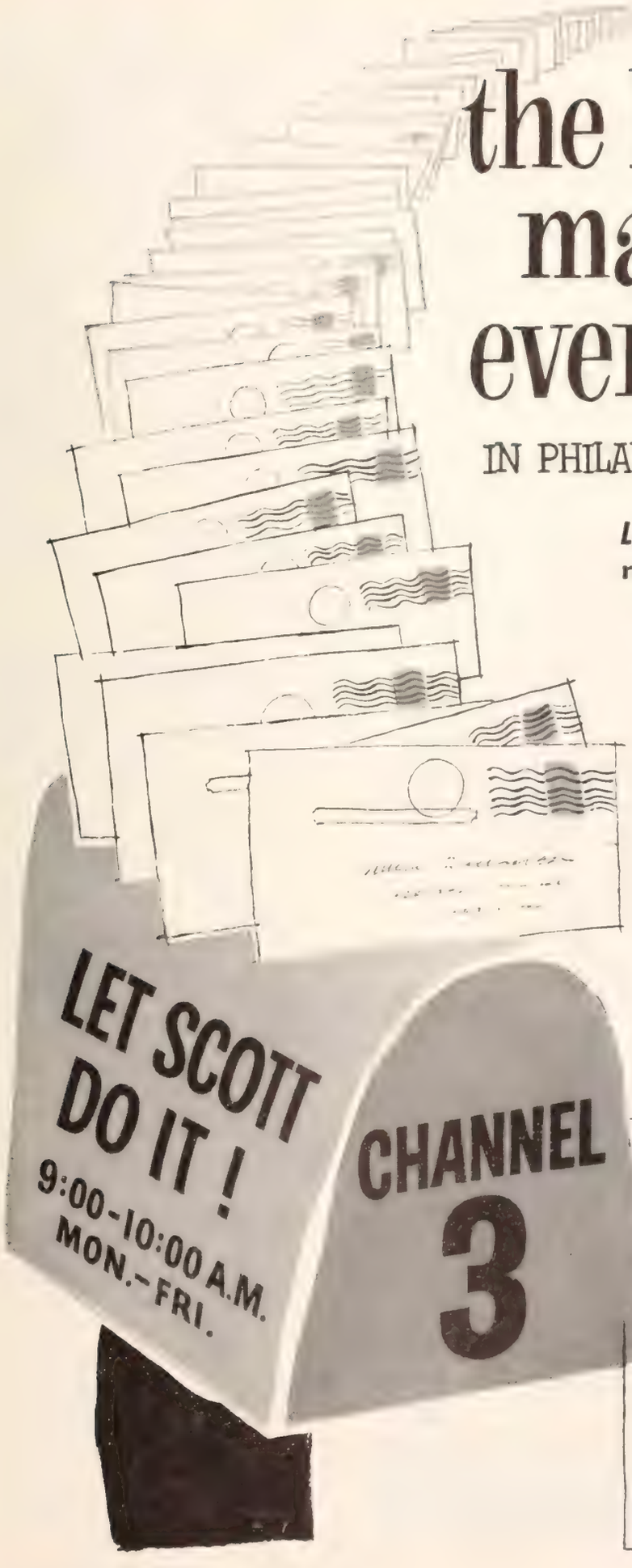
EDWARD PETRY & COMPANY
Sheraton Park Annex

PAUL H. RAYMER
Statler

VENARD, RINTOUL & McCONNELL
Sheraton Park, B 508, 510

WEED & COMPANY
Sheraton Park, B 200

ADAM J. YOUNG
Statler



the biggest mail count ever recorded

IN PHILADELPHIA RADIO-TV HISTORY

Let Scott Do It brings in 204,306 adult replies from twelve announcements!

What pulling power! From just twelve prize-contest announcements—one per day—on his *Let Scott Do It* show—9:00-10:00 a.m., Monday thru Friday—and with *no other* promotion, Alan Scott drew 204,306 replies! It figures, too—this phenomenal pulling power of *Let Scott Do It.* According to the latest ARB and Telepulse, this morning show for homemakers rates almost twice as high as competition.

SAVE WITH "45-12 PLAN"

You can *Let Scott Do It* for you under the multiple discount "45-12 Plan." 45% off when you run twelve spots in any seven-day period. That means you get a $170 live spot for just $93.50, 34¢ per thousand viewers!

Want to reach *more* housewives at *lowest* cost-per-thousand? *Let Scott Do It!* Call Alexander W. Dannenbaum, Jr., WPTZ sales manager, at LOcust 4-5500; or Eldon Campbell, WBC sales manager, at PLaza 1-2700, New York.

WPTZ

FIRST IN TELEVISION
IN PHILADELPHIA

WESTINGHOUSE BROADCASTING COMPANY, INC.

WPTZ•KYW, *Philadelphia*; WBZ•WBZA•WBZ-TV, *Boston*; KDKA•KDKA-TV, *Pittsburgh*; WOWO, *Fort Wayne*; KEX, *Portland*; KPIX, *San Francisco*

KPIX represented by The Katz Agency, Inc.
All other WBC Stations represented by Free & Peters, Inc.

NARTB PREVIEW

(Continued from page 47)

DST and a uniform law for Daylight Time.

Problems: So far, 1955 has been a year of major stresses in the radio-tv industry, and admen will find that these forces will play their part in shaping the outcome of the NARTB convention.

Congress and the FCC, for example, have been probing everything from alleged network or station monopolies to television film contracts and pay-as-you-look television. The NARTB (and many private organizations) have been exploring ways to hold the line on rate-cutting, avoid "bait-and-switch" advertising, and keep radio-tv entertainment and records "clean."

Costs of doing business have soared as everything from the price of vacuum tubes to the price of Jackie Gleason has spiralled upward. Competition for the advertiser's air dollar was never keener. Many old-line concepts of programing and pricing have been scrapped.

These industry problems were obviously behind many of the replies SPONSOR got to a pair of questions in its survey:

"What problems that you face will you be most interested in discussing with other broadcasters?" And,

"What are the greatest problems you see facing the industry as a whole?"

Here, in panorama fashion, are the kind of opinions and thoughts on radio-tv's problems you'll be hearing next week at NARTB's annual meeting. (Identifications are here omitted since most of these broadcasters have been quoted and identified earlier in this report.)

- "How to increase radio sales volume in the face of rate-cutting competition, and the dangers of restrictive legislation."
- "The reluctance of some broadcasters to realize how effective their medium is and can be."
- "Costs!"
- "The growing problem of off-color 'leer-ics' in records."
- "Governmental control of programing and advertising."
- "Convincing networks and timebuyers of the practicality of using uhf television on an honest cost-per-1,000 basis."
- "The problem of 'mixed' tv markets. They should be changed to all-uhf or all-vhf."
- "The high cost of AT&T line charges."
- "Senatorial investigations . . . and pay-as-you-see plans."
- "The over-abundance of radio transmitters in certain markets."
- "The decline in radio network and national spot sales."
- "Procuring a greater share of local advertising budgets; $800 million won't run this industry!"
- "Encroachment of Government through lack of vigilance and true 'public service' programing."
- "Excessive talent costs. Many are ridiculous."
- "Lack of ideas in top spots in the industry, and unwillingness to accept ideas from the grass roots.

★ ★ ★ ★ ★ ★ ★ ★

". . . there is no evidence that the BBC, after 30 years of conscious effort, has been able to develop any consistently higher standards of discrimination among British listeners and viewers than has been attained in the United States with a competitive system of broadcasting . . . evidence shows that the people served by BBC's monopoly and by America's uncoordinated competitive stations, like and dislike the same types of programs."

DR. BURTON PAULU
Former Senior Fulbright Research Scholar BBC

★ ★ ★ ★ ★ ★ ★ ★

The Good Old Days: Many a broadcaster was a bright-eyed young buck when he attended his first NARTB convention, years ago.

Today, these same broadcasters have a great deal more dignity for themselves and their industry.

Possibly, they have less fun.

SPONSOR asked broadcasters: "Are the conventions of recent years as much fun as those of earlier years — and why?"

The answers help to shape a picture of the average radio-tv station chief today.

For the most part, he looks back on the earlier NARTB conventions with a certain wistful fondness, as though life was less complicated in those days, the wine more sparkling and the pace of the convention much more relaxing.

Here's what the broadcasters said:

- "They're getting bigger and I'm

(Please turn to page 90)





Is This "COVERAGE"?

YOU'RE HALF NAKED IN NEBRASKA COVERAGE
IF YOU DON'T REACH LINCOLN-LAND

•

42 rich counties with a population of 642,250
207,050 families. *KOLN-TV reaches over*
125,000 families unduplicated by any other station!

The KOLN-TV tower is 75 miles from Omaha!
This Lincoln-Land location is farther removed from
the Omaha market than is Cincinnati from Dayton,
Buffalo from Rochester or Lancaster from Philadelphia.

AM – TV – FM

The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

KOLN-TV COVERS **LINCOLN-LAND**—NEBRASKA'S OTHER BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA

ABC DUMONT

Avery-Knodel, Inc., Exclusive National Representatives

EVERY

but some grow faster than others. An

it seems that's not enough. People are no

month—a gain of 40% over radio sale

it's a unique endorsement: the U.S. finc

day a new radio set is bought ever

iedium grows some each year,

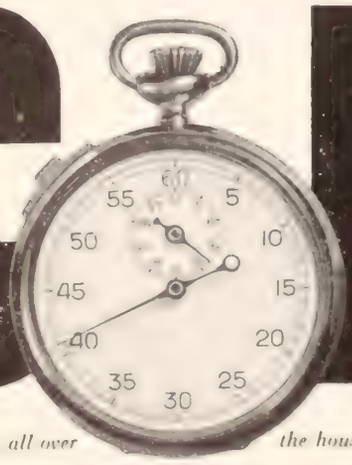
hile the average radio family has 2.2 sets,

uying nearly a million new radios a

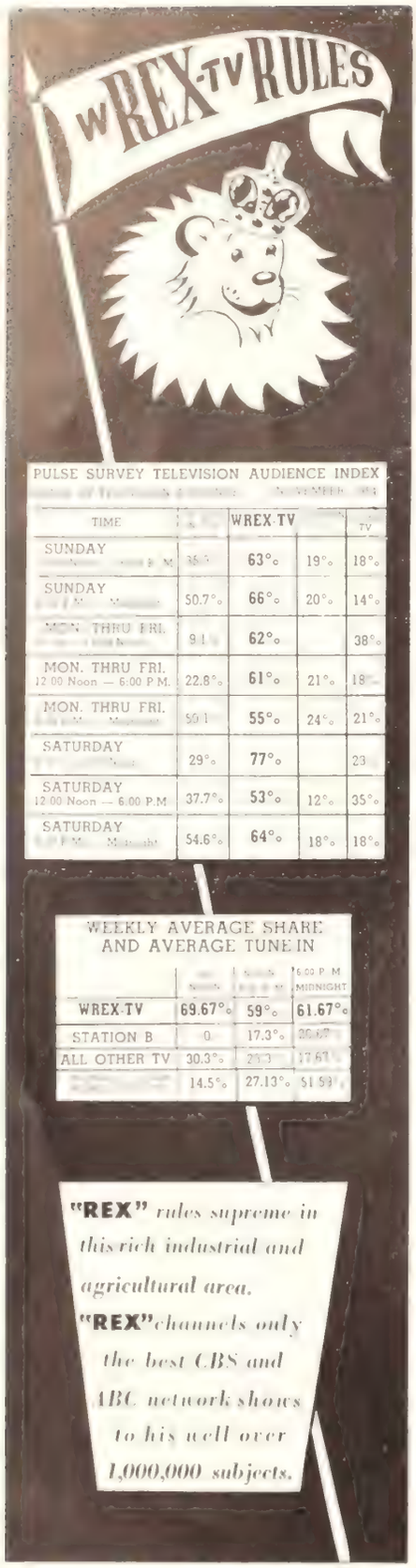
ast year. From our viewpoint at CBS Radio,

adio so entertaining that every shopping

SEC ND



ith people buying so many new sets, radio today is all over the house—and as big as all outdoors. hile television has moved into the parlor, radio has moved everywhere else... into 97 million places where it does not compete ith television. Less than a fourth of all radios are now in living rooms. Some 18 per cent are in dining rooms and kitchens, per cent are in bedrooms and "other rooms," 24 per cent are on the go in the family car, 9 per cent are in public aces.... And wherever people are, whatever they are doing, they listen most to the CBS RADIO NETWORK.



WREX-TV
"FIT FOR A KING"
ROCKFORD ILLINOIS
CHANNEL 13
J. M. BAISCH, General Mgr.
Represented by H-R TELEVISION, INC.

NARTB PREVIEW

(*Continued from page 86*)

getting older."

- "Too large. Less fun. More work."
- "Less. We are all getting older."
- "I don't appreciate the parties so much."
- "The answer is 'no.' Conventions are too large and the opportunity to be with friends diminished very much."
- "Our industry has grown up—more business and less playing seems to be the rule."
- "No. Too confused, what with film peddlers and the like."
- "Yes—in the sense that I have no more 'convention hangovers'."

When, exactly, *were* the halcyon days of convention-going?

SPONSOR asked. "What conventions do you look back on most fondly?"

Answered some of the senior broadcasters:

- "St. Louis—when Mark Ethridge told off the FCC!"
- "The pre-war meeting at Atlantic City when RCA ran its first tv demonstration."
- "The *very* early ones when our one and only problem was ASCAP."
- "St. Louis—and Lawrence Fly's remark about a mackerel."
- "Los Angeles . . . 1948 . . . and none of your business why!" ★ ★ ★

FILM AND NARTB

(*Continued from page 63*)

est. "We may even do a world premiere in Washington for the trade," said Sales V.p. Don Kearney, who will be in charge.

Official: Adventure films rule the roost at Official Films' exhibit. Two new ones—*Robin Hood* and *Scarlet Pimpernel*—are slated for showing. Also due to be stressed strongly in Official's selling will be the reruns of *Foreign Intrigue* for which Official has already signed more than $200,000 in station business. By summer, Official will have all three cycles (of 39 episodes each) of the made-in-Europe suspense series, according to V.p. Harold Hackett.

General Teleradio: Two shows recently landed for the GT stable will be featured in the firm's NARTB activities—*Uncommon Valor*, a documentary series on the Marine Corps, and *Gangbusters*, tv version of the famed radio series. Production is well under way on a cycle of 26 for each title. Heading up the General Teleradio group will be President Tom O'Neill and V.p. & Director Dwight Martin. Release of *Gangbusters* to syndication, incidentally, has had to wait until a theatrical film version made its rounds.

Flamingo: The two newest Flamingo properties—*Stars of the Grand Ole Opry* and *Hollywood Preview*—will be showcased at NARTB, Sy Weintraub, exec v.p., told SPONSOR. Of these, Weintraub felt industryites would find *Preview* particularly interesting. "We are cooperating with Hollywood majors, not fighting them, in this series," he said. "The series will be strictly first-run, and fresh every week since we're building it around film clips from the newest Hollywood movies."

Sterling: A new quarter-hour adventure show, *Tropic Hazard*, will be highlighted by Sterling at the NARTB Convention, in addition to other regular film properties in the firm's list. Sterling will also be selling the syndicated properties of TeeVee Company, with which it has merged. New sales gimmicks: Sterling now guarantees buyers that the new film series it handles will be up to the level of the pilot or screening prints, doesn't charge the buyer if it doesn't measure up.

New feature packages: Virtually all of the feature film business is done directly between distributors and station film buyers. Stations then offer slottings in the films as availabilities.

In recent months, however, admen have begun to take more notice of feature film packages, and to keep track of who's buying them.

There are two reasons for this:

1. Despite hold-outs by most of the Hollywood majors (who still have hundreds of millions of dollars worth of features locked up in the vaults) feature film packages in tv have been getting bigger and fancier.

2. Timebuyers who have kept close tabs on these packages are sometimes able to move quickly, buying up choice availabilities in feature movie shows almost as soon as a station has signed for a new package. The payoff for the advertiser comes when the show rating, as a result of the strong draw of the new films, takes a hop upward.

Here are some of the new feature packages that will be showcased at the NARTB exhibits:

VTA: In a long-term arrangement

IN THE SCRANTON, WILKES-BARRE, HAZLETON MARKET

1955 FIGURES PROVE WGBI-TV YOUR BEST BUY

Look at your latest February 1955 ARB ratings and you'll see a most amazing switch in the great Northeastern Pennsylvania area. You'll see how overwhelmingly the lead has shifted to WGBI-TV.

WGBI-TV presents the highest rated show in the entire market.

WGBI-TV is first in total quarter hours of viewing 9 A.M. to sign off.

WGBI-TV is ahead of the second station during this same period by 43 quarter hours (while on the air) and leads all of the remaining stations *combined*.

WGBI-TV carries five out of the top 10 shows and also has the highest rated local newscast and late film theatre.

Represented exclusively by BLAIR TV, Inc.

BLAIR TV

In any category WGBI-TV's leadership is impressive.

If you want to sell in Northeastern Pennsylvania, you had better be on

WGBI-TV

Dominating the Scranton-Wilkes-Barre-Hazleton market. And soon to be the *Highest Powered Station on the CBS Network* with 1 million watts.

that involves a cash outlay of more than $1 million. National Telefilm Associates last month made deals with two top British production firms (Rank and Korda-Lopert) and several independents for a package of 40 feature films. Many are as recent as 1953 and 1954 vintage, including such titles as *Captain's Paradise, The Man Between* and *Breaking the Sound Barrier;* many have only recently completed their first theatrical runs.

Now tabbed "Fabulous Forty" package by NTA, the films will be sold at fairly substantial prices to stations, particularly those in the largest tv markets. Stations who sign for the group are expected to make a large local publicity splash with them. Availabilities in the group will be far from routine.

"Fabulous Forty" will be a spotlight attraction at the NTA convention exhibit, keyed promotionally to the firm's theme of "What's Cookin' at NTA?" with the use of trailers, brochures, and gimmick giveaways.

General Teleradio: The GT firm has already scored major sales successes with its 30-feature package of films acquired from Bank of America. New York admen will recognize it under the title "Million Dollar Movie" used in its showings on WOR-TV, where it has been sold out at premium rates.

This original package will be featured in GT's convention exhibit. Sales stress will be on the high ratings the package has already racked up in several markets.

In addition, according to V.p. & Director Dwight Martin, General Teleradio will also unveil at the NARTB meeting a similar package of A-budget, first-tv-run movies. At presstime, he told SPONSOR:

"We can't say how many features we'll have, where we're acquiring them, or if they'll be Hollywood or British products. We're completing our final negotiations, and want to spring the package as a big surprise at the convention.

"But I can tell you that it will be one of the biggest and best feature film packages that has ever been brought to tv. I certainly think any spot tv advertiser will want to consider availabilities in these films."

MCA-TV: "We are keeping our plans a top secret for the NARTB Convention," said Wynn Nathan, sales v.p. for MCA-TV's film syndication operations. "We've titled the affair 'Operation A to W' and are handling the entire thing as confidentially as you would a military secret."

But, like all military secrets, the leaks have already started.

According to sources close to MCA-TV, one of the major highlights of MCA-TV's "Operation A to W" will be a top-flight film package composed of 123 Gene Autry (the "A" in the slogan) and Roy Rogers features. The films, although shown in theaters, are first-run for tv.

The films have been carefully edited to fit into a one-hour format, making the whole thing as much a "program" package as it is a feature group.

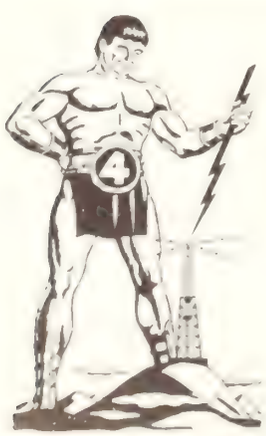
So far, MCA-TV has signed up more than $4,000,000 in station sales of the package, although the advertising-promotion campaign didn't break until 2 May and the package wasn't assigned to Station Program Sales V.p. Lou Friedland until 25 April.

Among the stations that have already signed for the package are several which have long been hold-outs against local-level film programing and reruns. Included in this group: Walter Damm's WTMJ-TV, Milwaukee.

The Autry-Rogers package was also a highlight of the pre-NARTB meeting



Already the dominant (VHF) station in a 69-county market in S. C., N. C., Ga. and Tenn., WFBC-TV now has the advantage of location in its new building with WFBC-AM and FM. Now more than ever, WFBC-TV, "The Giant of Southern Skies," can give you coverage of one of America's great markets in the Southeast. Ask us or WEED for rates, market data and assistance.



"The Giant of Southern Skies"

NBC NETWORK

WFBC-TV

Channel 4 Greenville, S. C.

Represented Nationally by
WEED TELEVISION CORP.



If you are playing for keeps...

National Accounts

Follow UNION PACIFIC with HOMER BELL...
PICTSWEET and WHITE KING SOAP with
SCIENCE FICTION THEATRE...
52 weeks on Denver's Best TV BUY

Local Programs

The SRO sign is out most days on Corky's Club,
Denver's highest rated kid show... likewise on MILLION
DOLLAR MOVIE, now playing the HYGO Package.
And KBTV's sensational 4-PLAN is still the West's greatest
spot package buy.

ABC Programs

Time buyers hunting "Uranium" occasionally
find spots near Wednesday night fights, Disneyland,
and Danny Thomas.

Market Data

There *is* "Pay Dirt" in KBTV's Market...
Spendable Income $1,753,608,000!
Retail sales... $1,451,810,000!

KBTV

CHANNEL 9

DENVER

1089 Bannock • JOE HEROLD, General Manager



Free & Peters, Inc.
National Representatives

The Only TV STATION with Grade A COVERAGE in . . .

Shreveport
BOSSIER CITY

AND A

PROVEN

TV AUDIENCE OF

88% DAYTIME*
12-6:00 p.m.

87% NIGHTTIME
6:00 to Midnight

Fringing the outskirts and getting to the heart of a market are two different things . . . and once again Pulse has proved that to sell the TV audience in Metropolitan Shreveport with its $408,148,000 spendable income . . . you need to be on the Shreveport TV station.

*Shreveport Telepulse January 23-29, 1955

KSLA
Channel 12

FIRST IN
SHREVEPORT, LOUISIANA

Paul H. Raymer Co., Inc.
NATIONAL REPRESENTATIVES
New York • Chicago • Detroit
Los Angeles • San Francisco
Dallas • Atlanta

in Atlantic City, 19-21 May, of the entire sales force from the 22 U.S. branch offices of MCA-TV.

Timebuyers will probably see the Autry-Rogers films in several different types of program slottings, according to MCA-TV officials. Because of their hour length, they can be programed as a weekly *Western Theatre* show, or as an across-the-board strip, or as a feature show.

Other film feature packages that will be stressed at the NARTB meeting:

Guild Films: The sizable collection of features acquired from MPTV, including those recently bought up by Walter Mack's Cantrell & Cochrane beverage firm.

Hollywood Television Service: The recent "Diamond Group" package of HTS, as well as its 26-feature "Sparkler Group." The Republic Pictures-owned firm now has well over 200 features and 116 westerns in various packages.

Unity: The recent "Lucky 13" package of late vintage feature films, mostly top British products.

New sales plans: Two selling arrangements will be spotlighted at the NARTB meeting next week. Vitapix and NATS.

Vitapix: Some new details of the tieup between Vitapix, a station-owned confederation of tv stations, and Guild Films will be announced at the Washington convention:

1. New Vitapix executives Ed Hall, executive v.p., and Ed Degray, station relations director (both formerly of CBS) will be on hand to discuss Vitapix plans with station men and visitors.

2. Vitapix hopes to sign up another half-dozen stations in as many markets, bringing the total number in the group to about 63.

3. Vitapix stations will have a two-week "first refusal" on all new Guild properties (*Goldbergs*, *Confidential File*, *I Spy*, etc.) and all existing Guild shows (such as *Liberace*) which are coming up for renewal, whether or not the show has a sponsor or is already running on another station.

4. The original deal whereby stations gave to Vitapix as "option time" a total of 10 hours of day and night programing may be trimmed back to a total of five hours weekly.

5. Reps who have worried that the Vitapix arrangement might by-pass them need worry no more. After a 15% deduction for agency commission on multi-market Vitapix purchases, there will be a 15% commission to reps. Vitapix will take 5% of the gross as a service charge. Stations actually wind up with at least 65% of the gross, a bigger chunk than they get from networks.

6. In order to keep from tangling directly with networks, Vitapix is likely to announce that its nighttime programing slots will be in the 9:30 p.m.-and-later periods. Even so, existing network shows probably won't be bumped out by Guild-Vitapix shows.

7. At least one or two new Guild film programs, tailored to adult viewing tastes in these late-night hours, will be unveiled. All Guild properties, however, will be related to the Vitapix setup in any Guild sales pitches.

NATS: National Affiliated Television Stations, Inc.—a tieup between equipment maker General Electric, several tv stations, and National Telefilm Associates—will also have some aces up its sleeve for the NARTB convention:

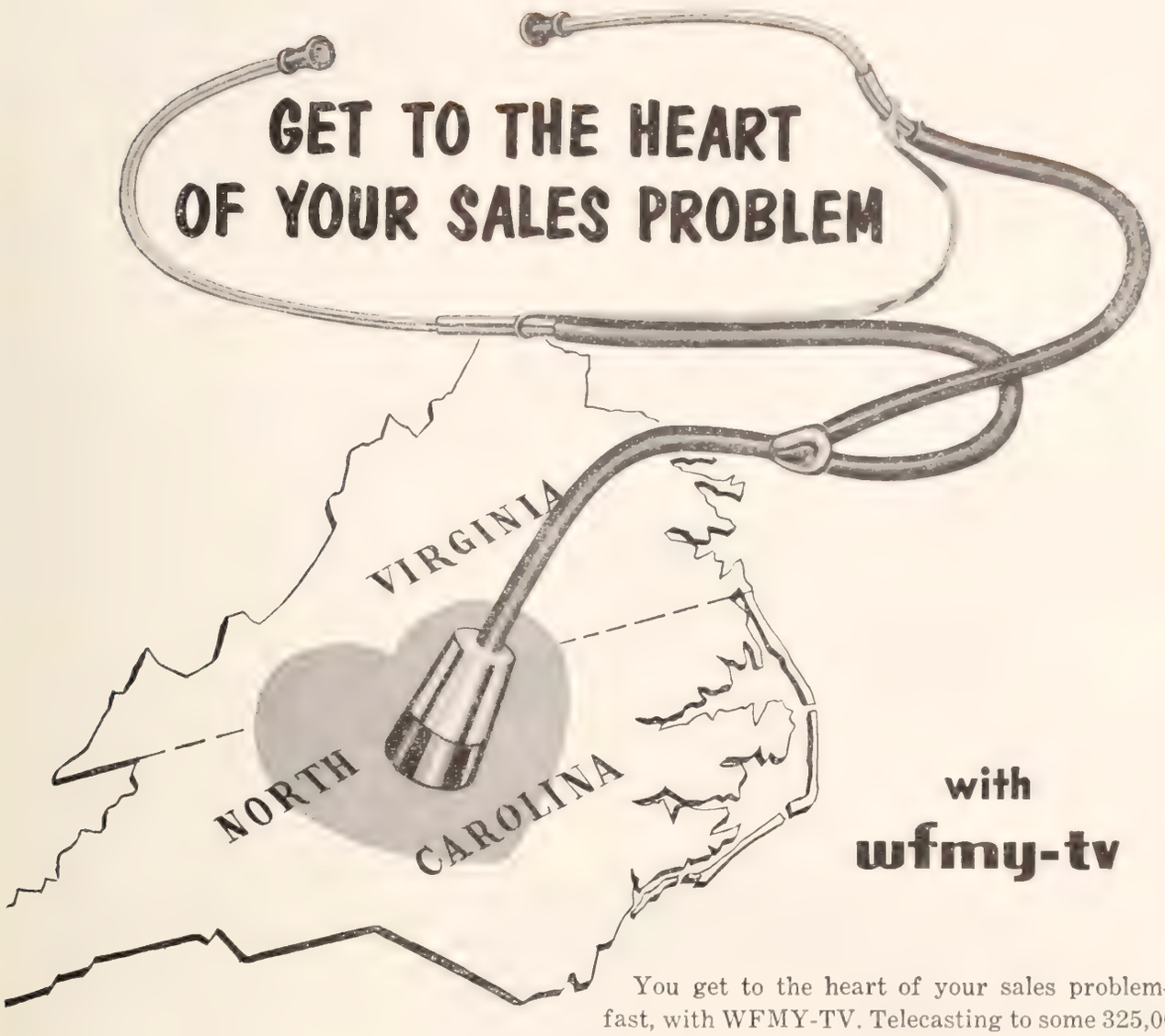
1. NATS will announce the latest total of stations who have signed up. According to a NATS official, the group is "large" and "includes vhf and uhf stations, independents and affiliates." SPONSOR's guesstimate: about 20 outlets.

2. There will be a close liaison between NATS and General Electric. GE will devote part of the space in its own big exhibit to NATS, will also have Glenn Lord on hand as GE Administrator of the NATS plan.

3. NATS executives, at the personal level, will be talking to station executives, and may sign up more outlets for the NATS group. Some new "film network" plans that will parallel the Guild-Vitapix tieup may also be announced.

4. The contractual relationships for film shows between NATS and National Telefilm Associates will be clarified. These may concern new NTA properties like *Police Call* and *New Adventures of China Smith*, as well as the "Fabulous Forty" feature package. Industry sources also predict that the NATS stations will have a "first refusal" arrangement with NTA on new properties. NATS may also announce

GET TO THE HEART OF YOUR SALES PROBLEM



with
wfmy-tv

You get to the heart of your sales problem—fast, with WFMY-TV. Telecasting to some 325,000 TV homes in the Prosperous Piedmont section of North Carolina and Virginia, WFMY-TV has the true pulse of this mighty industrial area. *No station or group of stations* completely covers the Prosperous Piedmont as does WFMY-TV.

Too, WFMY-TV is the *only* CBS television affiliate serving this $2.3 billion market where there are over 2 million customers for your product. With full 100,000 watts power . . . plus nearly 6 years experience programming to this 46 county gold mine . . . WFMY-TV gets to the heart of your sales problem—fast!

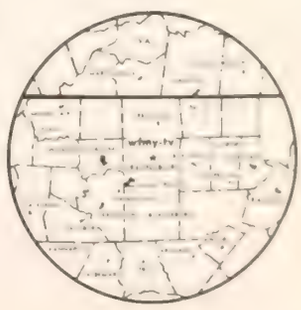
To get your share of sales in the Prosperous Piedmont, call your H-R-P man today.

•

wfmy-tv
Channel 2
GREENSBORO, N. C.

CBS
Now In Our Sixth Year

Represented by
Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco



film properties of its own.

5. Details of the financial aid NATS (and GE) are prepared to offer television outlets, particularly uhf-ers in "mixed" markets, may also be revealed.

6. The role of the NATS group in multi-market film spotting by advertisers will also be discussed. It's expected that some form of over-all discount structure for a group purchase will be stressed.

7. The NATS executive group on hand will include: Joseph Justman, board chairman; Ely Landau, executive v.p.; Oliver Unger, v.p.; Berman Swarttz, secretary-treasurer; and Dick Doherty, director of management services. The GE liaison group will include: Glenn Lord, administrator; Jim Creamer, financial administrator.

In addition to these two major developments in sales plans, other syndicators are expected to reveal new "library" plans whereby stations will contract for a large library of syndicated shows or features on an unlimited-play basis. These syndicators include: General Teleradio, Guild, Official, Sterling, Unity and Flamingo. ★ ★ ★

NARTB ACTIVITIES

(Continued from page 81)

In our institutional promotion of radio and television, we attempt to explain the role and value of advertisers and commercials. In a recent Fact Sheet, "The Benefits of Television Commercials," we pointed out that advertising alone made it possible for us to get outstanding programs in our homes free of charge.

"While the primary motive of advertising is sales," we pointed out, "it is also true that in the process of performing this motive, the majority of advertising imparts learning and understanding. Advertising is the main vehicle through which Americans obtain news and information about products, improvements and services which contribute to their comfort, convenience, safety, health and welfare."

We described further how advertising performs in the public interest by incorporating frequently and without charge appeals for charity, safety, blood donations, civil defense recruitment and many other public services.

Television Code Affairs, *Ed Bronson, director*: The Television Code Review Board of NARTB and the Code Board staff have completed a most successful and active year since convention time last year with the Code enjoying greater industry support than at any time in the past.

The list of Code subscriber stations is 247 at this writing, an increase of nearly 100% over a year ago, while all four television networks continue to subscribe to and support the Code.

The Code Board in this past year has stepped up greatly its program of monitoring television programing and advertising both in the network field and at the local station level.

This monitoring programing is conducted among Code subscribing stations and networks only and is for the information and guidance of the Code Review Board and the individual station or network to which such monitoring may relate.

Supervision of monitoring is by the director of tv code affairs and his assistant, Charles S. Cady. By retaining a private research firm to assist in this activity, NARTB has increased monitoring more than 300% each month and local reviewing has been stepped up nearly 500%.

Much of this monitoring has been devoted to the length and good taste of commercials. While room for improvement still exists in these categories, a great deal has been accomplished in the past year. Also, attention has been given to program quality as it relates to the Code with added impetus being given to watching over children's programing.

The Code has been the subject of inquiry on Capitol Hill, where both the House Committee on Interstate and Foreign Commerce (in connection with the Bryson Bill hearings) and the Senate Sub-Committee on Juvenile Delinquency sought to determine the acceptance and effectiveness of the Code.

An additional and expanding Code Board staff activity concentrates on film used on tv. Producers and distributors have been contacted by the staff in an effort to better acquaint them with the Code, the Code Review Board and the need for care in the development of the product they offer to Code subscribers.

During this past year the Code Board has conducted a pilot study of viewer attitudes covering both programing and advertising, designed and

Muzak* CORPORATION

MEMO from Ed. Hochhauser, Jr.

Lee Little of KTUC, Tucson says. "After only 4 months, our MUZAK franchise is proving a most profitable supplement to our station operation."

Broadcasters... MUZAK offers you a once-in-a-lifetime opportunity to increase your station's income by putting you in the functional music business.

For over 20 years, functionally engineered "Music by MUZAK" has been a proven management technique of America's most successful companies—companies concerned not only with plant and office efficiency and productivity, but also with employee morale and sense of well-being.

There's a ready market for MUZAK in your city.

MUZAK Corporation—229 Fourth Ave.—New York 3, N. Y.

Muzak, Reg. U. S. Pat. Off. **ORchard 4-7400**



As a convenience to broadcasters interested in finding out more about MUZAK affiliations, MUZAK has arranged for Hospitality Suite B411-415 at the Sheraton-Park Hotel during the N.A.R.T.B. Convention in Washington. We'd be pleased to see you there. An advance appointment is suggested.

NOT A SHADOW OF A DOUBT

---about radio coverage in Mid-America

As our rotund friend, Mr. Mid-America indicates, it's a big, rich, expanding market, completely covered by one big station — KCMO Radio.

Take a look at radio listening in the November-December, 1954 *Area* Pulse. Or glance through the 1954 composite Conlan "Study of Listening Habits" for Mid-America. You'll see there's no doubt that KCMO is *the* radio buy for Mid-America.

Within KCMO-Radio's ½ mv. contour you reach 213 Mid-America counties . . . and with KCMO's 50,000 watts at 810 on the dial you get more Mid-America listening homes than any other Kansas City station. Take Mr. Mid-America's tip: Cover the *whole* market *better* with KCMO-Radio.



Kansas City's most powerful station for Mid-America

KCMO radio

50,000 watts at 810 Kc.

Kansas City, Missouri

National Representatives: The Katz Agency • *Affiliated with Better Homes & Gardens and Successful Farming



THE REPRESENTATIVE

Re-elected regularly on a strong platform advocating prosperity. Is against sharks. Carries a lot of weight in smoke-filled rooms. And in the Washington area, one radio station carries a lot more weight than any other. That station is WTOP Radio with (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other station. In Washington, WTOP represents the best for advertisers because it represents the best in broadcasting. See our representative for additional information and availabilities.

WTOP RADIO

Represented by CBS Radio Spot Sales

approved a new Code Seal (now released for use by subscribers), developed a sound film of the Seal for subscriber use, produced and distributed new promotion material on the Code, and held special meetings with representatives of the advertising profession, such as the American Association of Advertising Agencies, to discuss questions of mutual interest.

Research, *Richard M. Allerton, manager*: Broadcasting is a complex business. The most successful stations and networks are those whose programs attract the best audience to whom the sponsor can direct his message. To achieve this success, a manager has many decisions to make about advertising, programing, employee relations and all the rest. The Research Department, working with the other departments of NARTB, attempts to provide management with the basic information it needs to make these important decisions.

Space does not permit a detailed report on our activities for the past year, but the following list is indicative of the projects in which we are involved:

- Annual cost study for radio and television stations. Management finds these factors in the Broadcaster's Profit Equation valuable as a check against its own operations.
- Annual film survey for television, conducted, processed and incorporated in the annual Film Manual prepared by the Television Department.
- Sales practices checklist to help management.
- Surveys on different types of station insurance.
- Survey of the entire industry on beer and wine advertising. The Research Department prepared the report to the Committee on Interstate and Foreign Commerce of the House of Representatives.
- Questionnaire for the Television Code Board pilot study of people's attitudes toward television.
- Methodological tests which, it is expected, will lead to a television circulation study.
- Report to membership on trends of revenue, expense and income of radio stations, a continuing panel study, inaugurated this year.
- Television Accounting Manual, which will be ready sometime later this year.

At the request of the Task Force on Paperwork Management of the Commission on Organization of the Executive Branch of the Government (Hoover Commission), the Research Department surveyed a representative cross-section of the industry to secure their recommendations in respect to government reports. This work lead to the Federal Trade Commission instituting a new sampling technique at an indicated saving to the industry of about 80% in the work load of reporting on advertising continuities to the FCC.

Engineering, *A. Prose Walker, manager*: The technical requirements of broadcasting are of vital interest to advertisers since the most carefully planned and executed sales campaign is only as good as the medium used for its presentation. While NARTB cannot represent stations in their individual problems, we are concerned with maintaining the proper balance between adequate regulation to protect and the over-regulation which can stifle the growth of a nationwide system of broadcasting.

Included in special Engineering Department activities last year were:

(1) Membership on engineering standardization committees which effect lower costs to stations through the use of standard parts and techniques, thus making costs lower for advertisers as well.

(2) Projects with industry committees to encourage the growth of television in small markets, which broadens the advertising market.

(3) Appearance on behalf of the industry before government agencies such as the Federal Communications Commission and the Air Space Subcommittee, which makes recommendations on the height of broadcast antennas, which, as it affects the extent of coverage, is of prime importance to the advertiser.

(4) Efforts to obtain FCC permission to use remote control in all radio stations, another economy that keeps ad costs down.

(5) Preparation of publications dealing with new and different approaches to common problems in engineering—to make American radio and television technically the world's finest.

(6) Information through Association publications on industry-wide technical questions—especially the regulations of the FCC.

The culmination of our activities comes yearly with the NARTB Broad-

right on time in Chicago...



Time on WMAQ, that is. And it's the right way to run a railroad!

Mr. E. E. Gordon, Passenger Traffic Manager of the Chicago & Eastern Illinois Railroad, recently wrote a letter about how right his company's time-buys are on WMAQ:

"We want to convey our appreciation for the *immediate response that we received from advertising our services over your station.* Mr. Henry Cooke on the morning program, as well as Mr. Howard Miller in the evening, along with Mr. Joe Wilson's sport broadcast, made a very effective story from the announcement that described our new train service to Florida, that was *reflected so successfully in inquiry and ultimately in actual sales.* Considerable interest was created as a result of their personal efforts. We are presently contemplating extending the program . . ."

Messrs. Cooke, Miller and Wilson are three of the many home-grown, top-rated WMAQ personalities ready to make sure for advertisers that

THE PAY-OFF IS AT THE POINT OF SALE!

And they're backed to the hilt by WMAQ's strong promotional and merchandising support.

There's a personality and a time that's just right for *your* product or service. All aboard!

WMAQ NBC RADIO IN CHICAGO
50,000 watts Clear Channel

represented by NBC SPOT SALES — *a service of* RCA

Engineering Conference, when station engineers meet for a practical down-to-earth discussion of the present-day operation of radio and television stations.

Legal, *Vince Wasilewski, chief attorney*: The Legal Department of NARTB has as its primary obligation, of course, the furnishing of legal advice to the Board of Directors, officers and all departments and committees of the Association. In the course of this activity, it consults with all departments of the Association, with, perhaps, the greatest single activity being in the area of government relations. In this field, it cooperates with and advises members of the NARTB staff concerning legislative proposals and the actions of governmental agencies. It participates in the preparation of testimony for various congressional committee hearings, many of which have a widespread impact upon advertising, either directly or indirectly.

The Legal Department also keeps informed of developments in the state legislatures, especially as they relate to taxation proposals on advertising and broadcasting. During the past three months, there have been bills in the legislatures of Iowa, North Carolina and South Carolina proposing either a sales tax or a gross receipts tax on radio and television sales. The NARTB cooperates with state associations of broadcasters in opposing such measures, supplying briefs and background information and strategy suggestions. It appears very likely that, in their search for additional sources of revenue, the state and local taxing authorities more and more will be attempting to impose taxes on advertising and media.

The department makes available to broadcasters various memoranda and publications concerning particular fields of law, such as copyright, libel and slander, information on programming as it relates to the lottery laws, etc. —all of which, we are informed, stations find useful in their dealings with advertisers and agencies.

In addition, attorneys of the Association act as counsel in connection with matters pertaining to the Radio Standards of Practice and the Television Code.

Station Relations, *William Treynor, manager*: The NARTB now lists 1,963 members: 1,237 am stations, 328 fm stations, 267 tv stations, three radio networks, four tv networks and 125 associate members.

This represents an 8.1% increase in membership since last year's convention. During the past five years, NARTB has enjoyed a 19.4% rise in overall membership, with additions applying to all categories except fm, where the figures have been proportionate to the number of these stations operating.

The primary functions of the Station Relations Department are membership service and member solicitation. An operating staff of four representatives is employed—manager, assistant manager and two field representatives—whose time is devoted to "in the field" contact with all the broadcasting stations throughout the country. This allows a direct presentation of the multiple management services that NARTB membership affords.

The Station Relations Department distributes a monthly industry events recap, the *Brief Case*. In addition to listing upcoming NARTB and state broadcasters meetings, pertinent "Hill" and executive actions and NARTB ac-

WHLI "THE VOICE OF LONG ISLAND"

DELIVERS

The vast buying income of big, rich NASSAU COUNTY

POPULATION	1,033,000*	38%	increase since '52
		148%	increase since '40
BUYING INCOME			
Total	$2,219,351,000	9th	among U. S. Counties
Per Family	$ 7,698	4th	among U. S. Counties
RETAIL SALES	$1,063,285,000	17th	among U. S. Counties
Food Store	$ 311,509,000	12th	among U. S. Counties
Auto Store	$ 178,404,000	20th	among U. S. Counties
Household, etc.	$ 58,304,000	18th	among U. S. Counties

Sales Management, May 1955
*L. I. Lighting Co. Pop. Est.

One Station — WHLI — has a larger daytime audience in the Major Long Island Market than any network or independent station! (Pulse Survey)

WHLI AM 1100 FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
Paul Godofsky, Pres.
the voice of long island

WKMH
DEARBORN – DETROIT

WKMF
FLINT, MICHIGAN

WKHM
JACKSON, MICHIGAN

WSAM
SAGINAW, MICHIGAN

HEAP BIG HUNK OF RICH MICHIGAN MARKET!

Big wampum here! 80% of Michigan's 6-billion dollar buying power is covered by Knorr Broadcasting Corporation's 4-power-packed stations. And, folks listen, continuously . . . in their homes . . . in their cars . . . to the stations that broadcast what they love most . . . NEWS, MUSIC and SPORTS!



BUY ANY 2 OR MORE OF THESE POWERFUL STATIONS AND SAVE 10% FROM RATE CARD

WKMH—Dearborn-Detroit
WKMF—Flint, Mich.
WKHM—Jackson, Mich.
WSAM—Saginaw, Mich.

Represented By Headley-Reed

You Buy Michigan's Biggest Buying Power Through...

The Community Stations



KNORR Broadcasting CORP.

..., this publication highlights all national bills introduced that affect the broadcasting industry. *Brief Case* is available as a free monthly service to advertisers and advertising agencies upon request.

Another function is assistance in the handling of the physical arrangements for the Association's annual se... district or regional meetings. For the fall of this year eight regional conferences are planned and it is expected that a number of leading advertisers will participate. These regional conferences will be held in Chicago; Saranac Inn, N. Y.; New Orleans; Roanoke, Va.; San Francisco; Colorado Springs, Colo.; Des Moines, and Dallas.

Television, *Thad H. Brown, vice president*: A strong, vigorous and unfettered television, accepted as a welcome and desired guest in the American home, becomes a vital and successful advertising medium.

The NARTB Television Department deals with the advancement of television broadcasting on all fronts—as a business, as an art form, as an important means of public expression and communication and—of basic import—as a desirable contributor to the pattern of American family life.

It is within this scope that the policies effected by the Television Board and an informed television membership are translated into action.

It is to these ends that NARTB television activities in research, law, government, employee-employer relations, public affairs and engineering must be guided and correlated.

As a new and potent industry and art form always at the attention of the public, and necessarily licensed by the federal government, television is constantly under close and probing scrutiny. The television broadcaster, therefore, both individually and through this Association, must be especially well-informed and constantly vigilant in the protection of the industry and of the public interest.

All things necessary and proper must be done to promote the rights of licensees and of the public involved in this greatest of all mass means of communication.

By so doing not only are the public and stations benefited but also the sponsors whose advertising funds and cooperation in encouraging the best customs and practices help provide a strong and healthy medium.

Radio, *John F. Meagher, vice president*: The vice president for radio at NARTB is charged with carrying out the directives of the president and Board of Directors in all matters relating specifically to radio broadcasting. Further, he is expected to initiate and develop such additional projects as will lead to increased benefits to radio broadcasters.

In performance of his duties, he works very closely with the various service departments and acts as a coordinator in those situations where more than one department is involved in a particular project. In effect, he serves as liaison between the radio membership, as represented by the Radio Board, and the department heads supervising specific areas of service.

Because it was decided several years ago to establish a separate organization for the promotion of radio as an advertising medium, the activity of NARTB in matters directly related to selling and advertising has been limited. However, the parent organization still retains its responsibility with respect to the advancement of the Standards of Practice for Radio Broadcasters.

It should be recognized that all NARTB endeavors in behalf of radio broadcasters must inevitably result in benefits to the advertiser. All efforts designed to heighten the stature, efficiency and effectiveness of radio broadcasting must ultimately pay dividends to the advertiser.

Employer-Employee Relations, *Charles Tower, manager*: The Employer-Employee Relations Department is concerned with the "people" problems of broadcasters. Our purpose is to make available materials and information which will help broadcasters to do a better job in this key area of management responsibility.

In fulfilling this task, EERD is a service department for broadcasters and thus is unlike other departments of the Association. To the extent that we help solve their day-to-day problems, we are successful. If we are not helpful, we fail.

There are many aspects of management's personnel responsibility. We try to help out in some of them. Our major effort is in the field of union-



"My Ideal Rep"

says Bill Kennedy of
Ted Bates, New York
"gives me straight information on his availabilities and his stations."



JEPCO knows how the wind blows



JEPCO

keeps in constant touch with its stations. Its weekly newsletter to all its stations is famous throughout the industry. Its salesmen are trained to know their stations, markets, and availabilities. They are trained to sell time as conscientiously as though they are the buyer.

John E. Pearson Company

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS
LOS ANGELES • SAN FRANCISCO



Charlie Davis
Star of
"Alabama Star Time"
11 am to 2:30 pm, Monday-Friday

Stars **Sell** on
Alabama's
greatest RADIO station

WAPI
Birmingham

One of the station's best-liked announcers, Charlie Davis hosts 3½ hours of recorded music, interspersed with news, weather and comment. He endears himself to his mid-day audience of home makers by giving them music to "sweep by", and to give a lift to doing the dishes. His easy manner and excellent choice of platters (he's a musician himself) keep 'em listening.

You can **SELL**
Your Products
to Alabama folks

If you **TELL**
them on programs
they enjoy hearing

Represented by
John Blair & Co.

Harry Cummings

management relations—principally because this is a highly complex area where mutual self-help is essential. Selection, training, compensation, staffing and organizational problems occupy an important share of our interest and of our time. Costs, particularly labor costs, are of real concern to station management and thus are of concern to us, too. In fact, we are interested in all the administrative problems of management—those problems relating to the performance of work by people.

On the national scene, the department concerns itself with laws and regulations governing the relationship between broadcasters and their employees, like the Wage-Hour Law and the Taft-Hartley Act. Where we think these laws and regulations issued pursuant to them are oppressive or unrealistic, we work for improvement in the laws and better interpretation. ★★★

RADIO PROGRAM SERVICES

(Continued from page 64)

executives. Subject: "What radio means to me." Listeners will compete for a whole raft of prizes (deluxe trips to Europe, Hollywood, etc.). World will provide outlets with plenty of promotional items (car cards, counter displays, stickers, tags, streamers and so on) they can use in boosting and publicizing the contest. Stations will eventually submit entries to show how well they handled the contest locally. The tie-ins of the contest aren't limited to material in the World Library, although of course World is stressed. Instead, according to World executives, "the emphasis will be on stressing the power of radio today through a 'Big Little Man' visual identification symbol."

RCA Thesaurus: The main stress at the Thesaurus exhibit will be on a merchandising plan called "Shop at the Store with the Mike on the Door," mentioned earlier. Thesaurus will provide special promotion kits, "voice track" recordings by Thesaurus stars, newspaper mats, tie-in stickers, decals, and other aids. At presstime, Thesaurus had 120 stations lined up to participate in the promotion, and more are expected to jump on the bandwagon at the convention. These stations, in turn, have lined up merchandising displays, tie-ins and cross-plugs with local grocery and drug outlets, and department stores. There aren't any prizes; the service is a continuing promotion designed to boost audience—and revenue—for local radio stations. As in the World promotion, the campaign works to Thesaurus' benefit because promotional announcements and gimmicks have all been prepared using the voices and faces of top-name Thesaurus talent.

National Musitime has a tie-up with Lang-Worth, with whom it will share an exhibitor suite at the conveniton. Much of the Lang-Worth music has been transferred to big (14-inch) double-track tapes which will be handled as part of the Musitime operation.

In addition to the tapes of "background" music—which run as long as several hours at a clip—Musitime sells special automatic Ampex tape playback equipment and other broadcast gear for fm stations. The package price for a tape franchise starts at some $75 per month; tape equipment starts at $750 and goes to $5,000 or so.

With the aid of the tapes and special equipment, stations can operate for hours on end on a semi-automatic basis, freeing station personnel. ★★★

Covering the entire Northwest from Spokane

N
W E
S

KGA
THE ONLY
50,000 Watt Radio

Between the West Coast and the Great Lakes. Gives your sales message the power punch it deserves.

in just 14 weeks:
71,495
letters received on KGA's KASH BOX! That's a 14 week average of
5,106
Potential Customers for your product through KGA!
Contact:

Reps.: Everett-McKinney, Inc
New York, Chicago,
Los Angeles, San Francisco

KGA
Box 141 - Spokane, Wash.

The DIFFERENCE

between

A PROGRAM SCHEDULE

and

A PROGRAM *SERVICE*



★

Represented
Nationally
by

**THE
HENRY I. CHRISTAL
COMPANY**

★

A howling blizzard last March 27-28 dropped 20 to 30 inches of snow over the 20-county area served by WSYR. Highways were blocked. Schools closed. It was one of those times when Central New Yorkers realized how much they *depend* upon radio . . . how surely they *rely* on WSYR.

WSYR's local programs poured forth a steady stream of information about conditions in every city, village and hamlet in the area. The voices were those of familiar personalities who have become, over the years, the *trusted* daily companions of a great share of the 428,000 radio families in WSYR's coverage area. . . .

. . . Folks like Farm Editor Deacon Doubleday . . . Timekeeper Elliott Gove . . . Newsmen Fred Hillegas, Bob Nelson, Rod Swift and Carl Zimmerman . . . Jim Deline and His Gang . . . Women's Editor Jennie-Belle Armstrong.

WSYR's superior local program service, performed by people who know — and are known by — the communities they serve, is a powerful reason for WSYR's commanding leadership in a market with $2 billion buying power.

N B C in Central New York

WSYR

5 KW • SYRACUSE • 570 KC

HERE THEY ARE!
3 TOP RATED transcribed RADIO SHOWS



Foley and his Ozark Jubilee network Stars with audience building appeal

Red Foley Show

SURE CURE FOR



Musical variety plus the songs of the old Prospector himself

Tennessee Ernie Show

LOST LISTENERS



There's only one "Smiley" and he's at his best in this show

Smiley Burnette Show

● Time tested stars . . . appealing formats designed to capture and hold the greatest number of listeners . . . network quality production . . . at low budget cost . . . everything a sponsor wants . . . at a price he can afford

FOR COMPLETE INFORMATION . . . about these 3 audience getting shows, FREE AUDITION DISCS and costs, contact

John B. Mahaffey ● E. E. Siman, Jr.

RADIOZARK
ENTERPRISES, INC.

SPRINGFIELD, MISSOURI ● PHONE 2-4422

NEW YORK CHICAGO MINNEAPOLIS
Lincoln 5689

DALLAS LOS ANGELES SAN FRANCISCO
Sutter 5568

New developments on SPONSOR stories

P.S.

See: Sponsor Speaks

Issue: 18 April 1955, page 128

Subject: Confusion between network and local radio

The tendency to judge radio on the basis of declining network billings while ignoring the more promising local picture has plagued the medium in recent years.

One outstanding example was the headline "Fading Radio" placed by the *Wall Street Journal* over a story about network business earlier this year. Trade reaction was sharp, indicating that radiomen are becoming hep to the problem and fast on their feet in correcting the impression that webs are the sum total of the am medium.

Result: the *Journal* ran a story by the same reporter on 29 April. The headline "Local Radio" was followed by "Many Stations Show Hometown Ad Gains." As if to show they weren't entirely wrong, The *Journal* ended the first headline deck with "Network Sales Dip."

Among those apparently responsible for the *Journal's* presenting the full picture were Hugh Boice, Jr., of WEMP, Milwaukee; Charles Balthorpe of KITE, San Antonio, and the SRA.

Balthrope's complaint to the financial paper paid off. The story started off with a phrase from a KITE billboard: "We confess, while you were away, we spent many pleasant hours with your wife." The billboard is located on the highway from San Antonio's airport to the city and tells the traveling businessman in an intriguing way that KITE has his wife's ear while he's on the road. The story also mentioned that KITE, among other radio outlets, had more business during the first quarter of 1955 than the first three months of last year.

The *Journal* story summed up the trends that have been taking place in local radio during the past few years, such as the greater use of music, news and weather reports, increased merchandising services, announcement packages at night, efforts to establish am outlets as respected community stations.

Among those quoted in the story were Robert Leder, general manager, WINS, New York; L. R. Rawlins, general manager, KDKA, Pittsburgh; Daniel W. Kops, vice president, WAVZ, New Haven; Tim Elliott, president, WCUE, Akron; James Gaines, vice president, WOAI, San Antonio; Davis Myers, president, WFGM, Fitchburg, Mass.; M. M. Rochester, general manager, KSEL, Lubbock, Tex.

Other stations mentioned were KCBC, Des Moines; KMPC, Los Angeles; WOLF, Syracuse; KFMJ, Tulsa; WKAP, Allentown, Pa.; WCAU, Philadelphia; WHDH, Boston. ★ ★ ★

▼ THIS STORY DREW PROTEST . . . SO JOURNAL FOLLOWED WITH THIS ▼

Fading Radio

Listener and Sponsor Desertions Spur Some Sharp Reshufflings

NBC Readies New Weekend Program Format; CBS, ABC Billings Also Dip

Soap Opera Holds Its Own

By Joseph M. Guilfoyle
Staff Reporter of The Wall Street Journal

Local Radio

Many Stations Show Hometown Ad Gains; Network Sales Dip

Akron's WCUE Reports 10% Rise Over '54; Tulsa's KFMJ Runs 8% Ahead

News, Music and Weather

By Joseph M. Guilfoyle
Staff Reporter of The Wall Street Journal

In Good Company

BIG BEAR markets and "the little show"

11:15 P.M. MONDAY THROUGH FRIDAY



This great food chain knows that WWJ-TV produces eye-catching programs; knows, too, that the station offers valuable association with other business leaders. That's why Big Bear is sponsoring "The Little Show" following "News by Williams" for Richman Brothers and Norge, and preceding "Tonight" with Steve Allen's gilt-edged roster of participants.

Hour after hour, day after day, one big name follows another on Michigan's First Television Station. You belong in this good company. For program ideas and availabilities, phone, wire, or write your nearest Hollingbery office or WWJ-TV direct.

P. S. *The lovely lady's name is Hellen Hartwick—a WWJ-TV discovery.*

In Detroit . . .
You Sell More
on channel

4 WWJ-TV

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

FIRST IN MICHIGAN • *Owned and Operated by* THE DETROIT NEWS
• *National Representatives:* THE GEORGE P. HOLLINGBERY COMPANY

TV results

HAMS

[illegible] Markets AGENCY: Martin Rhode, Inc.

CAPSULE CASE HISTORY: *Cardinal Markets sponsors the* Cardinal Theatre *on Thursday evenings from* 7:30-8:00. *The middle* 30*-second commercial was devoted to the Made-Rite Sausage Co.'s special hams for Easter. Thirty-one markets handled this special and reported that over* 5,000 *were sold, breaking all records in the area. This was the first use of television by the sausage company; no other media were used. Cost:* $158.

KBET-TV, Sacramento, Calif. PROGRAM: Cardinal Theatre

RELISHES

SPONSOR: Mrs. Schlorer's AGENCY: Lavenson, Phila.

CAPSULE CASE HISTORY: *Using one announcement a week on* Fun House *featuring Pete Boyle, Mrs. Schlorer's promotes a contest. Viewers are invited to tear out a Pete Boyle cartoon from the newspaper, color it and mail it to the show. No purchase is required, but a bonus price is awarded if a label is attached. More than* 6,000 *entries were received after three announcements and over* 50% *of them had labels attached. Each announcement cost* $260.

WPTZ Philo PROGRAM: Fun House

BLUE CROSS

SPONSOR: Minnesota Blue Cross AGENCY: Direct

CAPSULE CASE HISTORY: *Minnesota Blue Cross, to contribute to highway safety, developed a Scotchlite-coated version of their famous emblem to attach to car bumpers as a safety reflector. The emblem was offered on three noon newscasts, two* 10 *p.m. news reports. The first mail brought in* 551 *requests. A week later the demand had risen to* 565 *requests a day. Within a month a total of* 25,300 *had been delivered.*

WCCO-TV, Minneapolis-St. Paul PROGRAM: News

OIL

SPONSOR: Wynn Oil Distributors AGENCY: BBDO, L.A.

CAPSULE CASE HISTORY: *For several years the Wynn Oil Distributors looked for a way to develop an effective advertising campaign in central California. After sponsoring* Tabloid News *on Tuesday, Wednesday and Friday from* 6:55 *to* 7:00 *p.m. for several weeks and then at* 6:25-6:30 *for a total of* 13 *weeks, sales increased* 70%. *The commercials were done live by the local Wynn sales manager. The* 13*-week schedule cost* $2,730.

KJEO-TV, Fresno, Calif. PROGRAM: Tabloid News

CARS

SPONSOR: Capitol Pontiac Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The Pontiac dealer for Springfield, Capitol Pontiac, recently assumed sponsorship of a Saturday night feature film program. The Sunday morning following the first announcement (live commercials are used) over* 300 *people were in the car lot, although it did not open until Monday morning. The general sales manager reports the placement of* 10 *orders for new and used cars, a total sales volume of* $20,000 *and* 19 *prospects. The cost of the show (no other advertising was used) was* $450.

WICS-TV, Springfield, Ill. PROGRAM: Capitol Pontiac Pow Wow

RUGS

SPONSOR: Persian Rug Renovating Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Vartan Kuchukian, owner of the Persian Rug Co., had a heavy inventory of domestic rugs and decided to use WISE-TV to promote his summer sale. He bought* 15 *announcements on various nighttime shows during one week. The cost of his television advertising (he did no other advertising) was* $300, *while his total sales was* $6,000. *Kuchukian commented: ". . . we did a dollar volume* 20 *times greater than the amount expended for the advertising!"*

WISE-TV, Asheville, N. C. PROGRAM: Announcements

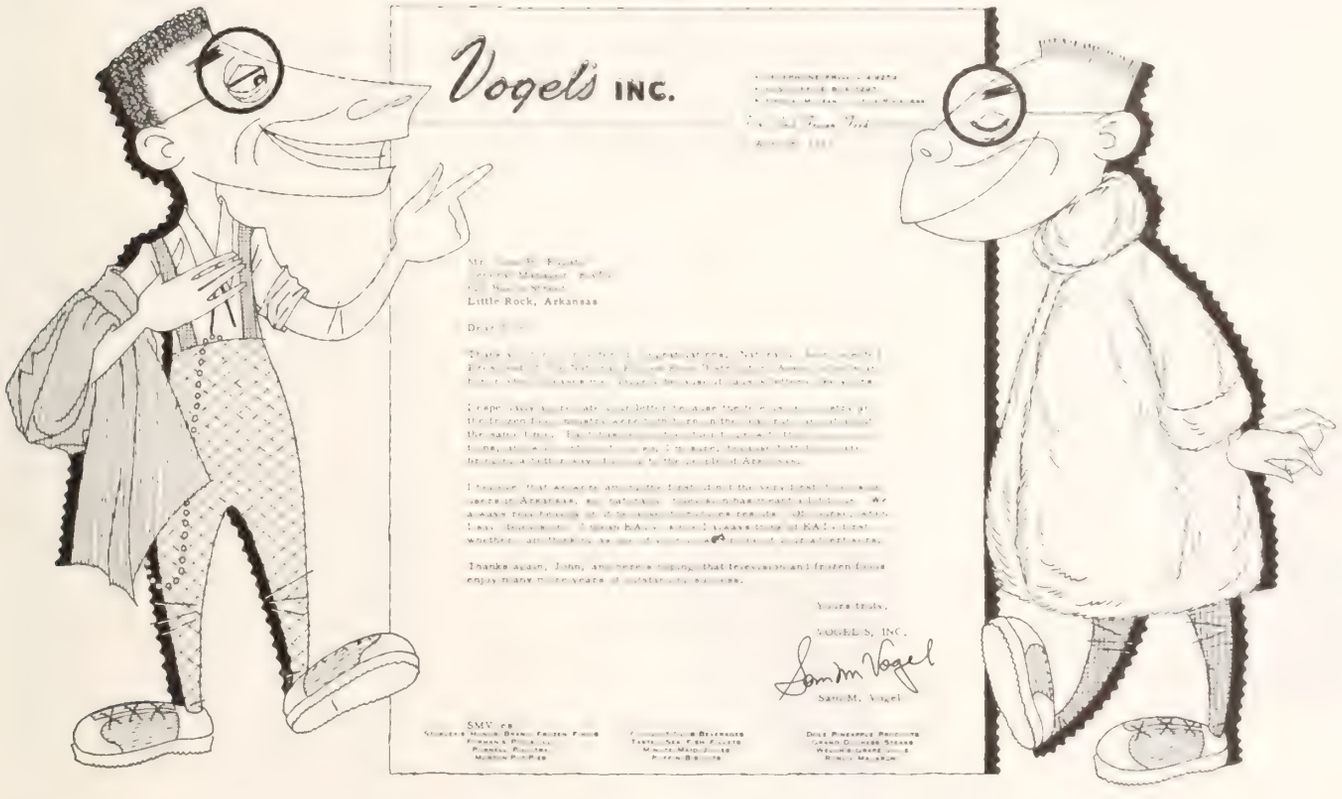
CHARGE ACCOUNTS

SPONSOR: Sears, Roebuck & Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Sears was skeptical about television advertising when they bought a half-hour of the Saturday night* Sunset Valley Barn Dance *for six weeks. The commercials were devoted to encouraging people to open charge accounts. The first week over* 100 *new accounts were opened; the number increases each week. Sears' skepticism has diminished—they have signed for another* 12 *weeks. The cost of each show, including live talent of over* 10 *people, is* $435.

KSTP-TV, St. Paul PROGRAM: Sunset Valley Barn Dance

Dig these CRAZY words of warmth from the "Big Freeze"



"Aw gee! Does he mean us?"

"Us, he does, son . . . Mr. Sam M. Vogel, President of the National Frozen Food Distributors Association tells us that KATV has had a large hand in expanding the wonderful frozen food industry!"

"Man, those are real cool words from the National President! If KATV can help make a hot item out of such cold stuff . . . just think of what they can do for other advertisers!"

"That's because KATV is the hottest station in a real cool market, son . . . an advertiser just can't go wrong on KATV!"

For the *hottest* deal in Arkansas see:
Bruce B. Compton
National Sales Manager

Studios in Pine Bluff & Little Rock

KATV
CHANNEL 7

John H. Fugate, General Manager
620 Beech Street, Little Rock, Arkansas

For the *hottest* deal in Arkansas see:
Avery-Knodel, Inc.
National Reps

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Can a show with intense audience appeal backfire on the sponsor by distracting too much from the commercial

COMMERCIALS MUST FIT IN

By Victor Seydel

Vice President in charge of radio & tv Anderson & Cairns, N. Y.



This question obviously canont be answered in a few words as here are so many facets involved that I doubt if anyone could completely agree. In many ways this question is paradoxical because any program that has the intense audience appeal indicated by the question probably would have a large and loyal following. The important thing, however, would be to find a solution to the problem if such a situation should exist.

Nevertheless, it is possible that a program with intense audience appeal could create a negative reaction for the client's product. However, I know of no important examples that exist today, as agencies and sponsors have become very conscious of atmosphere and compatability as they concern the relationship of commercial content to program content.

In my opinion, the industry has made tremendous strides (considering the few short years that have been available) in the creating and producing of top grade commercials that not only sell the client's product, but at the same time, have the necessary ingredients of showmanship. Granted this is not always easy for the agency whose client has a limited budget, but the general tone of commercials, both "live" and film, has shown that the industry is well aware of the fact that there must be compatability between commercial and program atmosphere.

SHOW MUST CONDITION VIEWER

By Murray W. Gross

Assistant Advertising Manager Hudson Pulp & Paper Corp., N.Y.



As advertising men, we must consider tv programs as vehicles to deliver a selling message to the viewing audience. The effectiveness of the program is gauged by the sales which it produces per dollar of cost.

We have all experienced, or have heard of, programs with low cost-per-1,000 homes reached which have failed in their primary objective — mass movement of goods. Assuming the existence of a sound and well-conceived copy platform and a "quality" audience (that is, one composed of individuals who are logical prospects for the sponsor's products) it is obvious that sales success depends to a large extent on the ability of the entertainment portion to condition the viewer so he is receptive to a commercial.

Tv viewers fall into a wide group of categories. Included among these are the dispassionate viewer, the devoted fan, and the intense viewer who is almost in a state of psychic tension. The last of these provides a very poor prospect. The "interrupting" commercial is a minor traumatic experience to him. It shocks him out of the program environment into which he has projected himself, and transports him to another world. Many individuals do not have the ability to adjust their behavior to this rapid change in environment. Accordingly, if they have just viewed a sordid scene and are then subjected to a commercial, their only thought about the product which they may retain is a sordidness from the program with which they are still emotionally involved.

Even an "integrated" commercial delivered by the leading performer may backfire. This is so when the actor, because of the realism of his performance, has been cast by the viewer in a role which is completely alien to the product which he tries to promote.

Unless the mental set of the viewer is sufficiently flexible so that it can readily adapt to the change from entertainment to commercial, the effectiveness of the selling message is considerably reduced. It appears, then, that the greater the degree of intense audience appeal and emotional involvement, the less the likelihood for proper registration of the commercial message, unless special techniques are developed to overcome this handicap.

MAKE COMMERCIALS DRAMATIC

By Terry P. Cunningham

Director of Advertising Sylvania Electric Products, N. Y.



It has been proven conclusively in a wide number of situations that advertising commercials must be as dramatic and attention-getting in their approach as the entertainment that precedes and follows the

commercial. Today it is vitally important that serious thought be given to the commercial lead-in. We consider this matter so important that we spend a great deal of time figuring out ways to bring in the commercial.

A show with a highly intense audience appeal can distract the audience to such a degree to render the commercial almost ineffective unless very special attention is given to the technique of leading-in to the commercial.

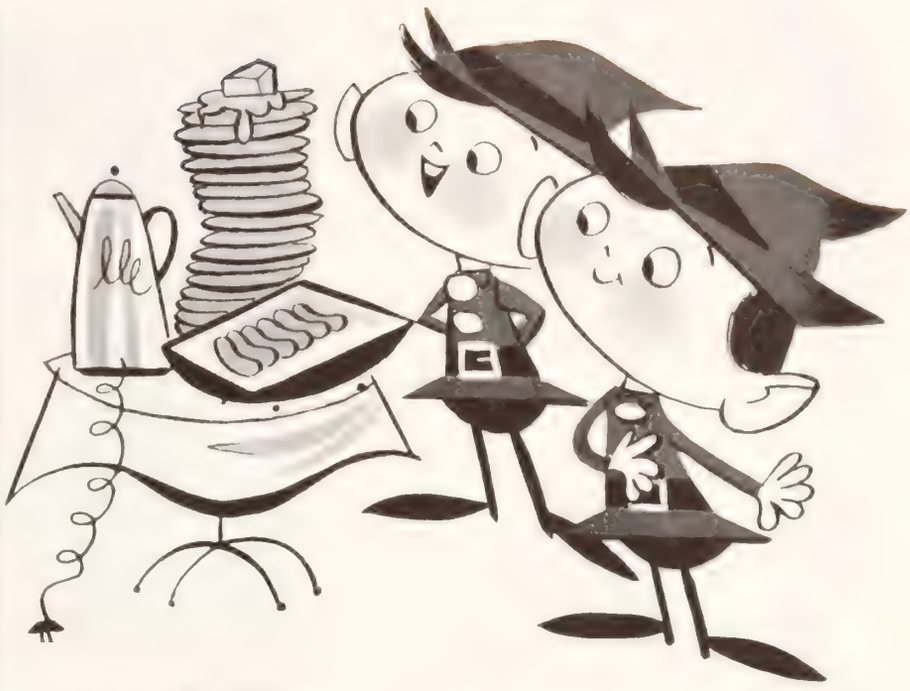
One of the most successful methods we have discovered to date is to study very carefully the last four or five paragraphs of the show script preceding the cut-in for the commercial. Many times these last few paragraphs will suggest a way of sliding into the commercial with a situation similar enough to the show itself as to appear a part of the show script.

This method can be used most frequently when commercials are live. It is a technique used, for example, on *You Bet Your Life* program in an extremely effective way in spite of the fact that most of the commercials are film. On *Beat the Clock*, commercial announcer Bill Shipley will pick up M.C. Bud Collyer's lines as though they were a part of Bud's script. Quite frequently, Shipley will walk onto the center of the *Beat the Clock* set and on some occasions he will actually carry on a conversation about the product with the contestant who is waiting to perform the next stunt.

If there is a sudden drop off with a definite change of pace, you can be very sure you are going to lose a high percentage of attention value. After five years of broadcasting, I am convinced that commercials must be able to compete with your show if they are to produce results.

Commercial must compete

Though a sponsor may be fortunate enough to have latched onto a topflight show, if he wants it to do the best possible job for him commercially he must blend his sales message into the show, according to SPONSOR's panel. With a topnotch show the commercial problem is heightened, says the forum; it is then necessary to bring the commercials up to the level of the show so that they may successfully compete with the program content.



HUNGRY FOR SALES?

— then here's food for thought about Buffalo —

WGR-TV is proved in survey after survey to be the "favorite" station. In the 24 weekday quarter hour segments from 6 PM to midnight, WGR-TV leads in 21. WGR-TV delivers your audience. (Pulse)

WGR-TV Buffalo, completely serves the nation's 14th largest market. Covers 447,938 "able to buy" homes in Western New York State plus a bonus of 407,619 Canadian set-owning friends.

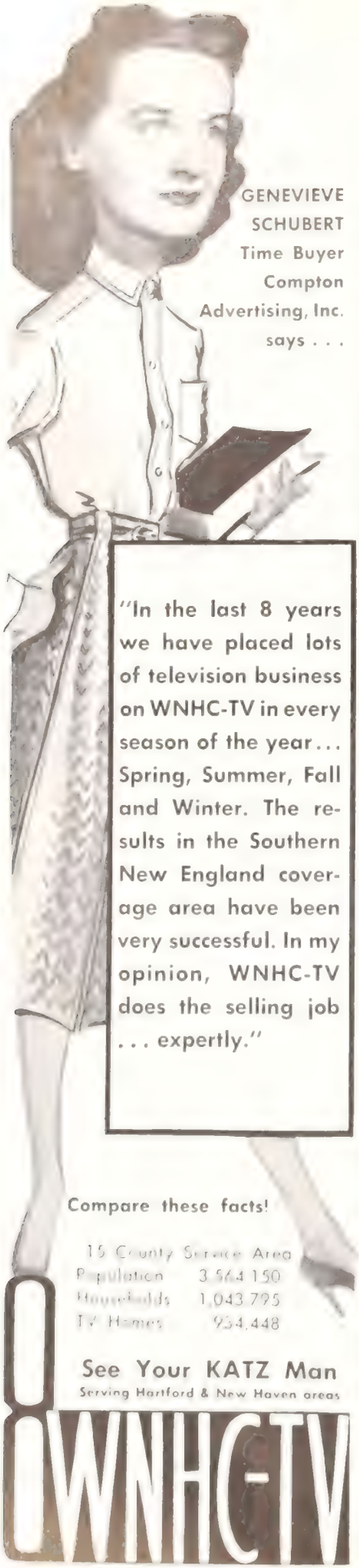
Serve yourself some sales . . . sell Buffalo thru

WGR-TV

CHANNEL 2 BUFFALO

NBC BASIC

REPRESENTATIVES — Headley-Reed
In Canada — Andy McDermott-Toronto





agency profile

William Bernbach

President
Doyle Dane Bernbach, New York

"One of the troubles with television is the fact that techniques become dominant over ideas," says Bill Bernbach.

A youthful-looking man in his forties, Bernbach works in a modern, colorful office. As he talks, he's likely to point to some of the more memorable full-page color magazine ads his agency has developed to prove a point, explaining how this or that print concept was translated into tv.

"It's good advertising to integrate a theme with air advertising, window displays, print in order to multiply the impact. Our approach to advertising lends itself to any medium. Essentially, the idea is, 'Don't trick a reader into looking at an ad.' By the same token, we don't use 'blind leads' in tv."

One particular advertising campaign that Bernbach cites as typical of the agency's philosophy is the Levy's Jewish Rye Bread advertising. The print ads show three slices of this bread, the first one nibbled at, the second half-eaten, the third virtually completely consumed. Main copy idea is that it's so good, everyone's eating it. In the tv commercial, one slice of bread almost covers the screen, until bites of it disappear and reveal the name Levy's.

Today close to $3 million of the agency's $12 million over-all billings are in radio and tv. The trend, says Bernbach, is toward continuously increasing use of television.

Bernbach's aim, for the agency, is "to grow only as fast as we can absorb the business." He feels that over-expansion can be a real danger in a service industry. The safe ratio, he feels, is eight to 10 people per million billings.

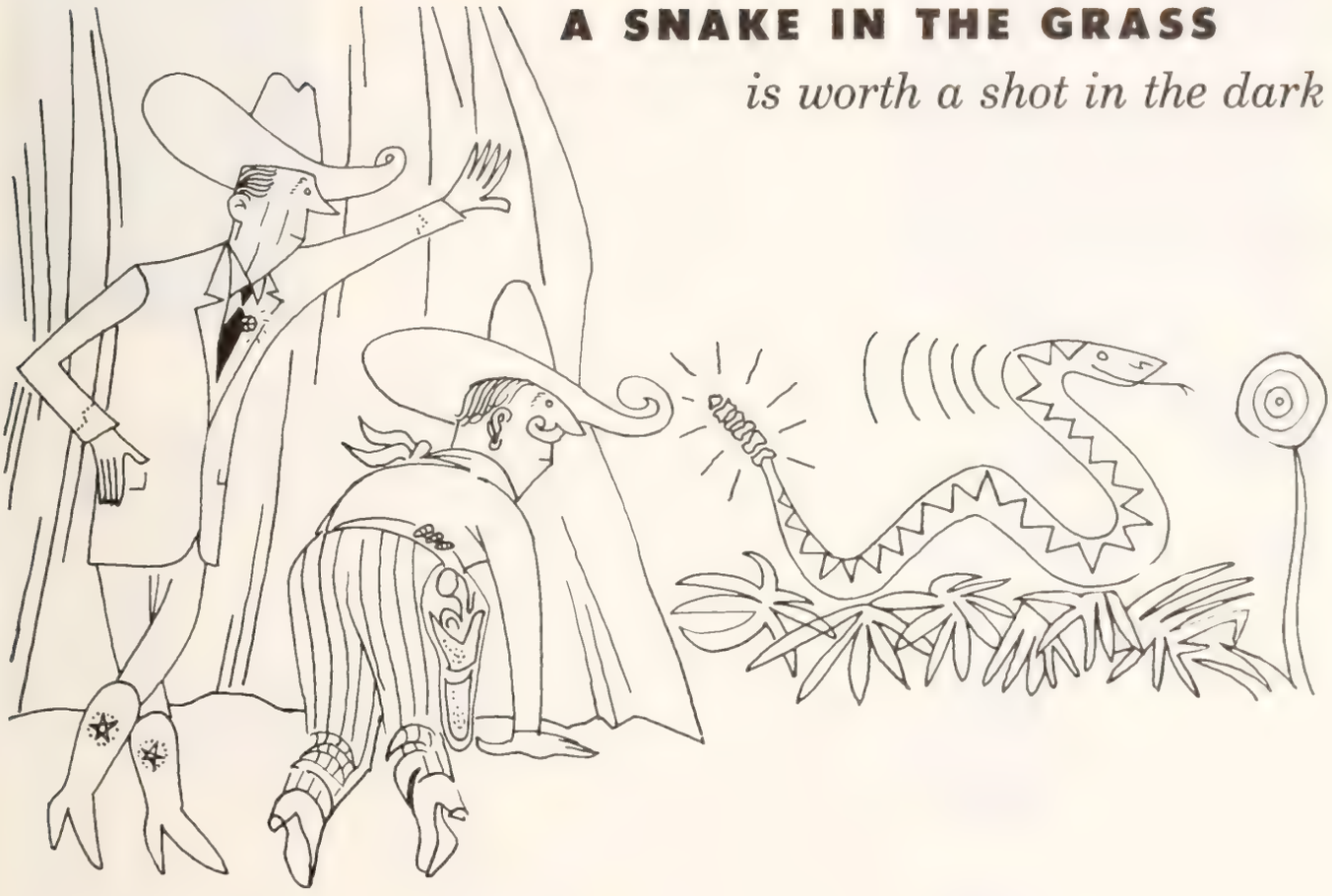
"As an agency, here's how we feel: We have never given in to a client for the sake of keeping an account. A client tends to forget what he told you to do, but he looks at the results."

Bernbach started the agency about five and a half years ago with two partners, one account (Ohrbach's) and $600,000 in billings. It was his second venture into agency-founding: a few years earlier, he, Bill Weintraub and Paul Rand had started the William Weintraub Agency.

When not hatching advertising ideas for his clients, Bernbach likes to get away completely from writing. "I've found that advertising can be a wonderfully creative outlet. I feel no need for writing not-to-be-finished plays or novels. . . ." ★ ★ ★

A SNAKE IN THE GRASS

is worth a shot in the dark



A cowboy rounding up stragglers at dusk met a rattlesnake on a grassy mesa. He drew and fired just as the rattler struck. Both missed. The snake slipped on the damp grass and fell short by several feet; the shot went wide by two inches.

The snake slithered away among inaccessible boulders. The cowboy called it a night and made camp. At the break of dawn he got up and started a little target practice. Hearing a dry rattling sound around a bend, he cautiously investigated. It was the snake, practicing strikes from damp grass.

* * *

Have you checked up on your competition lately?



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4 • Represented nationally by the Katz Agency

BATON ROUGE:
WATCH YOUR SALES
SOAR
in the
SOUTH'S
fastest growing
market!

POPULATION
1940 88,415
1953 197,000

RETAIL SALES
1940 ... $ 20,251,000
1953 ... $184,356,000*

the FIGURES

RANKS 92nd IN EFFECTIVE BUYING INCOME
HIGHEST PER CAPITA INCOME IN LOUISIANA
WORLD'S MOST COMPLETE OIL CENTER
CHEMICAL CENTER OF THE SOUTH
DEEP WATER PORT

and FACTS

To see your sales reach their greatest heights in this rich petrochemical market, select WAFB-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

Tom E. Gibbens
Vice Pres. & Gen. Mgr.

Adam J. Young, Jr., Inc.
National Representative

*East Baton Rouge Parish, Survey of Buying Power, 1954

WAFB-TV
Channel 28
BATON ROUGE, LA.

AGENCY AD LIBS



(*Continued from page* 10)

creases geometrically when such a tie is present.

It is this group, smaller by millions, but more explicit by all the adjectives in Funk & Wagnalls that causes the majority of headaches superimposed upon those actually necessary to tv.

Give a distributor or dealer or plant manager in Elephant's Breath, Arkansas, a seven dollar a week participation, out of his own budget, in a television program and you have transformed the man into Brooks Atkinson. Suddenly his knowledge of aesthetics, electronics and the procedures of star-booking is worthy of attention at every bar in town. Certainly a letter or two to the home office is in order. If you're within earshot or where the mails can reach you, brother, you're going to hear him out, so be prepared.

Gentlemen, and their ladies, whose whole lives have been devoted to making crisper doughnuts or selling lawn mowers are suddenly taken with their savvy about the quality of tv humor and the intricacies of plotting situation comedy. Their knowledge concerning the relative merits of laugh tracks and the clarity of kinescopes would put both Pat Weaver and Dr. Du Mont to shame.

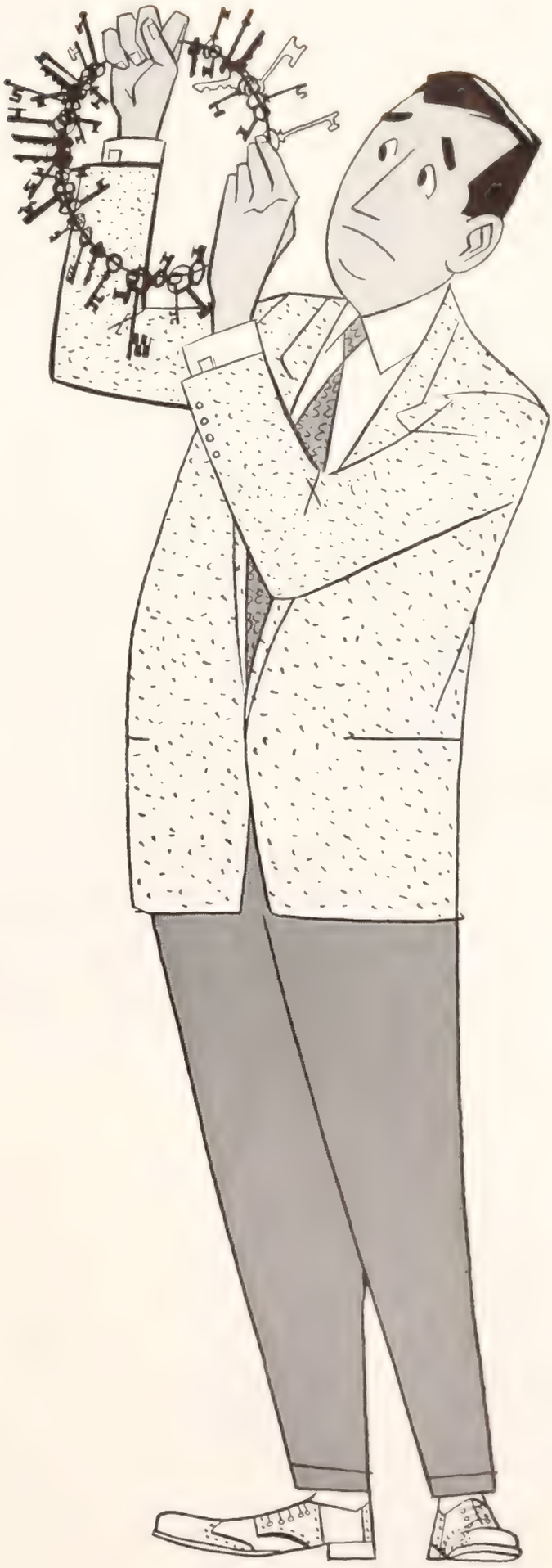
For years now I've been unable to figure out what I'd do if I ever retired. The prospect of spending a life of leisure was one that held very little appeal. As of this moment, though, I've found the answer; hence, I am now working desperately to achieve a wealthy state of unemployment. Having achieved this, I shall tour the country in a large trailer, dropping in at every possible kind of distributor and local businessman to spend a few hours with him, telling him what the heck is wrong with his product, his method of production and his selling techniques. The less I know about his operation, the more specific my comments will be. I am going to have a wonderful time! ★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*

LOOKING?





If you're looking for the key to the biggest TV audience in Kentucky and Southern Indiana

CALL YOUR REGIONAL DISTRIBUTORS!

Ask each, "What Louisville TV station do you and your friends prefer?"

Try it. You'll open the door to a clear picture of viewing habits in this area.

WAVE-TV

CHANNEL 3 LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES

Exclusive National Representatives

Muncie
leads the nation!



31½ hours per week

1st Muncie is 1st in the nation in HOURS PER WEEK SPENT VIEWING TV

WLBC-TV is 1st choice in MUNCIE FOR TV VIEWING

They really go for TV in Muncie as proven in a recent nation-wide survey made in 34 cities by the American Research Bureau. The average Muncie family spends 31½ hours per week watching television . . . more hours per week than any other city! WLBC-TV leads in Muncie according to the November A.R.B. Report, telecasting from 7 A.M. to 11:30 P.M.

CBS - NBC - DUMONT - ABC NETWORKS



MUNCIE, INDIANA

SPONSOR BACKSTAGE



(*Continued from page 26*)

a national sales manager and a national promotion manager (both of which it had).

Chris fingered Dick for the job, and Dick has evolved some pretty basic approaches as to what the new job calls for.

"Following through," says Dick, "on Chris' idea that the only product broadcasters have to sell is programs, I came to the conclusion that programs, fundamentally, are just one thing: ideas. I've tried, therefore, to create a continuing climate of creativity at all our stations throughout all of our programing personnel, from cameramen, directors and announcers to program chiefs—a climate in which ideas can flourish, both quantitatively and qualitatively.

"Among the specific ways we developed were: First, our own Program Seminars. The first one was for radio only, last November; then this tv and film seminar you attended, plus a one-day session held the next day for program managers and production supervisors of live shows."

Dick is planning two radio and two tv seminars per year as a regular schedule. It might be interesting for me to point out just how far Westinghouse goes in listening to pitches from "outside program men." On 11 April, from 9 a.m. to 5 p.m. exactly 11 tv film programers had an opoprtunity to address the WBC boys. They were Sy Weintraub of Flamingo, Jake Keever of NBC TV Film Syndication, Milton Gordon of TV Programs of America, Don Kearney of ABC Film Syndication, Aron Beckwith of MCA-TV, Dave Savage of Guild, Ed Hall of Vitapix, Cy Denegan of UMM, Bill Edwards of CBS TV Film Sales, Herb Jaffe of Official and Al Goustin and Burt Lambert of Ziv.

Those 11 represent a pretty substantial picture of the tv film product around at the moment, and you may be sure the Westinghouse guys had as good an idea of what was available and how and why they ought to use it, as any group of station men in the country by the time they got through that Monday evening.

Just to make sure the boys don't miss too much between seminars Dick has just hired Bill Kaland, and one of Bill's jobs is to set up a tv film clearing house, which will be contributed to by WBC headquarters men as well as all WBC film buyers and program managers.

This kind of careful attention to programing obviously rebounds to the benefit of broadcast advertisers. Lots of stations, of course, beside WBC, do it, but lots more could do lots more of it. ★ ★ ★

SPONSORS WARM TO AP
Because . . . it's better
and it's better known.

"Plane Down.....

On my way to find it."

Case History No. 8

Jason Pate, General Manager of WASA, Havre de Grace, Maryland, had just finished a sandwich at his desk when the call came shortly after 1 p.m.

A plane had crashed near town—no details.

Pate yelled to News Director Bob Gray to get ready with the portable transmitter. Then he called The AP bureau in Baltimore.

"Plane down," he reported. "On my way to find it."

By 1:25 p.m., WASA had aired the first spot broadcast that a plane, apparently blinded by ground fog, had crashed into the Susquehanna River just off Havre de Grace.

Twenty minutes later, searchers made their first find. Pate hurried to the nearest telephone.

"They've found a C.A.P. cap floating in the river, and several tickets to an air show we had up here," he told The AP. "It could be the C.A.P. plane that was searching for another plane that disappeared yesterday."

Small boats dragged the river for hours. The light was beginning to fade when one of the craft dragging the bottom hooked the wreckage.

Pate called The AP while Gray kept WASA's listeners informed.

A crane hauled the twisted mass near the surface but was unable to hoist it clear of the water. Even so, two persons could be seen strapped in the open cockpits of the two-seater. The victims were identified tentatively by C.A.P. personnel.



Jason C. Pate

Robert Gray

Pate called The AP, and Gray broadcast another bulletin.

Then, a floating derrick lifted the craft from the water, and positive identification was made.

By 6 p.m., WASA had the story wrapped up for its listeners and, through The AP, in the hands of every other AP member in the area.

Jason Pate and Bob Gray are two of the many thousands of active newsmen who make The AP better... and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands...know the most famous name in news is AP

round-up

Salt Lake radio has greater impact than newspaper ads

Five Salt Lake City radio stations sponsored a Pulse survey to determine the strength of radio advertising compared to newspaper advertising. The results, according to Pulse President Dr. Sydney Roslow, show that radio exerts a far greater impact than newspapers.

Stations KALL, KDYL, KNAK, KSL, and KUTA announced the results to a group of more than 100 radio, agency and business executives. The importance of the survey is "that for the first time a newspaper advertising rating survey was made on identically the same basis as a radio survey," stated Dr. Roslow.

He cited figures from the survey indicating that radio advertising had a much higher recall than the print ads. Summing up, Dr. Roslow stated, "the point I feel this survey makes is that you just don't get big numbers of readers on an individual newspaper ad." The survey found that though 96.9% of all homes polled read one or both of the papers available, that did not result in any ad being noted by any large proportion of readers.

Dr. Roslow declared "Radio is a dynamic, live medium in Utah." ★ ★ ★

Radio success stories given off-beat touch in WMT booklet

WMT, Cedar Rapids, has an offbeat booklet called "Hearing Is Believing" which gives radio results with a light touch. One story, for example, is called "It Isn't Just the Sentiment," is described as "a moving story about plain, ordinary people . . . good people, wholesome people . . . not a fathead in the bunch."

Here's how the story goes:

"The average Glenn Miller fan is a quivering wreck after the first three bars of "Sweet Eloise" and a similar thing happens to the average businessman who can't shut his cash drawer without spilling twenties. To meld these emotional phenomena and realize a few coins for our own ditty bag, WMT's Ford Roberts devised the two-hour Glenn Miller extravaganza. So we line up five record dealers to co-sponsor the show with RCA and it goes on the air. This is on a Saturday afternoon.

"That same afternoon—while the music is simmering—one of the five dealers sells all eight of his Glenn Miller albums at $24.95. Also, he is clubbing off teen-agers who want to buy the cheaper singles and putting out brush fires, which are caused by the teeth-gnashing of the irate who came late. The other dealers got a good response too, and—ah, the bitter irony of it all—so did some dealers who were not even mentioned." ★ ★ ★

Norfolk RCA tube sales rise after tv promotion

"Television Servicemen's Week" was recently heralded in Norfolk by the RCA Tube Department in a nine-day all-tv campaign over WVEC-TV. They put on 30 announcements plus 360 I.D.'s featuring a statuette symbolizing the tv and radio serviceman. The Norfolk campaign was part of a nationwide one by RCA with an identical theme.

The theme of the campaign was the responsibility and integrity of the servicemen. Originally, the campaign was scheduled to be a co-op venture by five local distributors and RCA, via newspapers. WVEC-TV offered such a complete package, that the plan was diverted to tv with exceptionally fine results as typified by dealer statements.

Harold L. Bean, sales and promotion manager for the Radio Equipment Co., wrote to the station thanking them for their help. He stated in part, ". . . Therefore, we may assume that the offer of tv spots to our dealers in lieu of advertising in other media provided us with a margin of 20 to 25% over other RCA distributors in the Norfolk area. . . .

". . . We believe that such an accomplishment is noteworthy even in the tv industry, and we are quite proud of it. Therefore, we thought that you and your organization should be notified and credited for the grand job that was done." ★ ★ ★



Television Serviceman's Week used such I.D.'s

Briefly . . .

Normally when a radio station has to shut down temporarily for replacement of equipment, they announce something like, "we leave the air temporarily because of technical problems over which we have no control." When KOLD, Yuma, Ariz., went off the air for an hour to install new equipment, Jim Hawthorne, former Hollywood comic who now owns the station, sold the time to a local sponsor. The sponsor, a local mattress dealer, got the benefit of several plugs during the week for "an innovation in broadcasting; one hour of absolute silence."

Other Hawthorne gimmicks to liven up station breaks have produced such gems as "Attention flying saucers! This is KOLD, Yuma, We're friendly!" or "Stop staring at your radio! Turn it on! This is KOLD, in Yuma."

* * *

The unique flexibility of radio was effectively demonstrated recently by Shreveport's KENT when they broadcast a lunch hour bank robbery almost as it happened.

A man entered the bank at one of its busiest hours and told the teller that he had a bottle of nitroglycerine that he would drop if he didn't get the money he demanded. The teller handed over $1,300, and the bandit fled. As he raced from the bank, two policemen took out after him.

A bank customer called KENT and in a few minutes, Bob Shipley, news director, was on the scene with a remote telephone hook-up to broadcast the news. As Shipley was broadcasting, the police brought the captured thief back to the bank and Shipley

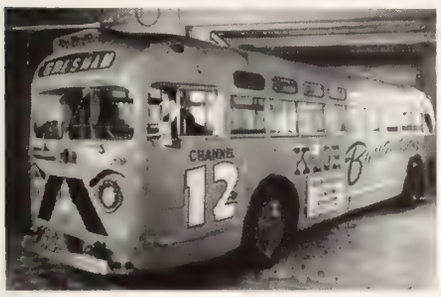
described and identified the man for the radio audience. The entire story was wrapped up within 10 minutes after the robbery had been committed.

The broadcast was tape-recorded, and it was played back after Shipley's regular 12:30 p.m. newscast. Station officials commented that no other medium could have covered the event so thoroughly or rapidly.

* * *

Viewers of KLOR in Portland, Ore. don't have to consult their program guides to find out what they can watch on Channel 12. All they need do is watch the "KLOR Band Wagon Bus."

The station has made arrangements with the transportation company in the



Specially painted bus plugs KLOR tv shows

city to turn one of their buses into a rolling programing reminder. A regular commuter bus, painted light blue and red, carries the station's call letters plus cards promoting individual shows.

* * *

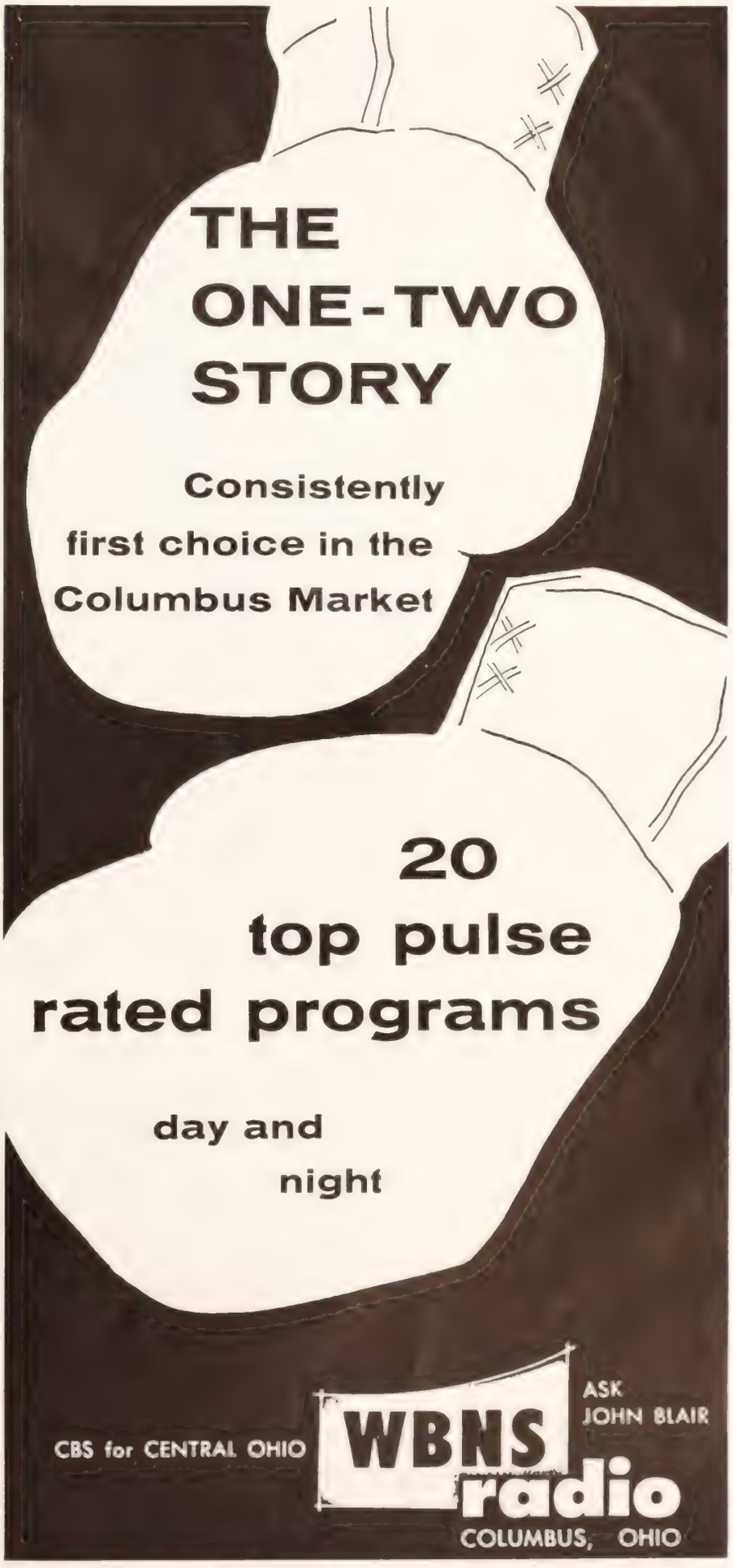
The United States Brewers Foundation has formed a council to "assure continuance of the highest standards of advertising among beer companies" by reviewing commercials that are objected to on the grounds that they are detrimental to the industry at large.

The panel was formed to safeguard the standards of the advertisements over air media as well as those in print. Primarily an advisory group, it will strive to persuade brewers to modify advertisements they consider "inconsistent with the public interest."

* * *

KIRO, Seattle, actually rents floor space in a variety of retail outlets and guarantees the advertiser that he will get all the merchandising support he is promised, according to KIRO spokesmen.

When an advertiser contracts with the station for a certain minimum amount of time, he is guaranteed displays in 65 super markets as well as other merchandising aids in stores and newspaper tie-in advertisements. ★ ★ ★



IOWA *Almanac*

SERIES 1



BIG RESULTS FROM CHICKEN FEED

Iowa Farmers call their egg sale receipts "chicken feed" but this income alone exceed the value of California's citrus crop.

WOI-TV gets big results from "chicken feed" too. Lowest cost per thousand, highes Telepulse, maximum power and coverage add up to Channel 5 dominance in Centra Iowa.

5

IOWA STATE COLLEGE

WOI-TV

AMES-DES MOINES

CHANNEL 5

100,000 WATTS

CBS ABC DUMONT

REPRESENTED BY

BEKINS ON RADIO AND TV

(*Continued from page 37*)

est number of 'average' people so that they will connect Bekins with moving or storing at the right time."

The company's strategy: Bekins puts 64% of its budget into radio and tv, mainly program sponsorship, in order to promote its service. Bekins himself guides the company's advertising (through Brooks Advertising Agency in Los Angeles) with the following philosophy: "The sponsor owes it to his audience to entertain them as well as to impress them with his commercial message, and so, wherever possible, Bekins sponsors programs."

Another 24% of the budget goes into newspaper advertising, 12% for direct mail.

Bekins is currently sponsoring two different radio programs on a 25-station lineup covering California, the Pacific North- and Southwest. One program is *Hollywood Music Hall*, a taped half-hour musical show, that the firm has been sponsoring either live or taped since 1947. The other is the *Frank Goss News* program three times weekly at 5:45 p.m.; both shows are on the Columbia Pacific Radio Network.

In May 1954, when Al Brooks, agency president and account supervisor for Bekins, bought this news program, he said: "Testing and surveys of 16 markets showed that radio delivers audience at a lower cost-per-1,000 than television. This news program is aired at 5:45 p.m., a time calculated to catch the vast number of Westerners driving home from work and their wives who are (or ought to be) busy in their kitchens preparing dinner."

Since October 1954 Bekins has also been sponsoring Ken Murray's *Where Were You?*, a syndicated half-hour MCA-TV package, in 16 tv markets. Bekins bought the show through June and expects to put it back on again in fall. Although it's been on tv for only eight months, Bekins executives say that the show has paid off beyond their expectations in ratings and tangible evidence in the way of mail and orders, as well as promises from many viewers to use Bekins "when we move." The show gets a family-type audience, therefore fits into Bekins' pattern of reaching as many "average people" as possible.

From time to time, the Brooks agency has made map- or booklet-offerings on the air in order to test the mail pull of radio and television. In one test, made in 1950, radio pulled 12,000 requests for a free Household Hints Booklet. Tv (with fewer stations) pulled 6,000.

Al Brooks has personally handled the Bekins account for 18 years. He frequently discusses strategy and specific buys with Milo Bekins, who supervises all advertising for the firm. However, the account has been such a steady one in radio and tv, that the stations have come to regard Bekins as an advertiser who puts on audience-getting shows. This attitude, combined with continuous testing, accounts for the radio and tv ratings Bekins is so happy with. (It's interesting to note, incidentally, that the average Brooks

NEW AND UPCOMING TV STATIONS

*I. New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw) Visual	Antenna (ft)	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP?
TUCSON, ARIZ.		9	19 Apr	57.5	190	KOPO-TV KVOA-TV	38,605	Tucson Tv Co. D. E. Ingram & Kathleen Ingram, owners
FORT PIERCE, FLA.		19	19 Apr	17.8	270	None	NFA	Gene T. Dyer, sole owner
RENO, NEV.		4	19 Apr	27.5	—170	KZTV	17,250	Nevada Telecstg. Corp. Robert C. Fish, sole owner, pres. A. Laurene Tuma, vp
EPHRATA, WASH.		43	4 May	13.2	660	None	NFA	Basin Tv Co. Cecil de Bestg., owner Thos. C. Bestic

II. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP kw Visual	Antenna (ft)	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
MT. HALEAKALA, MAUI,[1] HAWAII	12	20 Apr	30	5910	$80,000	$42,000	None	[illegible]
CAGUAS, PUERTO RICO	11	20 Apr	2.67	1177	$35,809	$60,000	None	[illegible]

BOX SCORE

U. S. stations on air	**129**
Markets covered	**264**
U. S. tv sets (1 Apr. '55)	**35,501,000**
U. S. tv homes (1 Apr. '55)	**33,600,000**

[illegible]

Get the NEW
STANDARD
for '55



have
advertising facts
at your fingertips

When you want competitive information about the leading business firms spending 95c out of every national advertising dollar — keep the new 1955 STANDARD ADVERTISING REGISTER handy!

Here you'll find 14,000 leading advertisers with 60,000 executives listed by title — the advertising agency handling the account — amount spent — extent of distribution — over 15,000 brand names!

Let us send you all the facts about the new 1955 "Red Book". A line on your letterhead will bring them to you by return mail.

The Register Contains

- The Advertiser, Address, Capitalization
- Products with Trade Names
- Corporate Executives
- Advertising Manager
- Sales Manager
- Printing Buyer
- Advertising Agency Handling Account
- Account Executives
- Advertising Media Used
- Advertising Appropriations
- Character, Extent of Distribution

THE AGENCY LIST

Standard source of information about 3,000 U.S. and Canadian advertising agencies with data on their recognized personnel, and over 30,000 clients. Issued three times a year as the AGENCY LIST is part of STANDARD'S complete service or may be purchased separately.

Free Write for colored illustrated booklet giving full information about the STANDARD ADVERTISING REGISTER and Supplementary Services. It's yours for the asking.

NATIONAL REGISTER PUBLISHING CO., INC.
130 West 42nd St. New York 36, N. Y.
333 N. Michigan Ave. Chicago 1, Illinois

account has been with the agency slightly over 12 years.)

Al Brooks first recommended radio to Bekins in 1937. The company experimented with an announcement campaign in Los Angeles, San Diego and San Francisco, liked the results, kept up the effort until October 1941. At this point the firm switched to a program buy, *Bill Henry News*, 5:30-5:45 p.m. on CBS, added two other markets — Fresno and Sacramento. News programs had top listenership over the war years. Bekins kept the show until 1948.

Bekins liked radio, wanted to expand its coverage. In 1947 the firm tried out a half-hour music show, *Hollywood Music Hall*, on the ABC Western Network, and originating out of KGO, San Francisco. This show brought the kind of response Bekins was looking for. The firm expanded the orchestra from nine to 22 men, moved the program to a 25-station CPRN lineup Tuesday evenings.

In 1953 the program was changed to a record show to make it possible for Bekins to fit television into its schedule. However, the program continues on the air between *My Little Margie* and the *Jack Benny* repeat, and the client is satisfied with the level of ratings it maintains.

It actually took Bekins six years to find itself in television. Bekins took the plunge into tv with its two-hour sponsorship of the Pasadena Rose Parade on New Year's Day 1948, over KTTV, Los Angeles. It was a one-shot, of course, and Bekins felt it was too early in tv history to follow it up with regular programing. Two years later, the firm sponsored a Sunday afternoon show, *At Home With the Harmons*, 2:00-2:30 p.m. over KHJ-TV, then KFI-TV. A year on the show at the time indicated that daytime tv audiences in the area were still too meager to justify the cost. Bekins pulled out of tv for close to two years.

In fall 1953, Bekins put *The Hollywood Music Hall* on live over KTLA, Los Angeles, showed kines in 15 other markets. Bekins tried the format as a half-hour tv show through May 1954, but found that the same show delivered at a cheaper cost-per-1,000 over radio. It wasn't until October 1954, when the firm bought *Where Were You?*, the half-hour Ken Murray film, that Bekins felt it had found its niche in television.

Al Brooks feels that there are several reasons why the Ken Murray show is pulling better ratings than the music show before it. Mainly, says he, the program has a broader mass appeal than a musical program has. Further, the fact that it's on film gives the agency more flexibility in placing it, and therefore a chance to get better time slots.

Sometimes Bekins plugs its radio and tv shows in newspaper ads and direct mail, but mostly not. The firm figures the two media have to do the job themselves, with the substantial help being given by many of the stations. In fact, the agency recently sent around a query, and found that almost every station carried program announcements and newspaper ads to promote the tv program.

Several (KTTV, Los Angeles; KPTV, Portland, Ore.; KPHO-TV, Phoenix; KING-TV, Seattle; KMJ-TV, Fresno; KIDO-TV, Boise; KGO-TV, San Francisco; KFMB-TV, San Diego) reported various other promotion such as ads in program listings, publicity mailings to local newspapers. Over and above these promotions, KTTV also arranged for posters on the sides of the Puritas Water Co. trucks in Los Angeles, not to mention 150,000 Puritas Water bottle labels that now bear an announcement of the program. Stations KING-TV and KIDO-TV sent out special mailings announcing the program, and KPHO-TV plugged the show in a widely distributed house organ.

Bekin's 1955 budget represents a 45% increase over the $375,000 budget in 1954. Several factors contribute to the growing emphasis upon advertising. Bekins' leading regional competitor, the Lyons Van & Storage Co., also uses the air media for advertising, though to a lesser extent. This firm also uses a combination of announcements and programing.

Here, however, are some of the factors that contributed to greater emphasis upon advertising in the industry as a whole:

There are perhaps 4,000 firms today who are engaged in interstate hauling. These are, of course, rigidly regulated by the Interstate Commerce Commission. Some 49 of them, officially designated as Class I movers, gross more than $200,000 a year. More than 60% of the 1954 revenue of these top 49 was accounted for by five giant com-

The direction— *of any film is a complex procedure where experience plays an important part in obtaining the desired effects. And so it is in the film processing laboratory.*

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Allied Van Lines, Inc., of Glenview, Ill. ($38.3 million gross in 1954); Aero Mayflower Transit Co. of Indianapolis ($30 million gross in 1954); North American Van Lines of Fort Wayne; United Van Lines of St. Louis and Greyvan Storage, Inc. (subsidiary of Greyhound Bus Lines) of Chicago.

Bekins is one of many regional interstate moving and storage companies. Founded in Los Angeles in 1895 with six horse-drawn wagons and a one-story brick building, Bekins today owns 1,000 vans and 62 buildings. It calls itself the world's largest independently owned moving and storage company. At one time it had been an agent of one of the five interstate giants mentioned above, today handles its own cross-continental relay system.

Since movers, like railroads and truckers, are a highly regulated service industry, they are not allowed by the I.C.C. to take large chunk profits. In fact, the industry's over-all operating ratio is up around 98.5%, that is, every dollar of revenue represents 98.5 cents of expenses. Because of this factor, advertising budgets have been traditionally low in the moving business.

In 1954, for example, Allied Van Lines spent $290,000 in national and consumer magazines. This year, because of heightened competition, the company expects to spend between $350,000 and $375,000. This, despite the fact that industry sources say the telephone directory still accounts for 70% of traceable household moving and storage business for most firms.

"There is a noticeable increase in the use of radio and television in the household goods moving industry," says James C. Connell, advertising and sales manager of Allied Van Lines. Allied itself does not use network radio or tv, but its agents use spot radio and tv. "The increasing use typifies the industry's growing enthusiasm for the airwaves," says Connell. "So far this year 65 of Allied Van's 640 agents are using spot tv, compared with 42 last year. Similarly, 122 agents are buying spot radio, as against 70 in 1954."

Both North American and Aero Mayflower use network radio; Mayflower spent about $150,000 in the medium last year, and reportedly spends at the same rate in 1955. In New York, some local and regional movers have used spot radio. "Bud" Brown, ad manager of Neptune Storage Co., New York (which calls itself one of the two largest individually owned moving companies, comparable to Bekins with its fleet of 300 vans) used local radio in Westchester about three years ago. Neptune, however, doesn't promote local household moving today; uses newspapers to stress commercial moving. Lincoln Storage and Moving Co. in New York, continues to place three or more commercials weekly on WQXR, New York, as they have done for the past eight years.

It's not surprising, however, that the two top West Coast outfits, Bekins and its competitor, are far more aggressive in their advertising. In 1954 California ranked No. One among the 48 states for the number of interstate moves, both into and out of the state.

Industry research shows that competition for inter-state and long-distance moving business has increased since World War II for several reasons:

1. Decentralization of industries into less sensitive areas—This has meant a boom in the Far West and Southwest, particularly. Four out of 10 moves last year occurred because of job changes within the same company. Three out of 10 interstate moves resulted from change of jobs to different companies. Furthermore, the people who're moving around these days are not migratory workers, but middle-class persons, imminently qualified for paying the $318.21 average cost of the 532-mile average move. Eight out of 10 interstate moves last year were made by proprietors, salesmen, business officials and professional people.

2. Decline in government business—Just a few years ago, whenever a G.I. was transferred from one base to another, Uncle Sam sent along his family and household goods at government expense to keep up his morale. The Eisenhower administration cut this program considerably, by raising the requirements for getting your family moved on Uncle Sam's expense account. This has heightened the competition among the big boys for the civilian business.

A lot of the interstate haulers have felt the pinch from the government cut back. Allied has 26% of its traffic in military business. For the last four





"Ed Murrow's gonna Person-to-Person Gran'pappy this week."



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years, its traffic has been 21 to 26% government-paid. North American used to carry 15% military, now has only 3% compliments of Uncle Sam. Some of the smaller outfits, oddly enough, will be affected even more drastically. Shortly after World War II, Security of New Orleans had 80% government hauls; Atlas carried 50% military business.

These government cutbacks came at a time when operating costs have been rising continuously, while I.C.C. clamped down on profits. In the five years prior to 1953 Mayflower and Greyvan for example watched their net income dwindle though the gross revenue spiraled upwards. In May 1953 I.C.C. approved a 7% rate increase, but the Class I carriers still showed an aggregate net profit of only $1.3 million for last year's $140 million gross.

Because of these factors, the industry as a whole has been pushing up its advertising appropriation. ★ ★ ★

PROCTER & GAMBLE

(*Continued from page* 33)

circulation the company wants. This means a parting of the ways between P&G and daytime tv, the theory runs.

With at least one of these points the boys on the eighth floor of Cincinnati's Gwynne Building are in agreement—P&G is out for ratings. Said Gail Smith, associate manager of the advertising production division, who directly supervises all media and programing activities: "We're after circulation. That means we want the best ratings we can get. For example, if we had 10 shows, we would want them to rate from one to 10 at the top of the heap."

But as to any so-called long-range media aim, Advertising Production Division Manager A. N. Halverstadt points out: "At P&G there is no such thing as one media philosophy as such. That is because we operate on the brand principle. Each of our brands has its individual operation, its individual marketing and advertising needs. There are as many media points of view, therefore, as there are brands. Naturally, the media people try to serve the various brands the best they can and bring to them a fund of common experience. But that is as far as it goes. We do not have general advertising principles which are absolutely applicable to all products."

Halverstadt explains that the ad budget for each brand is a fixed percentage based on the past year's volume and estimated volume for the coming year. The products which bought nighttime this season, he maintains, simply had the extra money available for expanded tv coverage, and since they are mostly products which appeal to a wider group than the housewives, neded nighttime exposure. One of them, Pin-It Home Permanent, only went national toward the end of 1954, and entirely "new" money was invested in its promotion.

Whether or not there is a profound media strategy underlying moves of the 100-man plus advertising department, this year's nighttime splurge appears indeed to be the result of a combination of rather mundane factors, such as specific product successes, marketing needs, organizational peculiarities, the dynamics of the competitive situation and the restricted tv scene. It seems to represent an expansion of the need for advertising rather than the beginning of a major shift of money out of daytime tv or other media.

The first, and foremost factor in the move to nighttime, is the ever-rising sales curve. Today Procter & Gamble stands at the peak of a 108-year career which has known little but steady growth. After 65 years of uninterrupted dividend payments, the company's consolidated gross sales for the fiscal year ending 30 June 1954 equaled $911,050,049, more than double the $424,349,000 of its nearest competitor, Colgate-Palmolive Co. This year's volume may possibly put P&G into the billion-dollar company ranks.

The significance for television of this continued growth is clear. Since P&G's advertising budgets always rise with sales, there should be an increasing supply of ad funds in the near future. And since the company's allocations to tv is roughly two-thirds, the total tv budget should wax in proportion. Soap, it should be remembered, is the most universal of commodities. The companies seek the largest possible tonnage. This requires great volumes of advertising to the largest possible audiences. Maximum circulation and high ad frequency are the aims: and for this its major medium is tv.

Continued expansion in the use of television seems certain as new brands vie with old and with those of outside competitors for prime tv time. This

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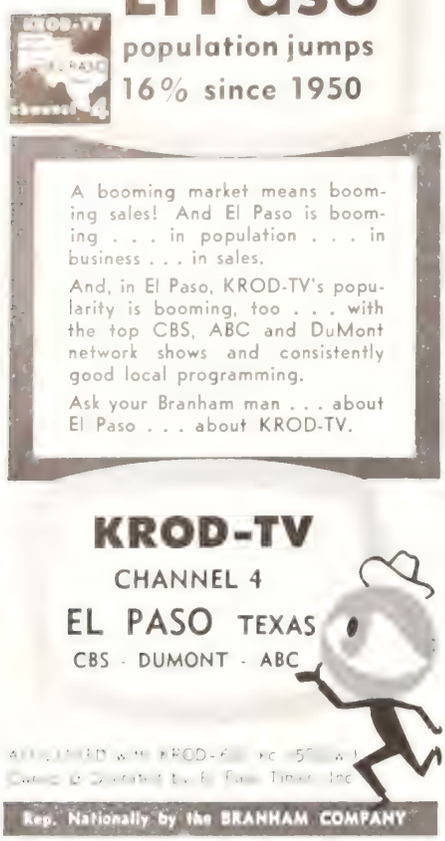
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HAYDN P. EVANS ... Mgr.

Rep. WEED TELEVISION

Yep-Bigger'n Baltimore!





was essentially the problem as 1954 was drawing to an end: the question was how to get quickly into more likely-looking shows that promised to deliver large audiences.

The show search: Finding the new program was the job of Procter & Gamble Productions, Inc., a subsidiary established to service the radio-tv needs of the various brands. As an independent legal entity, P&G Productions signs contracts, buys and sells broadcast properties, coordinates the work of the seven agencies handling the brands, supervises the shows and production of commercials. Its tv head is William Craig, its radio chief William Ramsey. Both are known strictly as "Bill" in the trade. They have seven lieutenants between them.

When Bill Craig, Gail Smith and media director Paul Huth came to New York last fall to hunt for tv shows, they were representing a group of specific brands: Blue Cheer, a washday detergent; Lilt Home Permanent; Prell Shampoo; Pin-It Home Permanent; Gleem Toothpaste; Spic & Span, a cleanser for woodwork and walls.

What complicated their problem was that simultaneously the brand managers of all these products were pressing for good tv exposure.

Note that four out of the six products listed fall into the toilet goods category, which are sold to teenagers, career girls and working mothers as well as the housewife who is home in the afternoon. For this group the demand for evening time was inescapable. However, the two P&G shows then running at night were carrying their full brand complements. Gleem was, in fact, already sharing *The Loretta Young Show* with Tide, which could hardly be expected to move out entirely. Nor was there any room on *Fireside Theater*, which was carrying Ivory Bar, Crisco and Spic & Span.

New vehicles were therefore the only solution. Gleam latched on to Jackie Gleason, Prell got *This Is Your Life*, Lilt copped *I Love Lucy*, Pin-It landed Topper. Spic & Span, a product with relatively low frequency of purchase which apparently does not need the same frequency of exposure as the heavy-duty soaps, hitched an occasional ride on *The Jackie Gleason Show*.

The major chunks of tv time went to Cheer, which a P&G spokesman proudly claims to be number two in the detergent field, right behind the company's own Tide. (Nighttime has become important to volume washday soaps as well as to toilet products, Paul Huth told SPONSOR, because of the need to reach all homes, including those of working women.) The brand is sponsoring two shows: *The Lineup* and *My Favorite Husband*.

After speaking at length with the men most directly involved in the purchase of these shows, Gail Smith and Bill Craig, SPONSOR has the impression that the final schedule is the result as much of accident as design. It is doubtful that there was any blueprint to begin with.

As Gail Smith put it: "We were after circulation," and he emphasized the point with a wave of his omnipresent slide-rule.

The danger of attempting to read a carefully planned media campaign into the present nighttime schedule is indicated by the strong possibility that the P&G lineup will look substantially different next season.

For example, the Jackie Gleason deal was strictly for the short haul, since the show is changing format and going under Buick sponsorship in the fall. Gleem and Spic & Span will have to seek elsewhere.

Pin-it, now sponsoring *Topper*, will have to seek elsewhere if CBS TV agrees with alternate sponsor R. J. Reynolds' desire to substitute the Mickey Spillane series.

The home permanent, incidentally, got its first 1955 exposure via a two-month ride on *Caesar's Hour*, NBC TV.

It is common knowledge, too, that all is not well with *My Favorite Husband* CBS TV, which has not been able to get beyond the middle twenties in



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on

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This summer, four to five million people will spend their vacations traveling through New England's six great states. They'll spend about one billion dollars. And 67% of these people will be New Englanders.

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Cleveland	WJW	New York	WINS
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Denver	KMYR	Portland, Ore.	KXL
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San Francisco	KEMO	San Francisco	KYA
Seattle	KIRO	Seattle	KOL
Houston	KNUZ	Springfield, Mass.	WTXL
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Syracuse	WOLF	Syracuse	WOLF
Tulsa	KAKC	Tulsa	KFMJ
Wichita	KEYN	Wichita, Kan.	KWBB
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RADIO GROUP

the ratings race. A possible casualty here could send Cheer as well searching anew.

With the exception of the Gleason program, which P&G shares every week with other clients, all the new P&G shows are alternate-week sponsorships. This means that P&G may not necessarily have first call on a time period should the show on hand prove unsatisfactory. The purchases, in other words, do not necessarily mean that P&G has staked out franchises.

As one timebuyer close to the subject explains it: "These buys are a recognition by P&G that it is no longer possible to build real franchises in tv. The networks as is well known are insisting more and more on control of time periods and shows. Furthermore, it is no longer realistic in the soap business to think in terms of established time periods that deliver lasting sponsor identification over the years, for the simple reason that today product life is short. Sponsor identification for soaps—with rare exceptions—is a foolish goal."

The flexible character of the present P&G schedule is implied in the stated views of Smith and Craig on their program approach this season. For a company that had lavished so much time and attention on its own film properties, *Fireside Theater* and *The Loretta Young Show*, P&G has changed course by (1) buying into rather than helping to create properties, by (2) accepting tv vehicles without the direct control which it maintains over all previous shows. Furthermore, it could not be said that any of the new shows bore the P&G stamp as did those already going for the company. That is, none of them are in the strictly feminine appeal category.

Smith and Craig had to agree there is no program philosophy at work, no fixed standards which say a show has to be of any specific type. The concept is one of reaching the biggest possible family audience without concern for pinpointing the women who are P&G's customers. If P&G gets the home at night, it reasons it has the woman.

This accounts for the variety of program content. It accounts for the appearance of *The Lineup*, a detective show, on the P&G roster. Although the program rates well, somehow it does not seem what one would expect to find P&G sponsoring, especially with a washday product like Cheer. But appearances are deceiving. The show is opposite the NBC fights on Friday nights, gets a good female audience according to Pulse.

To say that the 1954-55 schedule does not necessarily represent a fixed pattern is not to suggest that P&G's heavy wooing of nighttime tv is a short-term romance. On the contrary, the indications are that P&G is here to stay as a major evening advertiser. Actually next season's schedule may be even heavier that this year's.

Do not be surprised, moreover, to find ABC TV emerging as a serious contender for P&G billings. (Negotiations have been under way for some time, though no deals seemed to have been set at presstime.)

P&G vs. P&G: Behind the growing demands of P&G product men for more tv vehicles lie two basic trends: the creation of new brands in the soap field; the expansion of the non-soap product divisions.

"Our business is a business that never stops going ahead," the company endlessly tells its 23,000 employees and 49,000 stockholders. The essence of the soap advertiser's problem is the over-powering reality of product change. It is but eight years ago that the first effective heavy duty detergent, Tide, was introduced nationally. Yet today, total detergent sales are greater than those of washday soaps; soap volume fell 10-15% again last year, while detergent sales continued to mount.

In P&G's case the transition can be symbolized by Duz. Remember when the slogan "Duz does everything" was



"—no need to worry about juvenile delinquency, Dad—I listen to KRIZ Phoenix all day long."

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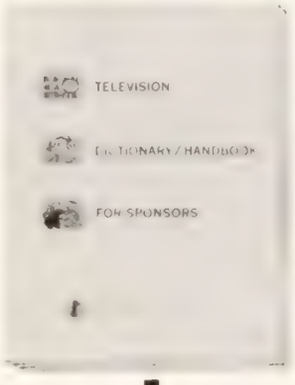
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CONTRIBUTORS AND CONSULTANTS

DR. CHARLES ALLEN, Research Dir., Medill School of Journalism, Northwestern U., Evanston, Ill.
JOHN W. ANDERSON, Film Group Chief, New York
BILL BALLINGER, TV Prod., Campbell-Ewald, New York
BOB BANNER, Dir., Ford Waring TV Show, CBS-TV, New York
GEORGE M. BENSON, Dir., Sales & Research, TV Workshop, Ford Foundation, New York
RALPH S. BING, Ralph Bing Org., Cinemart
JAMES M. BOERST, Publicity Dir., WSYR-TV, Radio TV Service, Lakeshore, N.Y.
WM. J. BREWER, Radio & TV Dir., R. J. Potts, Calkins & Holden, Kansas City
FRANK BURKE, Editor, Radio & TV Daily, New York
EDDIE DAVID, Prod. Dir., Ziv TV Programs, Los Angeles
HARRY DIETER, TV Mgr., Pedlar, Cole & Ryding, Cincinnati
ORRIN E. DUNLAP JR., V.P., Radio Corp. of Amer., New York
HUDSON FAUSSETT, Dir., Armstrong Theatre, NBC-TV, N.Y.
WM. D. FISHER, V.P., Gardner Advertising, St. Louis
DON FORBES, Mgr., Studio Programs, KCOP, Los Angeles
MAURY FRINK, Pres., Frink Film Studios, Miami
NORM GRANT, Sports Dir., NBC-TV, New York
KEITH GUNTHER, Prod. Dir., KSD-TV, Kansas City
R. B. HANNA, Mgr., WRGB-TV, Schenectady
SHERMAN K. HEADLEY, Asst. Mgr., WCCO, Minneapolis
GEORGE HEINEMANN, Dir. TV Prog., NBC-TV, Chicago
BERNARD HOWARD, Academy Film Prod., Chicago
DOUG JOHNSON, Author, TV Writer, CBS-TV, NBC-TV, N.Y.
BILL LADISH, Prod. Dir., WDAF-TV, Kansas City
ROBERT L. S. LEEDY, Asst. Adv. Mgr., Communications Products Div., Du Mont Labs., Clifton, N.J.
CHESTER MacCRACKEN, V.P. Radio-TV, Doherty, Clifford, Steers & Shenfield, New York
DON McCLURE, Sales Mgr., Bankers TV Film Service, New York
HARRY McMAHAN, V.P. Charge Radio-TV, Charles Dallas McCann-Erickson, New York
RAY MERCER, Ray Mercer Productions, Hollywood
HOWARD NEUMANN, TV Dir., Lowe Runkle, Oklahoma City
BERNARD F. OSBAHR, Editor, Tele-Tech & Electronic Industries, New York
LEE RUWITCH, V.P. & Gen. Mgr., WTVI, Miami
DR. DIK TWEDT, Research Supvr., Needham, Louis & Brorby, Chicago
WALTER WARE, Supervisor, Buck & Weaver, New York
JACK WEBB, TV Actor, Prod., Director, Mark VII Productions, Hollywood
ADRIAN WEISS, Exec., Weiss & Geller, Las Vegas
BEULAH ZACHARY, Prod., Kenyon, Eckhardt & Osborn, NBC-TV, N.Y.

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KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, General Manager.

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The Quad-Cities offer you a good marketing opportunity. WHBF is "The Quad-Cities' Favorite".

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CBS FOR THE



Quad-Cities' favorite
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heard from coast to coast? Today, it shares one CBS TV serial with Ivory Flakes, while Tide and Cheer get the big nighttime treatment.

So important has new product development become in the destinies of the soap companies, for example, Procter & Gamble built the Miami Valley Laboratories, staffed it with 110 graduate chemists and engineers, equipped it with the latest and most advanced tools of research. How much the company expects to learn on the new laboratories is clear from Board Chairman Richard R. Deupree's emphasis on the importance of product development:

"I don't know how many of us realize the constant change that is going on in brands on the market. Better than half of the business of the company in household products today is in brands that were not even on the market 10 years ago.

"Some of our newer brands such as Tide, Cheer and Gleem, have shown remarkable strength, but the point I am trying to make is that no brand can stand still. It must either move ahead or drop behind, and we must always be alert to manufacture brands that continue to have a greater appeal to the housewife."

Clearly, as brands come and go, the advertising patterns employed must change accordingly.

Perhaps the most important stimulus to greater brand proliferation is the concept of competing brands within the P&G family. This concept arises, say soap experts, out of these marketing factors:

1. *The almost static consumption level.* It may be true that total soap and detergent sales (excluding hand soaps) have risen, from 1,854,000,000 lbs. in 1909 to 3,959,000,000 lbs. in 1952. But the population has also increased, from 90,700,000 to 157,000,000. The per capita use figures tell the revealing story. In 1909 it was 19.2 lbs. In 1919, it was 21.2. By last year it had only risen a trifle to 21.4. Thus there has been no big increase in per capita use for over a generation. (Figures from The Association of American Soap and Glycerin Producers, Inc.)

2. *Growth comes through competitive advantage.* Leaving aside the factors of population increase, you can only do a bigger business for your brand by luring customers away from another brand. (That's the inevitable consequence of the per capita sales figure noted above.)

3. *There's little brand loyalty.* Soap advertising over the years has conditioned the American woman to look for new developments. She is a born experimenter, and often wonderfully responsive to couponing. Realistically, you cannot rely on her continued product loyalty, but must assume that sooner or later she will fall for the blandishments of a competitor. It might as well be your brand, therefore, that she succombs to. So long as you are "losing business to yourself" you are not losing patronage.

4. *Any one brand reaches a saturation point.* There is a level at which additional promotion for a given brand does not produce a sales increase economically enough. You may then be better off to start a new brand from scratch. It may, in other words, be cheaper to obtain the same volume increase with a new brand that starts from zero than to raise sales of the established brand further.

5. *Your competitors add to the pressure.* Naturally, your competitors are subjects to the same marketing conditions and will find it advisable to apply similar solutions. In the end competition simply grows more fierce.

Under such conditions, the aim is high *total tonnage.* Here is how it might work out in a specific instance.

Let us say that in a given market Colgate's FAB is number one, P&G's Tide number two, Lever's Rinso number three. Along comes P&G with a new detergent, Cheer, which it pushes heavily. Cheer catches on, takes customers away from the three leaders. It may be fourth in volume, but its sales together with those remaining to Tide may be enough to give the parent outfit, P&G, total volume leadership of that market.

An actual case of this kind might be in the making in the toothpaste field. At the present time, Colgate leads nationally, followed by Gleem, with Pepsodent probably third. P&G will shortly unleash a new dentifrice nationally which is now being market-tested in three areas. Since it is a

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In the Public Interest...



Lung cancer operation in Atlanta performed before WSB-TV viewers



Monday evening, March 28, thousands of Southerners sat tense before their television screens observing the surgical removal of the diseased lower left lobe of a man's lung.

The Fulton County Medical Society and the American Cancer Society, Georgia Division, selected WSB-TV to document this the first "live" television account of a local operation for a lay audience. Purpose of the program was to emphasize the importance of early detection and treatment of lung cancer.

When adequate and professional television assistance is required by local interests it is worth noting that their first choice is WSB-TV.

wsb-tv
ATLANTA

The great Area station of the Southeast

NBC affiliate. Represented by Petry. Affiliated with The Atlanta Journal and Constitution.

[illegible] which P&G is expected to push very heavily—the copy platform is very, very strong, was SPONSOR's impression—it might, along with Gleem, put P&G in the number one volume spot in various markets.

From an over-all tonnage standpoint, P&G is the acknowledged national leader among soap companies. SPONSOR has an informed estimate that rates its share of the market as high as 65% in the heavy-duty, washing product field.

But the competition never sleeps, and P&G cannot afford to sleep either. As a former soap man puts it: "The profit per box is tiny. You can get killed before you know it."

The soap firms keep close tabs on each other. They like to play cagy, but will admit when pressed that each has a good idea what the other is doing, every detail of broadcast schedules, and so forth. And they check sales using the same source—Nielsen Food and Drug Index.

Tv growth: From P&G's Drug Products Division, established in 1934, will come many of the products of tv's future. Board Chairman Richard Deupree, summing up last year's experience, explains: "In our Drug Products Division, we have continued to progress and have been particularly fortunate in the marketing of Gleem Toothpaste, which has won a very good acceptance around the country. We have every reason to believe that this Drug Products Division should continue to grow and assume an important part in the earnings of the company."

Of the 29 brands now nationally advertised on tv and radio, seven fall into the drug or toilet goods category. And of six under market test at the present time, two belong in this group.

This testifies to an important shift in P&G interest. That interest is doubtless heightened by the fact that the profit margin for a toothpaste, for example, is considerably higher than it is for a packaged soap. How much of present company sales is represented by the drug division is kept under wraps at Cincinnati, but there is no question that the dollar volume is sizeable.

How innacurate is the view that P&G is just a soap company is revealed by the lesser known fact that Crisco, along with other shortenings, accounts for about 25% of all P&G earnings.

According to well-informed trade sources, the food division, too, is due for expansion. It is of interest that two of the products currently under market test are in this division.

Another way of seeing the importance of the non-soaps to P&G is to note that of the six test products only two belong in the soap category. The current test products cited to SPONSOR by P&G are : (1) Zest, a synthetic detergent bar; (2) Dash, a controlled sudsing detergent that may be the company's answer to Monsanto's All (Colgate recently launched its own sudless, AD) ; (3) Fluffo, a shortening; (4) Whirl, a liquid shortening; (5) Secret, a home permanent; (6) Crest, a fluoride toothpaste.

While the soap and food divisions can reasonably be expected to have a housewife orientation to a considerable degree, the drug items, as already indicated, naturally lean toward nighttime tv with its wider range of women customers. In addition, P&G has found that soaps and foods, too, need some nighttime exposure. Add the tv pressures of competing soap clients and

(*Please turn to page 137*)

PHOENIX 41st* metropolitan market
in population and 45th in retail sales



NOW 34TH* IN DRUG STORE SALES

	DRUG STORE SALES	Millions
32	COLUMBUS	19.5
33	HARTFORD	
34th	PHOENIX	18.7
35	SAN BERNARDINO-RIVERSIDE-ONTARIO	
36	FORT WORTH	18.1

*SRD Consumer Markets '55

Drug Store sales are high above the national average, because Phoenix is a health-and-beauty conscious city. Phoenicians are consistent and generous purchasers of products that promote health, good grooming, comfort and general well-being.

For the most complete and economical coverage of this profitable market, tell YOUR sales story over KPHO, and KPHO-TV. Judged strictly by results, KPHO and KPHO-TV can be your biggest sales-builders, too!

SOLD reached most effectively through . . .

KPHO-TV and KPHO
Channel 5 First in Arizona since '49
Dial 910 • ABC Basic Hi Fidelity Voice of Arizona
YOUR MEREDITH STATIONS

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ

Now Available from **SPONSOR SERVICES INC.**

12 SERVICES TO HELP YOU MAKE THE MOST OF RADIO AND TELEVISION OPPORTUNITIES

BOOKS

1 ALL-MEDIA EVALUATION STUDY — $4

155 Pages

This book gives you the main advantages and drawbacks of *all* major media . . . tips on when to use each medium . . . yardsticks for choosing the best possible medium for each product . . . how top advertisers and agencies use and test media . . . plus hundreds of other media plans, suggestions, formulas you can put to profitable use.

2 TV DICTIONARY/HANDBOOK — $2

48 Pages

The brand-new 1955 edition contains 2200 definitions of television terms . . . 1000 more than previous edition. Compiled by Herbert True of Notre Dame in conjunction with 37 other tv experts. TV DICTIONARY HANDBOOK also contains a separate section dealing with painting techniques, artwork, tv moving displays, slides, etc.

3 BUYERS GUIDE FOR STATION PROGRAMING — $2

The 1955 GUIDE gives you, in one handy source, the programing profiles of radio and tv stations. In addition, you'll find separate directories of stations specializing in classical music . . . after-midnight . . . folk music . . . music and news . . . sports . . . religious . . . farm . . . foreign language . . . Mexican . . . American . . . Negro . . . film, etc.

REPRINTS

4 HOW DIFFERENT RATING SYSTEMS VARY IN THE SAME MARKET — 15c

Ward Dorrell, of John Blair (station reps), shows researchers can be as far as 200% apart in local ratings.

5 TIPS ON HOW TO MAKE GOOD TV COMMERCIALS — 20c

Anecdote-packed article on how to get most for least. Aimed at beginners, but useful for veterans, too.

6 WEEK-END RADIO — 25c

Listener's-per-set increases 25% on the weekend; out-of-home listening jumps 10%

7 NEGRO RADIO HAS COME OF AGE — 40c

20 pages of facts and tips on how to use Negro radio successfully.

8 HOW IS RADIO DOING IN TV MARKETS — 20c

Results of Politz Study.

9 HOW 6 BIG SPOT CLIENTS USE RADIO — 20c

Pall Mall, Esso, Mennen, Shell, American Airlines, *Life*.

10 ALL-NIGHT AUTORAMA SELLS 300 CARS — 20c

Car dealer scores by adopting charity "telethon" idea to auto sales.

BOUND VOLUMES

11 VOLUME FOR YEAR 1954 — $15

Every information-packed issue of SPONSOR for 1954, bound in sturdy leatherette. Indexed for quick reference, bound volumes provide you with a permanent and useful guide.

12 BINDERS — 1—$4 2—$7

Handy binders provide the best way to keep your file of SPONSOR intact and ready to use at all times. Made of hard-wearing leatherette, imprinted in gold, they'll make a handsome addition to your personal reference "library."

ORDER FORM

SPONSOR SERVICES
40 East 49th St.
New York 17, N. Y.

Please send me the SPONSOR SERVICES encircled by number below:

1 2 3 4 5 6
7 8 9 10 11 12

Name
Firm
Address
City Zone State

☐ Enclosed is my payment of $
☐ Send bill later.

Quantity Prices Upon Request

seven league boot coverage

Texas Style



EXPRESS-NEWS STATION

KENS

680 CBS

50,000 WATTS 10 KW NIGHTS

SAN ANTONIO, TEXAS

It takes a giant voice to cover this giant land . . . the rich 105 counties lying between Houston . . . Waco . . . San Angelo . . . Del Rio . . . Brownsville.

The powerful 50,000 watt daytime voice of KENS 680 kc. dominates this vast area of 109,737 square miles and its population of 4,271,400 — accounting for a yearly income of nearly $6 billion!

With CBS and top local programming, the accumulative audience of KENS shows first or in photo-finish-for-first place in ALL rated time segments — Pulse of San Antonio, Nov., 1954

Ask FREE & PETERS, Inc. for details.

PROCTER & GAMBLE

(*Continued from page* 133)

those of other clients seeking outlets in the crowded tv medium, and the problem of obtaining good shows and time slots becomes acute.

Obviously, P&G must gear itself media-wise for the new product era its labs are helping to bring about. A network source sees significance in the new P&G alternate sponsorship. "If the shows prove successful," he says, "P&G will be in a position to snap them up for other company brands when and if they become available."

But at P&G headquarters, they shake their heads at such speculation and deny that there is anything afoot except the day-to-day moves brought about by various brand efforts to get maximum circulation. Company executives admit that no clear pattern has yet emerged. There is a common view of P&G as an all-wise company that follows a meticulously detailed media plan with confidence and precision.

★ ★ ★ ★ ★ ★ ★ ★

"Radio is sound because it gets results. Yes, radio gets results immediately, dramatically, economically. One of the more revolutionary changes in the industry which has occurred during the past six years, is the decline of commercial network radio in contrast to a phenomenal increase in the sale of time to local advertisers."

JOHN F. MEAGHER
Vice President
NARTB, Washington, D. C.

★ ★ ★ ★ ★ ★ ★ ★

But like most companies, P&G has not been immune to the shifting tides of tv programing. There is no certainly in Cincinnati in this area and it is apparent that there is divided thinking on programing questions.

In the scales, too, are being weighed the relative merits of nighttime and daytime tv, network and spot radio. Whether the company will ever arrive at a programing and media philosophy on tv as consistent as its daytime serials on radio, no one can say now.

In the meantime, while the "shake-out" years perform their work of selection, the company's guiding star remains the slide-rule. Over and over again you hear the two-beat refrain bouncing off the pale walls of the simply-furnished P&G offices—"circulation" and "frequency."

These are the cardinal P&G precepts. How the company applies them to its spot and daytime network operations will be dealt with in the articles to follow. ★ ★ ★

FEE TV

(*Continued from page* 39)

the birth of fee tv will be anguish." Goetz predicted. "But when advertisers discover it is not as bad as it seemed and that there are still apparently quite a few people who are willing to continue watching George Gobel

in other words that they are not losing their entire audience to subscription tv—then another thing will happen: the sponsors with second- and third-rate shows will begin to think very seriously about improving the quality of these shows. The really top-flight entertainment and educational programs on free tv will hold a good part of their audiences, but the second-rate shows will have to improve or go out of existence."

"I am not terribly concerned about box office tv from the point of view of the advertising director of the American Safety Razor Co.," asserted Goetz. "I think that news and news-type programs and sports event telecasts, the type of shows we sponsor, will be less hurt by fee tv than other kinds of programs might be."

Somewhat more concerned about the "inevitability" of fee tv is Roger Pryor, vice president in charge of radio and tv at Foote, Cone & Belding, New York, who feels that "Subscription tv poses a threat to the availability of television as an advertising medium. If it can make possible enough superior offerings of a distinctive and horizon-widening nature for which a sponsor could not afford to pay, then it might very well push aside advertiser-financed tv."

Aside from this view of the possible long-range development of the situation, Pryor made a more immediate appraisal in terms of costs: "Any form of subscription tv will inevitably reduce the available audience for advertisers. Naturally, if a sponsor's audience circulation is reduced, his costs must also be reduced. Therefore, fee tv *must* bring down costs for advertisers because it will divide the audience. The continued coexistence of subscription tv with sponsored tv as we know it now will depend on the advertiser's ability to purchase network tv at prices which will still deliver to him a reasonable cost-per-1,000 in the remainder of the audience."

Pryor pointed out that fee tv "places in the hands of a small group of people a tremendous power without any



FAIRBANKS HITS 48% SHARE-OF-AUDIENCE IN NEW YORK

Throughout last year, "Douglas Fairbanks Jr. Presents" topped all syndicated shows in the nation's top market: New York. Its average rating was 18.5, share-of-audience over 40%. This year, it's doing even better. In January, almost every other viewing home in New York was watching this show! (ARB)

"DOUGLAS FAIRBANKS JR. PRESENTS"

CONVENTION HDQRS.
SUITE C-200
SHOREHAM HOTEL

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

Now it costs less to sell
MINNEAPOLIS ST. PAUL
Maximum power at minimum cost — choice availabilities.
ASK H-R
316,000 watts on Channel 9
KEYD TV
Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis
Represented Nationally by H-R TELEVISION, INC.

ATTENTION, RADIO SPONSORS
NOW YOU CAN REACH THAT BIG RICH CHICAGO BILLION DOLLAR NEGRO MARKET
721,500
LATEST FIGURES
"JAM WITH SAM"
The disk jockey show that is the talk of the town
Monday Thru Saturday—9:30 P.M.-12:00 M.
WGES—5,000 Watts — 1390 Kc.
PARTIAL LIST OF SPONSORS
ARMOUR — Carnation — Coca-Cola
Ebony Magazine — Illinois Bell Telephone—Lucky Strike
Miller High Life
WRITE, WIRE OR PHONE FOR AVAILABILITIES
SAM EVANS PRODUCTIONS
[illegible] N. Wabash Ave., Chicago, Ill.
Phone Dearborn 2-0651

legislation to control it. I think that much legislation has still to be enacted to protect the public against those who might abuse this power. I also see the possibilities of all kinds of 'bootleg' pay-as-you-go tv. What about people who decide to charge guests a fee to watch a subscription show? What about bartenders who might tack a tv charge onto a customer's bill? Any fairly expert electronic engineer can hook up an almost unlimited number of sets on a single system."

Pryor is certain that some form of subscription tv will be approved; the degree to which it could affect sponsored video would depend entirely on the degree of its acceptance by the public and the extent to which it could monopolize the prime air hours, he points out. This view is shared by most of the admen who see subscription tv in the cards at all.

Goetz's feeling that fee tv will be a spur to improve free tv was echoed by another sponsor.

"Subscription tv may prove to be a very constructive thing for advertising, that will tend to raise the esteem and appreciation of the sponsor in the minds of the consumer," ventured Murray W. Gross, assistant advertising manager of Hudson Pulp & Paper Co. "Right now, many people resent commercials—but if they are made to realize that the programs cost money and that it is the commercials that help pay for the program they see free, they may change their attitude. Also, fee tv will bring a competitive factor into the business which will force the sponsor to pay more attention to his own programs. If fee tv proves feasible and economical, it will grow and will be a stimulation and a challenge and a measuring rod for our own efforts."

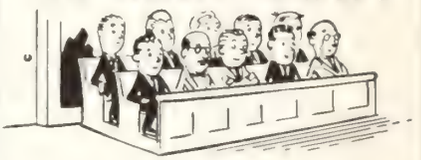
The view that toll tv might bring the viewer to a new appreciation of commercials was also expressed by William B. Templeton, vice president and director of radio and tv, Bryan Houston, New York, in SPONSOR recently (7 February 1955). Templeton went a step further and considered the ultimate possibility of fee tv—that it might get so big that it would do away with commercially sponsored video.

Templeton revealed a staunch faith in advertising's ingenuity, stating that even in such an eventuality, "you still can't lose the sponsor because the sponsor will find some way to compete and present better spectacles. If fee tv does go over with a bang, you can rest assured that it will be one of the biggest operations in the world because every ad agency man will be in it—with a box top deal."

Less optimistic is the radio and tv director of one of the big agencies, a gentleman who would rather "go South" than face the fee tv in action. He said subscription tv *must* hurt the sponsor and cited as his reason:

"Today, the tv medium has achieved a fine balance for advertisers with the present viewers available—there is just about enough of an audience to make a sponsor's investment worthwhile. But if you invite another competitor into the medium, you immediately upset this balance and the advertiser has to get hurt."

He further feared: "Subscription tv is going to give an additional impetus to the big, heavy-monied advertisers who are the only ones who will be able to compete with the lavish, superior box office tv shows. These advertisers will simply pour more money into their

TRIED by a "10 MAN" JURY

Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors *for 3 or more* years. Several for 4½ years on this 5-year-old show.
The verdict of this 10-man jury is justified! From morning to night WVET *gets results* in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.
5000 WATTS
1280 KC

BOB TREBOR
WVET ABC
IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

video efforts in order to accomplish their purpose of competing for the audience. But where will this leave the medium-sized and little guy who doesn't have all that loot? That's right—out in the cold."

One dubiously positive value that this adman sees in the whole thing: "You will sure as hell know for the first time what actual rating a show is getting—the money take will tell the story."

Stanley H. Pulver, media manager for radio and tv, Lever Bros., sees two possibilities for fee tv if it is approved. Says he: "It could possibly wind up as an admixture with commercial tv—that is, fee tv programs would compete with sponsored programs in prime time, or the subscription shows may be placed in such times or circumstances as not to compete or interfere with sponsored tv. But the entertainment would have to be very good indeed in order to get people to pay for it."

In a recent statement to SPONSOR (7 February 1955), Sidney W. Dean Jr., a vice president at McCann-Erickson, New York, set forth his belief that fee tv can peacefully coexist with sponsored tv if (1) it gets its own exclusive stations in each market and (2) it develops its own programing for profit from "the many types of able-to-pay but more selective audiences for cultural interests, adult and extension education, and special events."

He saw a huge income potential for pay tv, cited a possible potential of "as much as $10 billion in a few years. This compares with commercial tv's $1 billion income from time and program sales. This new source of income should be a major stimulant to creative tv."

The general feeling among the polled admen was that subscription tv, if it ever becomes a reality, is quite some time off. Emanuel Katz, president of Doeskin Products, New York, stated: "Box office tv is nothing to be concerned about for several years to come. Even after it is approved by the FCC and starts to make an appearance, for about the first five years anyway it will have a very limited audience."

One agency executive saw it a little closer, prognosticated: "I think it is a two- to three-year-off proposition and it will certainly be chaotic!"

Whether or not it comes early or late, here are some facts admen should know about fee tv:

There are three proposed pay-as-you- tv systems. Leader in the field is the Zenith Radio Corp. with its Phonevision, which it began to develop in 1931. Originally a system which depended on the transmission of a signal over telephone wires (hence its name) in order to unscramble a tv image, it has since evolved into a method whereby a decoding device is installed on a tv receiver; to work this properly, the subscriber must obtain special information by mail, phone or vending machine. The subscriber is then billed periodically for the programs he has seen (which have been electronically computed), or, if he wishes, he can have a coin box on his decoder and really pay-as-he-sees.

Heading Zenith as president is Commander E. F. McDonald, who has been perhaps the most vocal and persistent figure espousing subscription television down through the years. Spearheading the firm's hard-hitting publicity drive for many years has been Ted Leitzell. Zenith's director of public relations. Since 1950, Dr. Millard C. Faught. hired by McDonald as economic consultant to Zenith. has become the most

RATINGS ARE NICE
RESULTS ARE BETTER

Here's a word from a sponsor . . .

DAVISON-PAXON
Atlanta Ga.

"...From 10 spot announcements on WEAS, we have received over 1500 pieces of mail....Best results from any station, net or independent in either Florida or Georgia..."

WEAS
50,000 WATTS
1010 K.C. DECATUR, GA.



RHEINGOLD SPONSORS "FAIRBANKS" AGAIN . . . 3rd YEAR IN A ROW!

In January, almost every other viewing home in New York was watching "Douglas Fairbanks Jr. Presents", (ARB, January '55)! Rheingold Beer is so impressed, they're sponsoring Fairbanks regionally for the 3rd consecutive year. Many markets available for first run. 'Nuff said!

"DOUGLAS FAIRBANKS JR. PRESENTS"

CONVENTION HDQRS.
SUITE C-200
SHOREHAM HOTEL

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

60%
of the homes
in western
Montana
watch TV
•
that means
KGVO-TV
Missoula, Mont.
Sells 'em
regularly!

MAGNIFY YOUR SALES
IN THIS STABLE $140,000,000.00
MARKET
•
University City
•
Rich Lumbering and
Agricultural Area

CBS
KGVO-TV
MISSOULA
MONTANA
GILL-PERNA, reps.

167 Mountainous Miles from Spokane

WLS
gives you
All 3
Market • • •
Coverage • • •
Programming

Contact us
or call your
John Blair man
TODAY!

WLS
CHICAGO 7

890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

articulate spokesman for the system. Faught sees fee tv basically as an electronic distribution service which would broaden the market for cultural commodities. By giving tv a second source of revenue, he says, it would make many more stations economically possible—stations which could not get along on advertiser support alone—and by thus widening the tv audience it would increase tv's usefulness to advertisers.

Another organization which has applied for an FCC go-ahead on its fee tv system is the Skiatron Electronics & Television Corp of New York. This firm is reported to have spent some $750,000 and five years in developing its Subscriber-Vision system. This system in home operation works very similarly to that of Zenith; there is also the decoding device but instead of dial-setting, there is an electronically-treated IBM card which the subscriber inserts into a slot; he then pushes one of several buttons which action punches a hole, completes an electronic circuit and results in the unscrambling of coded signals.

★ ★ ★ ★ ★ ★ ★ ★

"We have been aware for a long time that the economic destiny of television lies in a subscription service. Advertising revenue alone is not going to be able to support all the television stations that are needed for a real, national service. All of the financial trouble that stations have encountered this past year are traceable to that fact—there is simply not enough advertising money to go around."

H. C. BONFIG
Vice Pres. in charge of sales
Zenith Radio

★ ★ ★ ★ ★ ★ ★ ★

Arthur Levey, president of Skiatron, asserts that technical problems of the system have been licked. The firm is all ready to go ahead with its introduction in New York as soon as the FCC gives the green light—which he confidently expects by this fall. He says that they have worked out a plan with Western Union whereby the latter will handle processing of subscribers' applications. Promotion for S-V will stress that "all you have to do is call Western Union and they will take care of your request."

Prospects would send in $1 with their application, which is a service charge covering all or part of the programs used during the first month (like a charge for phone service covering so many calls). There is no charge for the decoder or for its installation to the subscriber—the cost of the decoder is amortized through the service charge, says Levey. The costs of the programs themselves would range from 10c to $1—the lowest fee bringing in educational programs, the highest such choice items as Broadway plays and championship fights. First-run movies, says Levey, would run at the rate of one or two a month at the most, not posing such a threat to the local theatres as the theatre-owners seem to feel, he contends.

The third company to develop a home box-office system is International Telemeter Corp. of Los Angeles, 80% owned by Paramount Pictures Corp. Telemeter uses a simple coin-box method of operation—the subscriber simply turns to the proper channel on his tv set, inserts a designated amount of coins in the box and the scrambled picture clears up. Installation of the device, according to Telemeter vice president Paul McNamara, would cost from $10 to $20, and the minimum monthly program charge would run $2 or $3.

(SPONSOR provided further details on the Zenith and Telemeter operations in its article on fee tv, 19 May 1952 issue.) ★ ★ ★

KSD
KSD-TV
top spots
FOR SPOT ADVERTISERS
•
NBC AND NBC-TV
NETWORKS

National Advertising Representative:
NBC SPOT SALES

THE ST. LOUIS POST-DISPATCH
BROADCASTING STATIONS

4-NETWORK RADIO

(*Continued from page 42*)

ing" the appearances.

Besides Tatham-Laird and Leo Burnett, the Chicago agencies which heard the network radio story were BBDO, FC&B, Earle Ludgin, McCann-Erickson, Needham, Louis & Brorby; JWT, Geoffrey Wade and Weiss & Geller. Presenting the story for the networks were John Curtis, ABC; Frank Nesbitt, CBS; Henry Poster, MBS, and Howard Gardner, NBC.

Here are some comments from Midwest admen who saw the presentation:

Paul McCluer, *general manager, Geoffrey Wade Advertising*: "To a former radio network sales manager, it was refreshing to welcome representatives of the four network sales departments officially united in a common cause. The presentation in our judgment was very much worthwhile, crisp, condensed, and to the point.

"Geoffrey Wade Advertising is still one of the largest buyers of radio network time, and we believe a summary of the presentation should be published and made available to all leading advertisers, as well as their agencies."

Louis J. Nelson, *media director, Geoffrey Wade Advertising*: "Judging by the statistics, there is no doubt that radio has a very broad coverage today. Our problem in living with its decline, however, is the reduced amount of time that the average family is spending with it compared to television viewing."

John de Bevec, *media director, J. Walter Thompson*: "It was a real pleasure to attend the joint presentation on radio by the four networks. The fact that the competing networks worked together, pooling their research and thinking, was in itself unique and resulted in an exceptionally strong story.

"Of special interest to me were the thoughts presented on the variety of ways that radio can be used today. The development of new concepts can do much toward getting increased advertising usage. Radio has become very flexible and the size of its circulation is even greater than has been believed, according to newest research.

"Certainly the facts show radio to be an important vehicle, with many interesting facets."

George A. Bolas, *radio-tv director, Tatham-Laird*: "We certainly believe that the participation by all four networks in a joint radio presentation is a most constructive and helpful step towards achieving a better understanding of the problems and opportunities present in today's radio picture. If there ever has been any honest doubt that competitors could ever collaborate to a common end, this feeling would be disspelled by anyone who had the privilege and opportunity to witness the four-network radio presentation. We can honestly say that it was a rewarding experience for those people in our media and contact departments who attended that session.

"We have used network and spot radio with great effectiveness in the past years and are continuing to use it on a somewhat reduced basis in the future. We know that if you can reach a large enough audience with a well conceived radio sales message, you will have an excellent opportunity to sell enough prospects to return a profit to the advertiser.

"We believe that network radio today is a confused combination of important opportunities and declining values. There is no doubt that daytime

"Oye,
Don't forget me
in Los Angeles"
Remember the L. A. Latin

$454,000,000 Spendable Income

500,000 Population
Spanish Radio Preferred

KWKW Most Listened To Station

Belden Market Survey Available

KWKW
PASADENA • LOS ANGELES
Spanish Language Station
AM-FM

representatives:
New York—Richard O'Connell, Inc.
San Francisco—Broadcast Time Sales

CITY AFTER CITY



RACKET SQUAD



IS TOPS IN



ITS TIME SPOT!

Yes, in Atlanta, Detroit and San Antonio (to name a few) Racket Squad rates #1 in its time period. Here are more cities where it tops competition:

DAYTON	22.8	62.1% share
FT. WAYNE	49.4	84.2% share
GRAND RAPIDS	22.9	55.6% share
HOUSTON	30.5	71.4% share

Rating: [illegible] Arb for [illegible]

Some markets are still available . . . reserve yours, before someone else does!

REED HADLEY, starring in . . .

RACKET SQUAD

Produced by Hal Roach, Jr.

CONVENTION HDQRS.
SUITE C-200
SHOREHAM HOTEL

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

is holding up exceptionally well and is still delivering a handsome profit to many advertisers. Nighttime radio is much more difficult to use effectively today due to the obvious inroads of television. All that would be needed to prove the value of daytime radio would be for anyone to try to buy a large list of spots on the largest markets in the country between 7:30 and 9:00 a.m. Advertisers would soon learn that radio may be weaker at certain hours of the day, but it has never been stronger than it is as far as the morning hours are concerned.

"Our main criticism of the radio presentations of today is that they are too general. They tend to sell the millions of families with radios, the multiple-set families, the increased car listening and so forth. They point up the tremendous audience that is available to the radio advertiser. The only fallacy of this is that the figures usually presented represent the total audience delivered throughout all hours of the day by totalling the audience of all stations for all hours. Obviously no advertiser in the country can afford to buy radio or any other medium on that basis. In our opinion, the need is for very specific approaches and suggestions as to how one advertiser with an average budget can reach a large enough group of people through the use of radio to warrant the expenditure being made in that medium as against any other. We believe that this is a job for people exclusively involved in the radio broadcast field, and that they should not expect the advertisers or agencies to switch their expenditures from other productive media back to radio except on specific propositions with specific and pertinent audience data and costs."

Otto R. Stadelman, *vice president and media director, Needham, Louis and Brorby*: "Gale Blocki (of RAB, Chicago) called me some time ago to tell me about the organized effort of the four networks to present radio to a number of agencies in New York. He was anxious to know if our agency, along with other Chicago agencies, would be interested in seeing the presentation. . . .

"In my estimation the presentation was enlightening and interesting and comments from others seem to verify this opinion."

Seymour Banks, *media director, Leo Burnett Co.*: "Right now, we feel, radio is still in a period of transition not altogether unfavorable to it. Television penetration, having saturated the major urban markets, is now moving strongly into the small town and farm areas. Actually, the small town and farm areas now show the highest rate of tv growth, both in terms of new tv-homes and new stations.

"An analysis of radio ratings in tv and non-tv homes will show a spread of two or three to one for daytime shows to close to 10 or 15 to one for nighttime programs. In other words, daytime programs with ratings of 7 or 8 in non-tv homes will have ratings of possibly 2 in tv homes; and, it is a rare nighttime program—other than news—which has a rating of more than 1 in tv homes.

"Thus, current network radio audiences are being sustained strongly from non-tv homes; but the reservoir of non-tv homes is rapidly emptying. When this process is complete, the level of radio ratings and audiences will be substantially lower than they are today.

"Any discussion of radio efficiency

HERE'S A MARKET



52% ABOVE U. S. AVERAGE!

From their farms alone, each Kansas farm family wound up the year with $8,830 in the bank—*after taxes!* That's 52% *above* the national average!

What's more, WIBW delivers this entire market—all tied up in a single package. Year in and year out, every Wham survey consistently shows that these big-income farmers listen *more* to WIBW than any other radio station.

We've got the listeners. They've got the cash. Give us the word and we'll give you the sales.

*Consummer Markets, 1955.

WIBW CBS RADIO

TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City
Rep: Capper Publications, Inc.

today must realize that the character and size of the audiences are still changing and remarks which may be true today may not be valid a year or two from now.

"One of the most interesting things about radio today is that it is rapidly becoming, if it has not already become, *a personal medium* and therein seems to lie its greatest strength. . . .

"Programing, too, seems to also reveal this trend toward individual patterns of exposure for radio. Daytime radio has come to be more and more dominated by the daytime serials whose primary psychological role, it seems to us, is to give individual women guidance; they are not addressed to the family as a whole. Situation comedies and variety programs, which tend to have a broad family appeal, are shifting to tv. . . .

"Another indication of the individual nature of radio is the rise in listening to non-affiliated stations at all hours of the day, with the chief fare here being a disk jockey or other local celebrities.

"To sum up, right now we feel that daytime radio is still a relatively good buy for an advertiser who is interested in broad national coverage, especially if he can combine radio with tv in simulcast operations. On the other hand, we can certainly see, in the not-too-far distant future, a period when tv penetration will certainly be somewhere in the neighborhood of 80-90% of U.S. homes. Under these conditions, when the non-tv home will have virtually disappeared, network radio will come to have, we feel, an entirely different look than it now possesses. It may virtually cease at 5:00 p.m.; and, even for daytime, it may exist only in the form of a wide variety of partial, sectional networks."

★ ★ ★

40 E. 49TH ST.

(*Continued from page* 17)

GOVERNMENT AND UHF

SPONSOR of April 4th reports on page two that the government has dimmed a "shot in the arm" to the study and correction of inequities of television domination.

First, it should be established that the Uhf Industry Coordinating Committee and the unentrenched television stations have not sought artificial measures of government intervention in business practices of the industry. However, this segment of the industry is convinced that orderly processes will evolve a genuine nationwide competitive system. Or else, there must be unfortunate regulation to accomplish true competition of service to the American public.

Second, it should be recognized that the investigation initiated by Senator Bricker over a year ago, and Senator Magnuson recently, was neither suggested nor stimulated by broadcasters despite the plight of many operators.

The Senator Potter hearings, the Plotkin and Jones Reports resulted from government realization of a condition that prevented the creation of a nationwide competitive tv system. Broadcasters were not responsible for any of these activities by government. But they did report the existing conditions by unchallenged facts when the appearance of broadcasters was solicited.

Your report that the government has dimmed the prospect of correction of the current situation is quite inaccurate. . . .

Hearings are scheduled to be conducted shortly on the entire phase of competitive nationwide tv. Furthermore, recently the FCC introduced rule-making procedure looking toward isolation of uhf stations from vhf stations in no less than four markets. This recognized tangibly the continually voiced disparity between vhf and uhf when uhf stations are compelled to compete directly with multiple vhf stations.

This seems quite different from your report that the tv problem is receiving dimmed attention. In fact, this forecasts that action may be expected to accomplish competitive nationwide tv before stringent measures of regulation become necessary. And no broadcaster advocates such a result except as a last resort for solution of the current domination by a limited number of facilities.

FRED WEBER
Vice Chairman
Uhf Industry Coordinating Committee
Wash., D. C.

• The item referred to read as follows: "Hopes by Du Mont that government action would provide shot in the arm to web were dimmed by cautious FCC statements to Senate Commerce Committee . . . FCC said it was against 'artificial' measures to get network shows to uhf stations." This referred to one proposal for remedy of the problem only, not to any final outcome of studies now underway.



YOUR STAR...
YOUR HOST...
YOUR
SALESMAN:
DOUGLAS
FAIRBANKS JR.

To all moviegoers in the country (and that's just about everybody) "Fairbanks" is a magic name. It promises action . . . danger . . . excitement. And "Fairbanks" lives up to that promise as producer-host of every show, star of one out of four in the sponsor-proven TV film series:

"DOUGLAS FAIRBANKS JR. PRESENTS"

CONVENTION HDQRS.
SUITE C-200
SHOREHAM HOTEL

ABC FILM
SYNDICATION, INC.
7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

INDIANA'S
SELL
STATION

WXLW

NEW POWER!
NEW SOUND!
NEW SPOT —
950

WXLW *sells* because Hoosiers are sold on WXLW! And now, with an all new 5000 watts of power, the finest sound transmission in the state, and a new location on Indiana radio dials, WXLW *saturates* the state's multi-million dollar central and southern markets. Dawn-to-dusk WXLW gives listeners what they want: music all day long and news every half hour. Yes, Indiana's top personalities and mike salesmen *keep 'em buying*. More than a million new Hoosier clients are listening!

TELL THEM
ABOUT IT
— ON
WXLW!

"ASK YOUR
JOHN PEARSON MAN!"

WXLW
INDIANAPOLIS

THE HOOSIER STATE'S
"GOOD TIME DAY TIME STATION"

Newsmakers in advertising



Robert Jay Burton *will be installed as president of the Radio & Television Executives Society for* 1955-56 *on* 18 *May. He is v.p. in charge of publisher and writer relations and resident counsel of Broadcast Music, Inc. RTES member for seven years, Burton served the Society as first v.p. in* 1954-55, *succeeds Roger Pryor of Foote, Cone & Belding as president. RTES election ballots boosted Elliot M. Sanger (WQXR) to first v.p.; Merle S. Jones (CBS-TV) to second v.p. Claude Barrere (BMI) continues as RTES secretary.*



Don Belding, *chairman of the executive committee, Foote, Cone & Belding, was honored by The Advertising Council* 5 *May for his contribution to Council's* 13-*year forest fire prevention campaign. FC&B has created all advertising materials since campaign began. Honored with him was Russel Z. Eller, ad manager, Sunkist Growers, volunteer coordinator of campaign. Testimonial took place at California Club in Los Angeles, where Belding heads FC&B office. It's estimated that over* $60 *million in broadcast time and ad space have been contributed to project.*



Norman W. Glenn, *vice president, Doherty, Clifford, Steers & Shenfield, has been appointed director of radio-tv programs and production. He is a member of the ARF ratings committee, has been in charge of broadcast planning at DCSS since joining in* 1951 *and will continue in that capacity. Glenn is also acount supervisor for* Ladies' Home Journal. *Before joining DCSS, Glenn was on network sales staff at NBC. He had previously sold ads for* Collier's. *He was made a vice president of DCSS in* 1953.



Jane Dalton, *president, American Women in Radio and Television, chaired sessions of group during* 4*th annual convention in Chicago* 5-8 *May. Mrs. Dalton has her own program on WSPA, Spartanburg, S. C. Opening session of convention was on "Ratings The Real Payoff," including panelists Oliver Treyz, president TvB, and Hugh Beville, research director, NBC. Banquet speaker was Mildred McAfee Horton, RCA board member and former president of Wellesley College. She hailed global impact of radio, tv as communications media*

Advertisement

But you can buy Loyalty!

By John Pepper and Bert Ferguson



Think how many times you've heard some executive exclaim, "I can't buy loyalty!"

He often means loyalty of personnel. He can also mean loyalty of customers. The principle is identical. Loyalty is supposed to be an elusive intangible which nobody has a right to count on, much less be confident of obtaining with money. But is this true?

We believe you can buy yourself a piece of loyalty that is established, demonstrated and reliable. It is the most *concentrated, intense* loyalty that ever ran up a sales record. And you can buy it at a reasonable price.

New Social Force: We use the word "concentrated" deliberately. The loyalty you can buy permeates a market that's all in one place, not scattered around. This is a market of Negro consumers—1,230,724 of them right in our area—who had never been directly reached until radio station WDIA became the first in Memphis to program exclusively for them with Negro voices and music. We call it the "Golden Market."

When you reach these people—*as you can*, with WDIA—you're getting your sales story across to a Negro market greater than that of New York, Detroit or Philadelphia. For right here are *ten percent* of all the Negroes in the whole United States. And that's only the first advantage your choice of WDIA gets you.

Strong Group Feeling: We used the word "intense" from experience. The fact that WDIA programs entirely with Negro voices and music has had an electrifying result on audience ratings in Memphis. Since 1951, WDIA has held unchallenged the top position on both Pulse and Hooper surveys for "total number of" daytime listening. And that's in a field of eight stations, some of which have been on the air over twenty-five years.

WDIA talks in tones and accents its Negro listeners find familiar and welcome. Its continuity is written with an ear for these accents. WDIA's music is unmistakably Negro music. So, while other groups are changing and shifting around, WDIA's listeners stay tuned in—for good. This is *their* station. As far as they're concerned, it's the *only* station.

Amazing Results: It is this combination of tailored programming, group pride and complete acceptance which we imply when we say "loyalty." Yet there's still more to the WDIA picture, and that's coverage. Loyalty boosted WDIA in just one step from a 250-watt station to a 50,000-watt station—the *only* 50,000-watt station in town. Now, you apply that amount of power, with a specialized approach, to the market that concentrates one-tenth of the Negroes in the U.S.A. And—regardless of what you hope, the response may still surprise you.

For there is yet another factor in your favor. And that's the buying habits peculiar to this group of people. They make money—a quarter billion dollars in 1955. But they *spend* more than the average. They'll actually spend *eighty percent* of it, on consumer goods. Look at Memphis, for instance: forty percent of the people in the Memphis trading area are Negro. This fact in itself is worth remembering. But that forty percent, which WDIA can command for you—is buying way more than its share. They buy 56.8 percent of the salt in Memphis. 53.4 percent of the women's hosiery. 44.5 percent of the girls' dresses. 64.8 percent of the flour. They buy quantity, and quality.

We frankly don't know of a market anywhere with the same potential as this "Golden Market" of WDIA. It has already produced enviable results for such advertisers as

Swansdown Cake Mixes, Pal Blades, Colgate Dental Cream, Super Suds, Kool Cigarettes, Carnation Milk, Fitch Shampoo, Sinclair Gasoline.

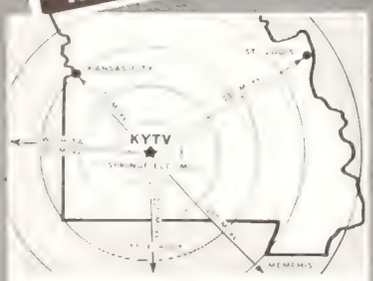
We'd really like best to show you what WDIA has accomplished in the particular line of product that interests you. If you'll drop us a note about it, we'll be glad to send you right back some documentation on WDIA's performance in your own line. We believe the facts about WDIA's unusual market and appeal have a very important bearing on the problems which *you* encounter in the South.

WDIA is represented nationally by the John E. Pearson Company.

John Pepper — President
Bert Ferguson — General Manager
Hamp Hansen — Commercial Manager

now
MAXIMUM
POWER
100,000
watts

KYTV
Channel 3
SPRINGFIELD, MISSOURI
NBC-ABC AFFILIATE



In the BIG MIDDLE of a BILLION $ $ MARKET!

283,600
FAMILIES WITH
$1,146,950,000
SPENDABLE INCOME
(Sales Management May 1954)

77,410
TELEVISION SETS IN AREA
(Television Magazine Report March 1, 1954)

The ONE way to reach ALL of MISSOURI'S 3RD LARGEST MARKET!

•

R. L. STUFFLEBAM
Commercial Manager

•

NATIONAL REPRESENTATIVE
GEORGE P. HOLLINGBERY
NEW YORK CHICAGO
LOS ANGELES ATLANTA
SAN FRANCISCO

OPERATING STATION ABC
OZARK JUBILEE

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DICKENS JEROME WRIGHT
(President)
WPAT, Inc.

LIKE MOST
"Newsworthy"
BROADCASTING
EXECUTIVES
MR. WRIGHT'S
LATEST
BUSINESS
PORTRAIT
IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882



Did you smear it on the cat?

If that's how you tested your Advertising Council campaigns, she licked the right ideas. Just look below at the job done by four of the many hundreds of campaigns you've created since 1942. And by you, *we mean all the agency account men, writers, artists, and media people who have given the Advertising Council their time, talent, and space for free. But the job's not finished, so don't give away your cat. You'll need her to test ideas for new Advertising Council campaigns to help solve some of America's most pressing problems.*

PUBLIC SERVICE · ADVERTISING COUNCIL



Helped drop death rate for all accidents to lowest figure on record.



Created Smokey, the Fire Preventin' Bear, who helped reduce forest fires.



Helped raise the number of local citizens' committees working for Better Schools from 17 to 9000 in 4 years.



Recruited 350,000 volunteer skywatchers for the Ground Observer Corps.

The Advertising Council, Inc., 25 West 45th Street, New York 36, N. Y.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

Beeline RADIO

delivers more for the money



These *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . *and at the lowest cost per thousand!* (SAMS and SR&D)

In this mountain-isolated market, the Beeline serves an area with over 2 million people and over 4 billion in spendable income. *(1954 Consumer Markets)*



McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

REPORT TO SPONSORS for 16 May 1955

(Continued from page 2)

Do women look at daytime tv?

Ohio U. study of degree to which women pay attention to tv—especially daytime tv—makes point that large percentage of women do other things while tv set is on. Study, however, does not make clear to what extent set was turned on by children in first place. A telephone coincidental survey among Columbus housewives by Joseph Ripley of university's Dept. of Speech, study shows that during 4:00-6:00 p.m. period more than half of women tv "listeners" are in other room while set is on, thus indicating to Shipley that daytime tv is divided-attention medium. Study does not show extent to which children are viewing intensively during those 2 hours.

-SR-

WBC plan may ease paperwork

50% of present mountain of paperwork resulting from today's short-term saturation spot campaigns could be eliminated if buyers, sellers will follow simple plan, Westinghouse Broadcasting Co.'s Eldon Campbell, national sales manager, feels. The plan: Agencies agree once to abide by conditions of standard 4 A's contract. Then they place orders with reps by simple phone or informal notes, forget about contracts.

-SR-

SRA's Flanagan plans to retire

Thomas F. Flanagan, SRA managing director, will retire from active duty with SRA within next few months. He will continue serving SRA on long-term consultancy basis.

-SR-

One-shots pull tv audiences

While every-week show is still basic form of tv programing, one-shots have shown strong ability to pull audiences. Top 2 shows in latest Nielsen Top Ten (two weeks ending 9 April) are one shots—"Academy Awards" and "Circus Highlights" shows, both on NBC TV. Ratings were 57.5, 57.2, respectively, with audiences topping 18 million homes in both cases. Top every-week show was perennial favorite "I Love Lucy" with sponsors Philip Morris, P&G copping over 17 million homes.

-SR-

Du Mont future clouded

Future of Du Mont's network operations is clouded over by 2 factors. P.I.B. figures for March show web's gross billings down to $628,625, compared to $1,205,526 for March of 1954. (Four-network tv totals were up 32% during same month compared to previous March.) In addition, efforts are being made by minority stockholder group to force web's parent company, Du Mont Labs, to liquidate network operation.

-SR-

Radio strength shown by ABC

Network radio study from ABC Radio designed to show "how the radio of today differs from the radio of yesterday" is making rounds. Radio coverage, says ABC, is 44% greater than that of decade ago; also radio today offers 263% more auto radios. Some 14% more homes use their radios in the mornings than tuned in 10 years ago, and about same number listen in afternoons.

-SR-

Admen favor recognition

Though air media have no agency recognition system—are thus not affected by pending Justice Dept. suit against system as practiced by print media—agencies and stations strongly favor some kind of recognition. This was brought out in SPONSOR story 6 November 1953 (see "Should air media recognize agencies?"). SPONSOR postcard survey at that time showed nearly 85% of agency and station executives approved some sort of agency recognition system by air media.



Before the Convention begins

This will be a big NARTB Convention. Of that there can be no doubt. The Washington, D. C. locale alone guarantees extra interest, extra excitement, and an extra-big attendance.

This will mark the first appearance of a President of the United States at a broadcasters' convention. Members of Congress and FCC Commissioners will have a fuller opportunity to talk with broadcasters and hear their problems on a grass-roots basis than ever before.

Judging from the number of time-buyers, account executives, and ad managers who have told SPONSOR they will be on hand, the 1955 Convention will be significant also for the number of buyers it attracts.

The agenda will contain many sessions of top importance to sponsors and agency personnel. For example: the Television Code Committee report. Radio Advertising Bureau meeting. Television Bureau of Advertising meeting. And, of course, there's the corridor discussions where things you never learn at home get plenty of airing.

* * *

Local programing: 1955

If you were to travel the length and breadth of the nation for a solid year, you couldn't hope to come up with as much information on what stations are programing today as is to be found in the pages of the 1955 *Buyers' Guide to Station Programing*. This SPONSOR Services Inc. publication, which is now in the mails to SPONSOR subscribers, gives a detailed breakdown on programing at 77% of the radio stations and 86% of the tv stations in the United States; in addition it covers 67% of radio and 60% of tv stations in Canada.

Within its pages you can find at a glance how many hours of programing of any type is carried over each of the stations responding to detailed questionnaires. As you pore over the some-50,000 programing facts to be found in *Buyers' Guide*, these are some of the programing trends which emerge:

Music continues to grow on radio. More than one out of 10 stations carries 75 hours or more music hours per week; 92% of radio outlets carry popular music shows today compared with 88% last year.

The musical upbeat isn't confined to strictly pop records. Today 78% of stations carry light and classical concert music compared with 61% a year ago. It's interesting to note that while most of the stations carrying concert music are in metropolitan areas, 18% of farm stations now air this type of music compared with only 5% last year.

In television there are interesting programing shifts as well. The *Buyers' Guide* survey shows that more stations are programing late-night feature film shows—84% this year compared with 74% last year. Farm programing over television stations is showing steady growth as well. The stations with farm shows total 56% this year vs. 47% last.

These are but a few of the facets of radio and television programing *Buyers' Guide* covers. Individual category listings cover folk music, foreign-language programing, Negro and religious programing—among many others.

* * *

Fee tv and free tv

The Federal Communications Commission will need the wisdom of Solomon, the vision of Joseph, and the courage of Daniel to safely navigate the treacherous shoals of a lengthy, tedious fee tv hearing and emerge with the right decision.

For here is an issue that, in its basic implications, is more important than anything that has yet come before the FCC.

The issue is the affect of a system of fee tv on a system of free tv. Can the existing system of commercial radio and television, expressing the broadcast concepts of a democratic nation, live side by side in the same household with a system that is not free? Will advertisers be adversely affected by the competition for top audience sports events and entertainment features? Will fee tv outbid free tv whenever a feature or event looks good enough? Might fee tv, with its staggering box office potential, become the tail that wags the dog?

The battle lines are being drawn. On all sides there are polls of the public, pressure politics, and endless debates. This is all in the great American tradition.

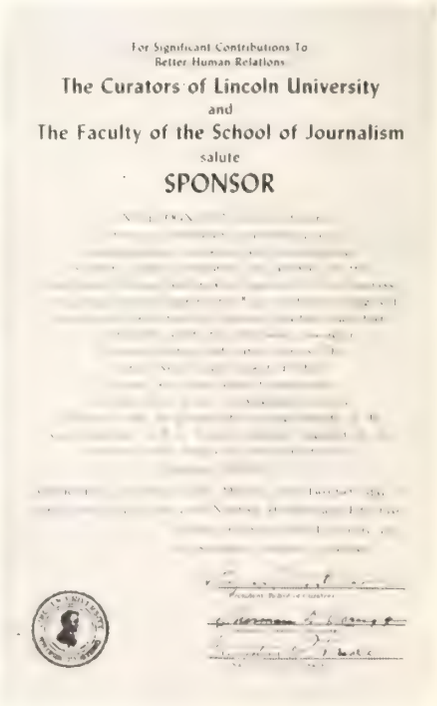
There is much to be said for fee tv. Many of the arguments of its proponents are telling indeed. But the basic consideration is whether the American system of commercial broadcasting can remain strong when a fee tv system becomes its competitor — whether we want our system of free tv to remain basically unchanged.

The responsibilities of the Commission are great. Twice in ten years it has seen fit to foster broadcast developments which, in retrospect, we believe the Commission would change if it could. For what happened after the advent of commercial fm and commercial uhf could happen after the adoption of fee tv—only worse.

* * *

TO LINCOLN UNIVERSITY

Our thanks to Lincoln University for recognizing SPONSOR along with such publications as Life, Minneapolis Tribune, Christian Science Monitor, Look and others in its annual awards for "significant contributions to better human relation."

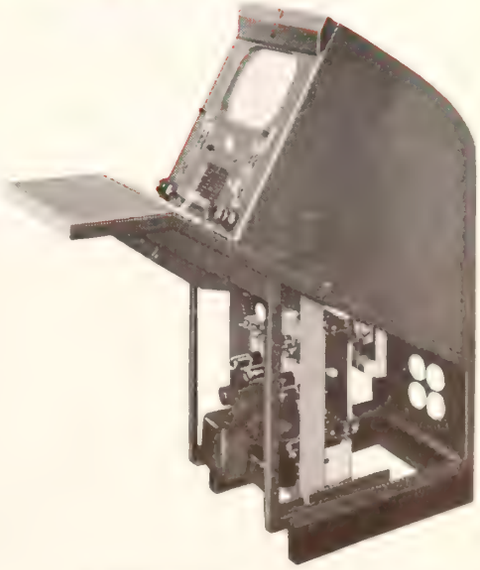

For Significant Contributions To
Better Human Relations
The Curators of Lincoln University
and
The Faculty of the School of Journalism
salute
SPONSOR



Extra Program Versatility from NEW RCA TS-11A Switcher

The TS-11A is a "nine-input" switcher designed to handle composite or non-composite video switching for color or monochrome. Two rows of push buttons feed a manual fader assembly; a third row feeds a preview channel. A program transfer switch is provided to interchange the preview and fader busses with the output busses so that the fader section can be used for previewing fades, lap dissolves and superimpositions. This makes it possible to use the fader channels for rehearsals while the preview channel handles the "on-air" signal. The fader assembly feeds a mixing circuit and three output amplifiers which are a part of the TS-11A, eliminating the need for installing elaborate distribution amplifier systems external to the switcher. The new switcher is free of microphonics and low frequency tilt and bounce, so that a stabilizing amplifier need not be added as part of the switching system.

For further information about this exclusive RCA development get in touch with your RCA Broadcast Sales Representative. In Canada, write RCA Victor Ltd., Montreal.



The TS-11A Switcher is supplied with an RCA console housing (MI-26266-B), a TM-6B master monitor and power supplies to form a complete versatile system.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION CAMDEN, N. J.

the SWING is to...



KMBC-T

Kansas City's Most Powerful TV Station

Primary CBS-TV Basic Affiliate

The local boys (and girls) are making good in a bi when it comes to top-rated TV talent in the K City market. Here's how the latest Telepulse KMBC-TV hometown personalities and produc

Top-rated Newscaster — network or local
Lionel Schwan with "News at Nine"

Top-rated Weathercaster — network or loca
Jim Burke's "The Weather Story"

Top-rated Sportscaster — network or local
"Sam Molen's Sports"

Top-rated Local Women's Show
Bea Johnson's "Happy Home"

Top-rated Local Kids' Show
"Comiclub" and "Commander 9"

Top-rated Evening Movie
"Premiere Playhouse"

If you'd like to send your product to the top in Ka City, schedule your television advertising on top- KMBC-TV shows. Your Free & Peters Colonel sell you the time that sells the market. Contact for a contract.

KMBC-TV

Kansas City's Most Powerful TV Station

DON DAVIS, *Vice President*
JOHN SCHILLING, *Vice President and General Manager*
GEORGE HIGGINS, *Vice President and Sales Manager*

And in Radio, it's the KMBC-KFRM *Team*

in the Heart of America
KMBC *of Kansas City*
KFRM *for the State of Kansas*

CBS TELEVISION

Part Two Of SPONSOR 16 MAY 1955
Second-class mail privileges authorized at Baltimore, Md.

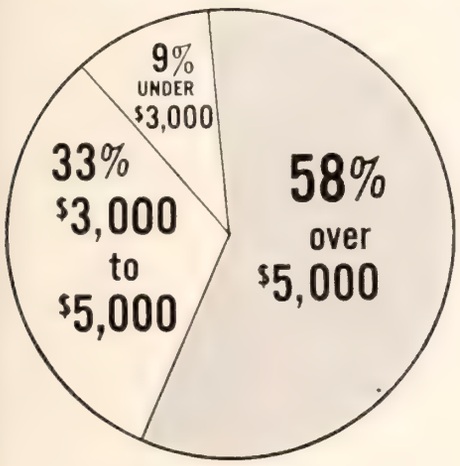
buyers' guide

to radio and tv station programing

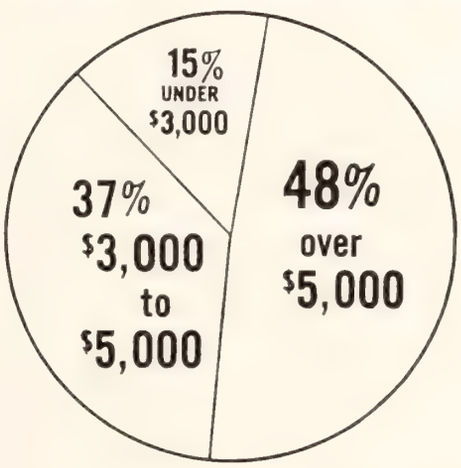
PUBLISHED BY SPONSOR SERVICES INC.

PRESTIGE?

58% of W-I-T-H's audience have incomes of $5,000 or more!



W-I-T-H's audience
by income groups



Audience of Network Station A
by income groups

Just about everybody in the business knows hat WITH has the biggest listening audience n Baltimore City and Baltimore County. They :now, too, that WITH provides the lowest ost-per-thousand listeners of any station in own.

But there's a lot of talk about the quality of his audience. The A. C. Nielsen Company has ecently made a survey which shows the com- osition of the listening audience for WITH and ne other Baltimore station. The other station s a powerful network outlet.

The upper group—families with incomes of $5,000 a year or more—make up 58% of the total WITH audience. Only 48% of the network's audience is in this group. In the middle group—incomes from 3 to 5 thousand dollars a year—WITH has 33%, the network 37%. In the lower group—under $3,000 a year—WITH has 9%, the network 15%.

So don't worry about "prestige" when you're buying radio time in Baltimore. WITH gives you all the "prestige" you need. Ask your Forjoe man!

—in Baltimore WITH

TOM TINSLEY, *President* REPRESENTED BY FORJOE & CO.

RADIO

1. MASTER DIRECTORY
Local Programing Profiles of 2172 U. S. and Canadian commercial radio stations.

2. CATEGORY DIRECTORIES
Individual listings of stations catering to such special audiences as:

CONCERT
FARM
FOLK MUSIC
FOREIGN
MEXICAN
NEGRO
POP MUSIC
RELIGIOUS

TELEVISION

3. MASTER DIRECTORY
Local Programing Profiles of 381 U. S. and Canadian commercial TV stations.

4. CATEGORY DIRECTORIES
Individual listings for:

FARM SERVICE
FEATURE FILM
HOMEMAKING
SPECIAL APPEALS
SPORTS COVERAGE
STUDIO FACILITIES
RATE SPECIFICATIONS

THE SYRACUSE INSIDE STORY*

TOTAL RADIO LISTENING! (46% INCREASE IN ONE YEAR!)

	1953	1954	Increase
4:00	5.9	8.7	47.5% +
4:30	6.3	9.8	56.6% +
5:00	6.6	12.3	86.4% +
5:30	9.8	14.9	62.2% +
6:00	12.8	18.1	41.4% +
6:30	11.0	15.2	38.2% +
7:00	9.7	11.1	12.7% +
7:30 - 8:00 p.m.	7.7	11.9	54.5% +

*WINTER 1954 - 55

- POPULATION • LABOR FORCE
- AUTOMOBILES • BUSINESS FIRMS
- MONTHLY SALES COMPARISONS
- INDUSTRIAL WORK HOURS
- SALES ESTIMATES
- TELEPHONES
- HOOPER DATA
  - HOME LISTENING
  - AUTO LISTENING
  - STORE LISTENING
  - 4 YEAR TRENDS
  - 8 YEAR AUDIENCE TREND
  - T V. OPERATING HOURS
  - 4 YEAR SETS-IN-USE
  - COMPARISON BY ½ HOURS
  - SEPTEMBER - DECEMBER INDEX
- PROGRAM SCHEDULE
- RATE CARD
- WOLF SPONSOR BREAKDOWN
- FIELD INTENSITY MAP



Send for the free complete detailed study...

WOLF

Van Rensselaer and Kirkpatrick Streets
Syracuse N Y Phone 2-7211
1490 K C 250 Watts
ON THE AIR — 6 00 A M to 2 00 A M

NATIONAL SALES REPRESENTATIVES — THE WALKER COMPANY



Published annually by SPONSOR SERVICES INC. President: Bernard Platt. Project Director: Karolyn L. Richman. Art Director: Donald H. Duffy

1955 BUYERS' GUIDE TO STATION PROGRAMING

The local programing of 2172 radio stations and 381 television stations is catalogued in this second annual edition of the Buyers' Guide. This information, compiled over a period of six months from detailed questionnaires filled out by the stations, is designed to meet the immediate needs of timebuyers, account executives and ad managers. It enables the reader to tell at a glance the programing character, audience interests and the facilities of the individual stations and provides him with complete lists of stations appealing to specific groups and tastes. The book is divided into four sections as follows:



RADIO MASTER DIRECTORY

All stations responding to Buyers' Guide questionnaire are shown here by states and cities giving program character of each at a glance. Weekly hours each station devotes to 10 principal program categories are shown.

STARTS PAGE 4

RADIO CATEGORY DIRECTORIES



Eight programing catgories make up this section, each listing stations emphasizing specialized programing appeals such as concert, folk and popular music, religious, foreign language, Mexican-American, farm and Negro.

STARTS PAGE 65



TELEVISION MASTER DIRECTORY

The programing composition of 381 stations responding to Buyers' Guide questionnaire is shown by the number of hours devoted to each program category. Station's complete local pattern clearly emerges in this quick analysis.

STARTS PAGE 108

TV CATEGORY DIRECTORIES



Seven separate listings comprising detailed information on stations covering the farm market, other special audience groups, homemaking, sports, feature films, studio facilities and film and slide specifications.

STARTS PAGE 127

THE 1955 BUYERS' GUIDE TO STATION PROGRAMING IS DISTRIBUTED TO ALL SUBSCRIBERS OF SPONSOR—THE MAGAZINE RADIO AND TELEVISION ADVERTISERS USE. PRICE TO NON-SUBSCRIBERS: $2. 40 EAST 49 ST., N. Y. 17, N. Y. COPYRIGHT 1955, BY SPONSOR SERVICES, INC.

APS=the best in Radio music

Only APS has everything!

1. APS is the only transcription library which has had the courage to recognize important economic and programming changes in the broadcasting industry and do something realistically constructive about it.

2. APS is the industry's only *all* high-fidelity full basic transcription library service.

3. APS is the only transcription library actively managed and operated by broadcasters.

4. APS is budget priced.

5. More . . . there's much more to the APS story. We'll be pleased to tell it to you if you will write, phone or wire—we'd be proud to have the privilege of serving you and your listeners.

APS—Associated Program Service

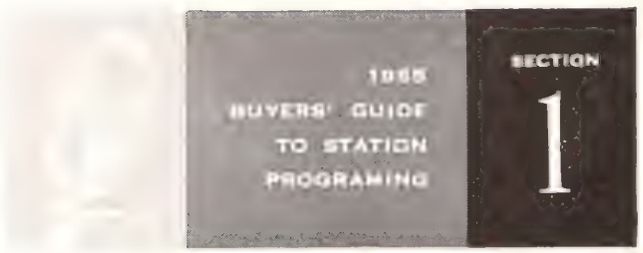
223 Fourth Ave., New York 3, N.Y. • ORchard 4-7400

HOW TO USE
1955 BUYERS' GUIDE

• If a timebuyer were setting up a spot radio campaign in a variety of markets for a product appealing to men, and was interested in stations featuring news and sports, he could reduce the planning time of the campaign by using the radio master directory. Here all stations are listed by states and cities, giving complete programing breakdowns. After a comparison of the station programing in each market, he could build a list of stations that answer his needs. By working with this selected list, he could reduce the number of stations to be considered before comparing rates, ratings and availabilities.

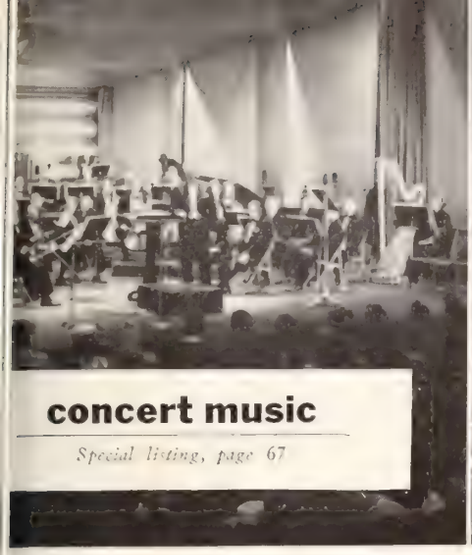
• If a timebuyer were planning a spot tv campaign to launch a new beauty preparation, the special category listing for tv homemaking programing would be a good starting point. In this section, each station's homemaking is broken down according to six main appeals—kitchen, do-it-yourself, home decoration, fashion, beauty and child care. The buyer could quickly extract those stations suiting his product's needs. Then, to perfect this list according to his requirements, he could (1) check with the master tv directory for each station's complete programing picture and (2) consult the special category listing on film and slide specifications.

• If a timebuyer were interested in reaching special segments of the population—such as the farm, Negro or foreign language audience, he could consult the special category listings for radio and tv. These lists, in effect, group together stations with common programing appeals. From these directories, the buyer can make up permanent lists for himself. For example he can select from the Negro list the top programers in this field; from the tv sports list the stations featuring live play-by-play coverage of local teams and events.



RADIO MASTE

18 ITEMS OF INFORMATION ABOUT EACH LISTED RADIO STATION appear in this master directory. In a single line across the page you will quickly find the most complete data regarding a station's programing pattern ever compiled. For, in addition to the basic data of call letters, frequency, power, national network, and national representative, the number of hours each station devotes to the 10 principal program categories is highlighted. To complete the station's program picture the daily average of network hours and on-air hours past midnight are shown, and the station's special services or facilities are indicated by suitable symbols. The information was compiled from questionnaires sent to all U. S. and Canadian stations. For other directories and listings, please see information on next page. Your attention is invited to the table on page 6 which compares the programing patterns of 1955 with those of the preceding year, showing a strong continuing trend in the direction of specialized programing.



concert music

Special listing, page 67



news

See master list



foreign language

Special listing, page 83

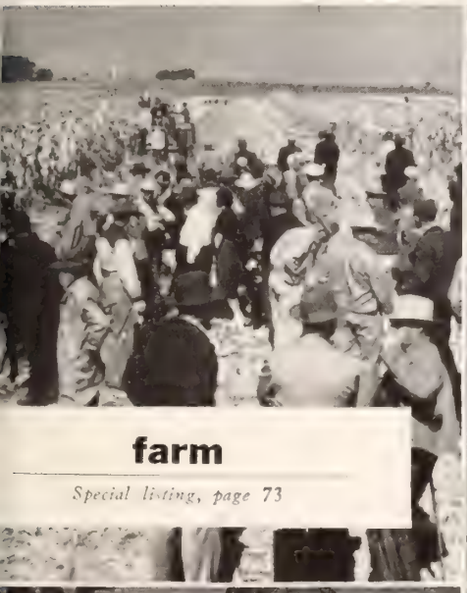
ekly program hours of the 10 principal program types
wn here in line-by-line listing of each of 2172 stations

RECTORY PAGES 7–64



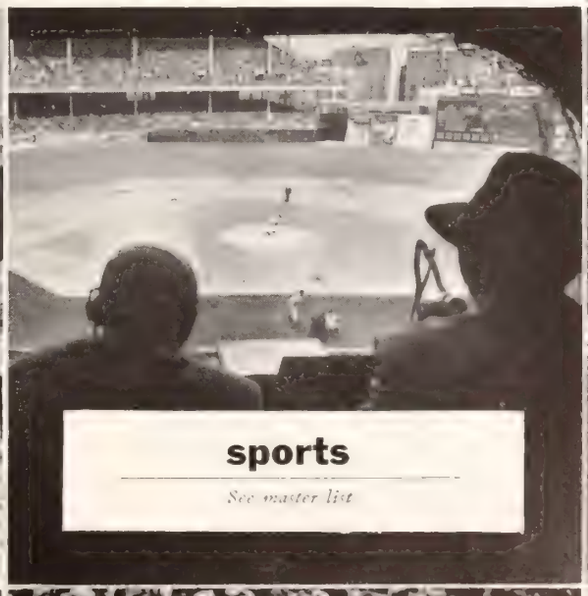
popular music

Special listing, page 102



farm

Special listing, page 73



sports

See master list



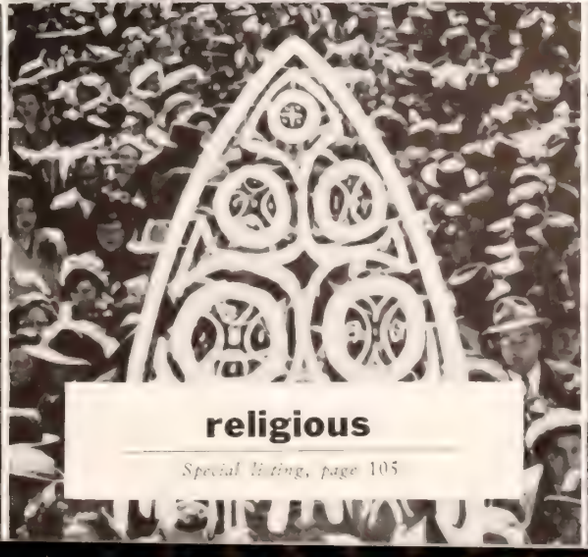
folk music

Special listing, page 80



negro

Special listing, page 91



religious

Special listing, page 105



homemaking

See master list

ANALYSIS OF LOCAL PROGRAMING 1954-1955

(including U. S., Alaska, Guam, Hawaii, Puerto Rico and Canada)

	No. of Stations Reporting		% Total Respondents	
	1954	1955	1954	1955
Daytime stations—sunrise to sunset	495*	599*	33%*	29%*
Stations on air to midnight	752	1118	51%	54%
Stations programing past midnight	264	332*	18%	17%*
Stations on air 24 hours per day	75*	106	5%*	5%
Stations affiliated with national networks	758	1082	50%	50%
Independent stations	753	1090	50%	50%
Stations programing popular music	1380	2015	88%	92%
Stations programing concert music	969	1684	61%	78%
Stations programing folk music	1050	1671	66%	77%
Stations scheduling religious programs	853	1818	54%	83%
Stations scheduling local farm programs	997	1531	64%	70%
Stations scheduling homemaking programs	726	1329	46%	61%
Stations programing to a Mexican-American Audience	109	139	7%	7%
Stations programing to other foreign language audiences	285	369	19%	17%
Stations programing to a Negro audience	374	596*	25%*	29%*
Stations offering play-by-play sports	831	1296	55%	59%
Stations scheduling daily newscasts	1390	2134	92%	98%
Stations subscribing to a national news service	1241	2191	82%	96%
Stations subscribing to a transcription library service	1015	1763	67%	81%

* totals exclude Canadian respondents

1954: *based on questionnaires from* 1568 *stations:* 55% *of U. S. stations and* 35% *of Canadian stations on the air as of April* 1, 1954

1955: *based on questionnaires from* 2172 *stations:* 77% *of U. S. stations and* 66% *of Canadian stations on the air as of April* 1, 1955



on deck, WTCN hits 2nd!

In two years WTCN Radio's Pulse ratings have moved into the second slot in the Upper Midwest's largest and most important market! From 4th place in 1952 to 2nd place in 1954! Keep your advertising eye on "the personality impact" of the stars on "the Station of the Stars" as they make ratings climb even higher!

WTCN radio "the station of the stars"

Minneapolis • St. Paul
1280 kilocycles • 5000 watts • ABC
Represented by John Blair & Co.

radio symbols

* am station with fm affiliate
‡ fm station
D-Daytime power
N-Night power
• local sports covered
† Mexican-American programing included in foreign language total
X-category claimed, but hours unspecified
category unclaimed

SERVICES: AP—Associated Press, UP—United Press, INS—International News Service, BUP—British United Press, BN—Broadcast News, A—Associated Program Service, C—Capitol, Co—Cole, LW—Lang-Worth, McG—MacGregor, Se—Sesac, St—Standard, T—RCA Thesaurus, W—World.

ALABAMA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig.	News	Sports	Home-making	Farm	Foreign	Negro	Services
ERTVILLE	WAVU	630	500w-D	.....	..			21	7	13	10	9	5•	1	18			AP;W
XANDER CITY	WRFS*	1050	1kw	KBS	Dora-Clayton			56	8	20	10	8	x•		3		10	UP; T
)ALUSIA	WCTA*	920	1-D,500-N	M,K		5	...	30		30	4	5		2	3		3	
NISTON	WHMA*	1450	250kw	ABC	Sears & Ayer	6		35	5	10	10	12	6•	3	3		3	UP;W,T
	WSPC	1390	5-D,1-N	MBS	Walker; D-C	9		60	5	68	1	20	2•	½	2		5	AP;St
URN	WAUD	1230	250w	ABC	Continental	7		20	9	11	10	25	5•		2		6	AP
EMER	WBCO	1450	250w		Forjoe; D-C						49						122	
MINGHAM	WBCO	(See BESSEMER)																
	WBRC	960	5kw	CBS	Katz	9		30	3	12	2	19	2	2	2			INS;AP
	WCRT	1260	1kw-D		Thos. Clark			49	28			7						UP;St
	WEDR	1220	1kw-D		McGillvra						24	8	1	3			84	
	WILD	850	10kw	MBS	Forjoe	5		49	1	18	7	16	37•	2	1			UP; LW
	WILD*	1400	250w	KBS	Interstate			x		x	x	x	x	6			120	
	WLBS	900	1kw-D		Stars; Holman			6		24	21	3	1•					UP
	WSOK	690	50kw-D		Radio-TV Reps			10	...	45	12	4			3		2	UP
WTON	WEBJ	1240	250w	M,K	Dora-Clayton	8			5	12		24	3					AP
ATUR	WAIF	1490	250w		Sears & Ayer			65	4	21	5	17	x	3	3		5	UP;LW
	WHOS*	800	1kw		McGillvra			41	9	12	6	7	x		2		3	AP;T
HAN	WAGF	1320	1kw	NBC	McGillvra	9		52	3	14	8	13	2	3	3			AP
	WDIG	1450	250w	ABC	Schepp-Reiner	9		9				3	1		18		9	UP;T
	WOOF	560	5kw-D	KBS	T. Clark; D-C			21	2	18	7	9	2	3	2		4	UP
AULA	WULA	1210	250w	KBS	Indie Sls.	...		14	8	26	12	x	2•		1		7	UP
ETTE	WWWF	990	1kw-D	KBS		...		30	3	15	6	6			4			UP
RENCE	WJOI*	1340	250w	ABC		12		12		16	2	2	2		1		5	
	WOWL	1240	250w	KBS	Rambeau			51	8	21	3	28	9•	2	4		9	AP
EY	WHEP	1310	1kw-D		Indie Sales			24	1	27	2	7	2	1	12	1		AP;T
T PAYNE	WFPA	1400	250w	KBS	Continental					112	21				2			
	WZOB	1250	1kw-D	KBS				23		19	25	7		3	6			UP;T
SDEN	WETO	930	1kw-D	KBS	McGillvra			19		18	34	4					9	UP
	WGAD	1350	5-D,1-N	ABC	Rambeau; D-C	x		25	11	12	x	12	22•	7	3		x	AP
	WJBY	1240	250w	NBC	Avery-Knodel	9		63				7	2					INS;W
EVA	WGEA	1150	1kw-D					42	1	29	18	10	1•		3		½	AP;W
NTERSVILLE	WGSV	1270	1kw-D	KBS				28	10	24	10	14	1•	2	5			UP
EYVILLE	WJBB	1230	250w	M,K	Indie Sales	5		39	2	17	26	3	8•		5			
MILTON	WERH	970	5kw-D		Best			20	½	30	12	12	x	2	2		3	UP;Se

10,000 WATTS WILD 850 KC MBS

"First in the Heart of Dixie"

BIRMINGHAM, ALABAMA

* 1st IN COVERAGE * 1st IN CHOICE OF ADVERTISERS * 1st IN POPULARITY

IN

POPULATION 1,778,130 42 COUNTIES RADIO HOMES 463,642

**Don't take our word for it—See:*

National Representatives: Forjoe and Co., Inc. • Clarke Brown Co., Southeast • George L. Sutherland, Gen. Mgr.

ALABAMA (*continued*)

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
HUNTSVILLE	WBHP	1230	250w	M,K		9			10	8	6	3	2•		2		4	UP
	WLRC	1250	250w		Sears & Ayer			65	8	30	6	10	7•	1	3		6	UP
	WHBS*	1550	5-D,500-N	ABC	Gill-Perna	7		28		26		7	4•	3	5			AP
MARION	WJAM	1340	1kw-D		Continental			42	2	18	3	7	x	5	2		10	AP;C
MOBILE	WABB*	1480	5kw	ABC	Branham	6		98	5	2	3	11	x•		2			UP;W
	WKAB	840	1kw-D		Forjoe; D-C			25		42	7	4	2•	2	1		18	AP
	WKRG*	710	1-D,500-N	CBS	Young	9	24	62	4	15	5	13	3•	3	2		5	AP;LV
	WMOZ	960	1kw-D	KBS	Pearson			14	6		6	x	2	3			98	
MONROEVILLE	WMFC	1220	250w-D	KBS				18		23	7	8	4•		12		8	AP;W
MONTGOMERY	WAPX	1600	1kw	ABC	Walker	10		12	6	7		8	6•					AP;St
	WBAM	740	50kw-D		Radio-Tv Reps			6		38	9	3	1	5	11		1	UP
	WCOV	1170	10kw	CBS	Raymer	11		31	2	24	4	15	2•	4	9		5	UP
	WMGY	800	1kw-D		Forjoe; D-C			8		18	6	4	2•		2		18	UP;W
	WRMA	950	1kw-D		McGillvra			30	1		30	4	3•	3	2		87	AP
	WSFA	1440	5-D,1-N	NBC	Headley-Reed	9		16	3	17	8	14	3	4	3			AP
OPELIKA	WJHO	1400	250w	M,K	Indie Sls; D-C	6	¼	45	5	20	7	13	8		2	—	5	UP;W
PHENIX CITY	WPNX	1270	1kw-D	MBS	Forjoe			7		40	20	4		1	4		21	
RUSSELLVILLE	WWWR	920	100w-D	KBS				33		14	16	10	2	3	2		1	UP;St
SCOTTSBORO	WCRI	1050	250w-D					29	2	22	4	9	4•	1	8		2	AP;T
SYLACAUGA	WMLS	1290	1kw-D					30	3	22		7	1		2		6	AP
TALLASSEE	WTLS	1300	1kw-D					24	6	24	7	7	2•	2	2		6	AP
TUSCALOOSA	WJRD	1150	5kw	NBC	Rambeau; D-C	9		40	9	19	8	36	8•		9			UP;W
	WNPT	1280	1kw-D		Indie Sales			20		36	15	10	2•		2			AP;LW
TUSKEGEE	WTUS	580	5kw-D	KBS				47	2	5	3	2	2•		1		36	UP

NO INFORMATION: Athens, WJMW; Atmore, WATM; Birmingham, WAFM, WAPI, WJLN, WSGN; Carrollton, WRAG; Clanton, WKLF; Cullman, WFMH, WKUL; Fort Payne, WMSL; Demopolis, WXAL; Enterprise, WIRB; Gadsden, WGWD; Greenville, WGYV; Homewood, WIZB; Jackson, WPBB; Jasper, WWWB; Mobile, WALA; Sheffield, WLAY; Opelika, WCRL; Piedmont, WPID; Roanoke, WELR; Selma, WGWC, WHBB; Sylacauga, WFEB; Talladega, WHTB; Troy, WTBF; Tuscaloosa, WTBC

ARIZONA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
DOUGLAS	KAWT	1450	250w	MBS	Raymer; Blair	6		37	6	10	1	12	8•	2	1			UP;LW
FLAGSTAFF	KCLS	600	5-D,500-N	K,M		3		25	14	25	5	14	2•	1	x	12†		UP;T
	KCPH	600	1-D,500-N	ABC	McGillvra	10		22	9	12		16	6•			3†	7	AP;LW
GLENDALE	KRUX	1340	250w		L. O'C; Indie		24	31		44	9	1	1•	6	1	10†	11	UP;LW
GLOBE	KWIB	1240	250w	NBC	Raymer	8		3	3	3	3	2	½	½		4†		
NOGALES	KNOG	1340	250w	CBS	Oakes	10		58	5		1	11	2•			10†		
PHOENIX	KHEP	990	1kw-D		Oakes						6	5		12		84†		UP
	KONI	1400	250w					78	40		6	x						INS
	KOOL	960	5kw	CBS	AM Radio Sales	9		40	5	3		13	2	3	3			UP;St
	KOY	550	5-D,1-N	MBS	Blair	1	21	103	8	18		9			6			UP;W
	KPHO	910	5kw	ABC	Katz	10	1	15	3		2	30	5•	3	3			AP;A
	KRIZ	1230	250w	KBS	Burn-Smith		21	122	2	22	3	12	7•			3†		UP
	KTAR	620	5kw	NBC	Raymer	8		15	3	2	5	22	2•	3	2			AP;T,C
TUCSON	KCNA	580	5-D,500-N	ABC	Hollingbery	5		35	1	60	1	8	1	1				AP;LW
	KEVT	690	250w-D		Oakes			55	9		2	17	¼	3		84†		UP
	KOPO	1400	250w	CBS	AM Radio Sales			35	9	7	2	14	3					AP
	KTUC	1400	250w	MBS	Blair	1	1	28	28	18	1	19	10•	3	1	6†		UP;W,S
	KVOA	1290	1kw	MBS	Raymer	5		19	7	11		15	3•	3		11†		AP;C,I
YUMA	KOLD	1295	250w	CBS	Hollingbery	10		50	5	10	3	9		3	5	3†		St
	KYMA	1460	250w	MBS				90			6	20	x•			6†		W,Se

NO INFORMATION: Bisbee, KSUN; Casa Grande, KCKY; Coolidge, KCKY; Kingman, KGAN; Mesa, KTVK; Prescott, KYCA; Safford, KGLU; Tucson, KTKT, KVOA; Winslow, KINO; Yuma, KBLM.

SYMBOLS: * am-fm station; † fm station; D—daytime power; N—night power; • local sports covered; ‡ Mex. Span. included; x figure unspecified; — category unclaimed

ARKANSAS

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ADELPHIA	KVRC	1240	250w	M,K	Best	10		30	5	16	9	27	12•	3	1		4	AP
ESVILLE	KBTA	1340	250w	M,K	Best	9		16		7	12	10	1		4			AP;W
THEVILLE	KLCN*	910	5kw-D		Pearson			10	3	21	x	7	5		12			AP
DEN	KAMD	1450	250w	M,K	Gill-Perna	8		10		2	2	x	1•	2	1			AP
SSETT	KAGH	1340	250w	M,K	Best	10		14	4	25	3	x		3	7		4	AP
ORADO	KDMS	1290	1kw-D	KBS	Devney; D-C			38	3	14	7	8	x		2		3	UP; T
TTEVILLE	KGRH	1450	250w	M,K	Walker	7		40	3			9	2•	3	2		3	AP
T SMITH	KFPW*	1230	250w	CBS	Avery-Knodel	8		25	2	5	1	10	1•				3	AP,UP
	KWHN	1320	5kw		Rambeau			41	8	19	12	17	1•	3	2		6	AP
RRISON	KHOZ	1240	250w	M,K	Best	5		10	9	17	10	17	2•		2		—	UP;T
ENA	KFFA	1360	1kw	M,K	Best	8		20				x			8		35	AP;W
T SPRINGS	KBHS	590	1kw-D	KBS	Sears & Ayer			55		9	5	9	2	2	2			UP;W
	KWFC	1340	250w	A,M	Gill-Perna	8		16	7	8	5	14	1•	2			6	AP;T
ESBORO	KBTM*	1230	250w	M,K	Best	6		30	9	8	5	22	7•	3	8			AP;W
	KNEA	970	1kw-D		Gill-Perna			55	7	21	5	10	x•		4			UP;T
TLE ROCK	KARK	920	5kw	NBC	Petry	9		12	5	12	12	14	2•	3	2			UP;AP;W
	KGHI	1250	1-D,500-N	ABC	Hollingbery	10		15	4	5	3	x	2	2			10	
	KLRA	1010	10-D,5-N	ABC	Raymer	6		51	4	16	8	20	3•	4	6			AP,UP,Se,St
	KTHS	1090	50kw	CBS	Branham	10		14	1	15	5	13	3	2	8		4	AP,UP;LW
	KVLC	1050	1kw-D	KBS	McGillvra			45	4	7	3	7	2					UP
	KXLR	1150	5-D,1-N	MBS	V, R & McC	8		30	5	18	10	11	6•		2		25	UP;T
GNOLIA	KVMA	630	1kw-D	M,K	Pearson	3		42	4	17	9	18	5•		5		9	AP
LVERN	KDAS	1420	1kw-D	KBS				27	5	17	8	7	1•	2	1		3	UP;W
GEHEE	KVSA	1220	1kw-D	KBS	Best			36	4	18	5	10	x•	1	3		6	AP;C
RRILTON	KVOM	800	250w-D		Best			19	3	21	4	3	3•				3	AP;St,W
UNTAIN HOME	KTLO	1490	250w			7		8	8	18	4	12	3•	1	6			UP;T
VPORT	KNBY	1280	1kw-D					20		16	10	15	2	1/2	1		5	
EOLA	KOSE	860	1kw-D	KBS	Best			35	1/2	18	4	10	5•	3	7		6	AP;W
AGOULD	KDRS	1490	250w	KBS				50	3	19	11	9	6•	2	3			AP
E BLUFF	KCLA	1400	250w		Best			70	2	22	7	10	x•				10	LW
	KOTN	1490	250w	M,K		8		46	11	9	7	20	15•		6		12	AP;T
AHONTAS	KPOC	1420	1kw-D	KBS				23	2	23	7	4	8•	6	10			AP;W
ERS	KAMO	1390	500w-D		Best			37	3	12	6	x	x	3	8			UP; T
RCY	KWCB	1300	1kw-D	KBS	Best			26		28		7	1/2•					AP
AM SPRINGS	KUOA	1290	5kw-D	M,K		4		13	8	5	18	13	5•	1/2	4			AP;T
INGDALE	KBRS	1340	250w	A,K	Pearson	6		35	6	10	15	13	8•	5	10			AP
TTGART	KWAK	1240	250w	M,K	Best	10		26	3	6		13	x•		2			UP;St,W
LNUT RIDGE	KRLW	1320	1kw-D					45	6	10	6	10	x	2	2			UP
RREN	KWRF	860	250w-D					12	3	14	3	9	2	2	2		2	AP;W

INFORMATION: Benton, KBBA; Camden, KPLN; Conway, KCON; El Dorado, KELD; Forrest City, KXJK; Fort Smith, KFSA; Hope, KXAR; Hot Springs, KBLO; Mena, ...A; Russellville, KXRJ; Texarkana, KOSY.

CALIFORNIA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
URAS	KCNO	570	1kw-D		Best			40	12	3	4	7	2•	2	1			UP;St,C,Se
LON	KBIG	740	10kw-D		Meeker			77				7						
A (uana, Mex.)	XEAC	690	5kw		Oakes											153†		
ERSFIELD	KAFY	550	1kw	MBS	Forjoe	13		18	2	20	2	7		2	1	10†		UP
	KBIS	970	1kw		Young		24	135				14	8			2†	17	
	KERN*	1410	1kw	CBS	Raymer	11		18	3	2	1	25			3			AP;C
	KPMC	1560	1kw	ABC	Hollingbery	10		14	3	14		12	3	3	2	7†		T
STOW	KWTC	1230	250w	ABC	Cooke	x		38	3	10	4	17	2•	3		6†		UP;W
KELEY	KRE	1400	250w					24	38		32	11	x			25†	20	AP
IOP	KIBS	1230	250w	KBS	Bdcst. Time Sls			60	5	6	10	10	3	3	1			UP;Se,C
THE	KYOR	1450	250w	ABC	Pearson			21	13	8	7	18			3	6†	1	UP
WLEY	KROP	1300	1kw	ABC	Pearson	11		30		9		24	2•		3			
BANK	KBLA	1490	250w		Webb		24	96			27	12	2	1/2	x	16†	3	UP;C
EXICO	KICO	1490	250w		Cooke; L.O'Conl.			70		20		14	3•					AP
CO	KXOC	1060	10kw	MBS	Young	9	1	25		26	12	26	10•		5			UP;St
LINGA	KBMX	1470	500w-D	KBS	Webb			58	5	5	3	4	x•		1			UP

CALIFORNIA *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Service
CORONA	KBUC	1370	1kw					115	1	6	10	11	1	1		20†		
CRESCENT CITY	KCRE	1400	250w		Ayres			80	16	10	6	6	3	6				AP,INS W,St
EL CENTRO	KXO	1230	250w	MBS	Raymer	7		42	6	1	8	23	2•	2	7			UP;St
EUREKA	KHUM	1240	250w	CBS	Pearson	8		36	4	7	3	11	6•	x	3			AP;C
	KIEM	1480	5kw	MBS	Blair	5		40	15	12	6	20	3•	2	2			UP;W
FORT BRAGG	KBIF	(See FRESNO)																
	KDAC	1230	250w	KBS		¼		42	10	6	4	11	2•	1	2	¾		AP
FRESNO	KBIF	900	1kw-D		Meeker			81			3	7						UP;A
	KFRE	940	50kw	CBS	Avery-Knodel	10		29	6	1	4	16	3	1	7			UP
	KGST	1600	1kw-D		Rambeau			15	1	34		x		3		37†	14	UP
	KMAK	1340	250w		W. S. Grant			117				10						AP
	KMJ	580	5kw	NBC	Raymer	9	24	45	8	5	7	20	2•	2	6		1	AP,UP
	KRFM‡	93.7	70kw		Avery-Knodel				49									
	KYNO	1300	1kw	MBS	Hollingbery	7	2	40	6	10	8	19	16•			6†		UP;T
GLENDALE	KUTE‡	101.9	11kw				24	84	84									UP
HANFORD	KNGS	6.0	1kw		L. O'Connell		24	21		14	7	14	2		5	15†		UP,INS
LANCASTER	KAVL	1340	250w		Bdcst Time Sls			63	17	3	6	18	6•	3	3			UP;LW
LONG BEACH	KFOX*	1280	1kw		Burn-Smith		1	35	7	21	21		3				28	UP
	KGER	1390	5kw	KBS	Gill-Perna		24	20	7		80	5	½	2	3		10	AP;T
	KNOB‡	103.1	320w					21	20	1								
LOS ANGELES	KALI	(See PASADENA)																
	KBIG	(See AVALON)																
	KFAC*	1330	5kw		Bolling; GMB		24		156		2	8						AP
	KFI	640	50kw	NBC	Christal	7	24	63	18	5	3	x	3	2	7		1	AP,UP
	KFOX	(See LONG BEACH)																
	KFVD	1020	5kw-D		McGillvra			39	2		16	9	2	3		24†	19	AP,UP; LW,M
	KFWB	980	5kw		Branham		4	134			6	10	x					UP;INS
	KGER	(See LONG BEACH)																
	KGFJ	1230	250w				24	108	4	1	9	9	4			7	18	UP;A
	KHJ	930	5kw	MBS	H-R	8		32	5			29	2	3				All
	KLAC	570	5-D,1-N		Young		24	124			2	14	3					UP,INS
	KMPC	710	50-D,10-N		AM Sales		1	106			1	11	1•		2	3†		INS,UP; LW,St
	KNOB	(See LONG BEACH)																
	KNX*	1070	50kw	CBS	CBS Spot	12	24	17	33			13	3		2			AP,UP; LW
	KOWL	(See SANTA MONICA)																

SYMBOLS: * am-fm station; ‡ fm station; D—daytime power; N—night power; • local sports covered; † Mex. Span. included; x figure unspecifie category unclain

Not just listeners - - BUYING AUDIENCE



Hunter Hancock's Harlematinee topped every other program by far in a special Pulse survey of Los Angeles Negro homes.

The ONLY Los Angeles Station programming to BOTH Mexican-American and Negro audiences.

★

KFVD

LOS ANGELES



A half-million Mexican-Americans is the buying potential for Los Angeles' best-known Latin disc jockey, Eddie Rodriguez.



Anywhere

in rich Los Angeles County

KALI

gives you solid selling coverage of both

major-minority markets

55 hours weekly to the **spanish-speaking families**

Ten per cent of booming Los Angeles County's 5,000,000 residents are of Mexican heritage. KALI programming takes you to the heart of this profitable market, covering all the interests of the Spanish-speaking family—music, news, homemaking, special events.

19 hours weekly to the big **negro family audience**

You get county-wide coverage of the important, still-growing Negro community. Specialized programming—plus merchandising—to the substantial Negro family audience, the right audience for results! You make sales here that bebop can't buy.

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Pepsi-Cola
Sego Milk
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Hunt Foods
Carnation Milk
Regal Pale Beer
L.B. Hair Oil
Dad's Root Beer
Hills Bros. Coffee
Continental Bus System
Monarch Wine
Quaker Masa Harina
and many others

5000 WATTS COVER THE COUNTY

KALI PASADENA

Representatives

LOS ANGELES • HARLAN OAKES & ASSOCIATES
NEW YORK • NATIONAL TIME SALES

CALIFORNIA *(continued)*

City	Call letters	Kc	Power	Natl network	National rep	DAILY HOURS: Network	Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Serv
	KPOI	1340	1kw-D		Keller				55		18	4		6		1	6	AP; A
	KRKD	1260	5-D,1-N				21	50	5	8	12	12	3	5				INS,A W.S
	KUTE	(See	GLENDALE)															
	KVOE	(See	SANTA ANA)															
	KWKW	(See	PASADENA)															
	KXLA	(See	PASADENA)															
MERCED	KYOS	1480	5kw	M,K	W. S. Grant	x		9	3	7	x	13	2		3	12†		UP
MODESTO	KBOX	970	1kw		Rambeau			43	3	50	8	6	6•			14†		AP
	KMOD	1360	1kw	ABC	Meeker	3		40	3	1	8	20	3•	5	3	4†		AP
MONTEREY	KXXL	630	1kw		Burn-Smith			70	28	21	6	3	1		7	7†		AP;T
NAPA	KVON	1440	500w		Ayres			26	4	18	12	17	x•		1		5	UP;W
NEEDLES	KSFE	1310	250w	KBS	Continental			40	12	10	3	12	2			1†		INS;T
OAKLAND	KLX*	910	5kw		Webb			75	18	5	3	5	x•	3	2	x	2	AP;T
	KROW	960	1kw		Raymer		21	143			15	3	x•			5		UP
	KWBR	1310	1kw		Forjoe		24	35	1	1	24	3	1			22†	73	UP;C
ONTARIO	KOCS	1510	250w-D					65	2		6	6	1	6		2†		UP;W
OROVILLE	KMOR	1340	250w	KBS	Ayres			75		26		18	3•	3	3			UP;T
PASADENA	KALI	1430	5kw-D								19	2	x	3		48†	21	UP
	KWKW*	1300	1kw		R. O'Connell		1	21	9		12	10	3•		1	87†	6	AP
	KXLA	1110	10kw				24			150	14	2		1	1			AP;W
PETALUMA	KAFP	1490	250w	KBS	Bdcst Time Sls			65	7	5	10	12	3•	3	3	3		UP;W
PITTSBURG	KECC	990	5kw		W. S. Grant			55	2	36	20	6	x•		2	5†	1	UP;W
POMONA	KPMO	1600	500w					94	3		2	11	x•			6†		UP
PORTERVILLE	KTIP	1450	250w	A,K														
RED BLUFF	KBLF	1490	250w	KBS	Moore			36	8	3	1	7	3	1				UP
REDDING	KSDA	1100	250w		W. S. Grant			92	12	2	1	15	2•		1			AP;St
	KVCV	600	1kw	CBS	Avery-Knodel	10		12	6	7	5	10	4•	3	7			UP;St
REDLANDS	KCAL	1410	1kw-D		Moore			82	2		3	8	4•		3	7†		
RIVERSIDE	KPRO	1440	1kw		Pearson			120				10	1•			21†		AP
SACRAMENTO	KCRA*	1320	5kw	NBC	Meeker	10		35	35			20	2	3	5			UP
	KEBK	1530	50kw	ABC	Raymer	x	24	60	6	17	4	32	7•	2	6			UP,AP
	KGMS	1380	1kw-D		W. S. Grant			48	10	10	2	7	5•			4†		AP;LW
	KROY	1240	250w	CBS	Avery-Knodel			42		3	3	16	2			6†		AP;LW
SALINAS	KSBW	1380	1kw	MBS	Forjoe	8		30		18	8	24	x•	3	2	7†		AP;LW
SAN BERNARDINO	KCSB	1350	5kw		W. S. Grant			91		9		10	9•			15†	7	UP
	KFXM	590	1kw	MBS	Blair	x		52	13	3	8	25	1	4	2			UP
	KITO	1290	5kw	ABC	Hollingbery	6		55	10	2	10	31	3	3	2	8†		UP
	KOCS	(See	ONTARIO)															
	KRNO	1240	250w		Cooke; BTS			51	8	20	5	9	2		1	10†	12	AP
	KSFE	(See	NEEDLES)															
SAN BRUNO	KSBR‡	100.5	63kw					15	15									
SAN DIEGO	KCBQ	1170	5-D,1-N	ABC	Weed	6	½	80			8	10	2		3			UP;Se
	KEMB	550	5kw	CBS	Petry	7	1	17	20	6	1	16	2					AP;C,S
	KFSD	600	5kw	NBC	Katz	10		42	5		2	20	2	3	1			AP
	KGB	1360	1kw	MBS	H-R	9		37	6	2	4	27	5	1				UP
	KSDO	1130	5kw		Pearson		1	113		1	2	9	x•		½			UP;C
	KSON*	1240	250w-D		T. Moore; GMB			74	36			2				10†		AP
SAN FRANCISCO	KCBS*	740	50kw	CBS	CBS Spot	13	24	9	12			14	2	3	5			All
	KEAR	1550	10kw		GMB		1		119			x						
	KFOG	(See	PITTSBURG)															
	KFRC	610	5kw	MBS	H-R	10												AP,INS
	KGO*	810	50kw	ABC	Petry	x	¾	51	14	6	15	24	2	5	3			AP,INS
	KGYW	(See	VALLEJO)															
	KLOK	(See	SAN JOSE)															
	KLX	(See	OAKLAND)															
	KNBC	680	50kw	NBC	NBC Spot	8	24	36	10	5		24	3•		5			All;T
	KSAN	1140	250w		Stars Natl						8	1		5		13†	115	UP
	KSBR	(See	SAN BRUNO)															
	KSFO	560	5kw		Headley-Reed		2	130			5	6	2•	3	2			UP;W,St

CALIFORNIA *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
	KTIM	(See SAN RAFAEL)																
	KWBR	(See OAKLAND)																
	KXRX	(See SAN JOSE)																
	KYA	1260	5-D,1-N		G. W. Clark		3	98		20	1	16	35•	3				UP
N JOSE	KEEN	1370	1kw		W. S. Grant			120	40	40	4	7	4•	2	2	14†		UP
	KLOK	1170	5kw		Pearson			23	6	12	7	7		2	3	63†	4	UP
	KSJO*	1590	1kw				2	112				7	x•			25†		UP
	KXRX	1500	1kw		Moore; McGav'n		24	152				14						UP
N LUIS OBISPO	KVEC	920	1kw	M-K	W. S. Grant	9		50	4	1	8	27	x•		2			AP;St
N RAFAEL	KTIM	1510	1kw-D		La Fontessee			21	5	16	10	10	5•	3	1	5	5	UP
NTA ANA	KVOE*	1480	1kw		Pearson			111	5		1	10	1		1	8†		UP,McG
	KWIZ	1480	1kw					x				x	8•			7†		UP
NTA BARBARA	KDB	1490	250w	MBS	Pearson	8	1	50	10		8	21	x•	3	3	2†		
	KIST	1310	250w	NBC	Hollingbery	8		37	14	9	2	16		7		12†		UP;T
	KTMS	1250	1kw	ABC	Raymer			33	20	1	6	3	2•	3		8†		AP
NTA CRUZ	KSCO	1080	1-D,500-N		Bdcst Time Sls			83	18	1	3	12	x•		x			AP;T,St
NTA MARIA	KCOY	1400	250w	ABC	Raymer	6		65	8	5	3	32	2	3	2	3†		AP
	KSMA	1240	250w	KBS	Tracy Moore			80	20	1	2	11	4•	6	½	1		UP
NTA MONICA	KOWL	1580	10kw-D		Forjoe; D-C			x			4	2		3†		44†	29	
NTA ROSA	KSRO	1350	1kw		W. S. Grant			70	21	5	2	15	2•	5	3	1		UP
NORA	KROG	1450	250w	KBS				60	18	16	6	6	4•	3	1			UP;Se,St
OCKTON	KSTN	1420	1kw		Hollingbery		24	132	12	15	2	23	x•		½	8	2	UP
	KXOB	1280	1kw	MBS	Young; McGav	x		40		8	2	11	3	2	3	4†	2	
SANVILLE	KSUE	1240	250w		Tracy Moore			36	7	8	1	2	3•	2	2			UP;C,St
FT	KTKR	1310	500w-D	KBS				48	8		1	3	x					UP
LARE	KCOK	1270	1kw	MBS	Forjoe	9		12	3	2	14	33	1•		5	11†		UP
RLOCK	KTUR	1390	1kw	KBS	L. O'Connell					42	42	11	2•		21	14		UP;T,Se
IAH	KUKI	1400	250w		W. S. Grant			70	10	40	4	7	12•	3	3			AP;St
LLEJO	KGYW	1190	250w-D					64		5	1	10		3	2		6	UP
	KVON	(See NAPA)																
NTURA	KUDU	1590	1kw	KBS	Walker; Oakes			70	6	19	8	11	2•	1	1	3•		AP;LW
	KVEN	1450	250w	MBS	Webb; McGav'n	5		40	5	12	10	18	7•	12	2	16•		UP
SALIA	KONG	1400	250w		Hollingbery			70	12	6	6	14	5		2	4†		UP;C
ASCO	KWSO	1050	1kw-D					10	42	1	15	3	x	3	3	¼		AP*
JBA CITY	KUBA	1600	1kw		Cont.; Ayres			42	8	12	4	24	x•	8	2	6†		AP

INFORMATION: Apple Valley, KAVR; Bakersfield, KBAK, KERO; Banning, KPAS; Calexico, XED; Chico, KHSL; Delano, KCHJ; Dinuba, KRDU; Fresno, KARM; ndale, KFMU, KIEV; Indio, KREO; Lodi, KCVR; Marysville, KMYC; Modesto, KBEE, KTRB; Monterey, KMBY; Mount Shasta, KWSD; Palm Springs, KCMJ; Palo o, KIBE; Pasadena, KPPC; Paso Robles, KPRL; Sacramento, KXOA; Salinas, KDON; San Fernando, KGIL; San Francisco, KDFC, KJBS, KRON; San Luis Obispo, TY; Santa Paula, KSPA; Stockton, KDGM, KWG; Watsonville, KHUB; Yreka, KSYC.



¼ of the San Francisco Bay area's 3,000,000 people are foreign language speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. . . . KLOK's specialized programming guarantees your message attention-getting IMPACT!

KLOK
5000 WATTS — 1170 KC

San Jose Studios
P. O. Box 967
San Jose, Calif.

San Francisco Studios
Hotel Lankershim
San Francisco, Calif.

Represented by John E. Pearson Co.



COLORADO

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ALAMOSA	KGIW	1450	250w	KBS				59	8	18	4	14	2•	1	1	7†		UP
AURORA	KOSI	1450	5kw-D		Forjoe			68			3	8	2					UP
BOULDER	KBOL	1400	250w		Holman			40	25	5	4	21	8•		½			UP;T,St
CANON CITY	KRLN	1400	250w-D	KBS				30	13	9	2	9	5	3	3	½†		UP;C
COLORADO SP'NGS	KVOR	1300	1kw	CBS	Hollingbery	8		30	8	18	4	22	3	2	½			UP;W
	KWBY	740	250w					84			2	7	3		2			INS
DENVER	KFEL*	950	5kw	MBS	Blair	6	24	72	1		4	3	1•		3			INS;A
	KLZ	1220	1kw-D		Oakes			2			3	1				x†		INS
	KLIR	990	1kw-D	KBS	Hol; Cont; Bid'k				6		32	7	x		1		½	INS;LW
	KLZ	560	5kw	CBS	Katz	8						16	2•		2			All;St,C,
	KMYR	1340	250w				1	98	7			21	7•					AP;W
	KOA*	850	50kw	NBC	Petry	7		40	7	5	8	33	4•	3	18			AP,INS;7
	KTLN	1280	5kw		Radio-TV Reps		2	140			3	10	7•	3			10	UP
	KVOD	630	5kw	ABC	Free & Peters	7		36	11	5	8	18	x	2	4		½	UP;A,LW
DURANGO	KIUP	930	1kw	M,K	Holman	7		40	2	6		20	3	3	15			UP;T,W,
ENGLEWOOD	KGMC	1150	1kw-D					21	6	45	3	4	x•				3	UP;St
FORT COLLINS	KCOL	1440	1kw		H-R			50	10	22	4	3	12•	2	6			AP;T
FORT MORGAN	KFTM	1260	500w-D	KBS				45	5	20	5	4	5•	2	4			UP;C,W
GLENWOOD SP'NGS	KGLN	1340	250w	MBS	Holman	7		30	7	½	3	15	5	2	8			UP
GREELEY	KFKA	1310	1kw		Holman			48	4	15	12	12	4•	1	12	1†		UP;T
	KYOU	1450	250w	KBS	McGillvra			60	6	21	6	15	15•		4	9†		
LA JUNTA	KBNZ	1400	250w	M,K		8		28	19	32	8	26	8•		6			UP;St
LAMAR	KLMR	1340	250w		Continental			10	15	15	7	6	8•	5	15			AP;W
MANITOU SP'NGS	KCMS‡	104.9	750w				2	20	72	2		2						UP
MONTE VISTA	KSLV	1240	250w	KBS				20	3	5	4	12	2•	2	7			UP;T
MONTROSE	KUBC	1260	1kw	KBS				36	8	5	5	18	8•	4	6			UP;T
PUEBLO	KCSJ	590	1kw	MBS	Avery-Knodel	5		30	8	7	7	16	4•	2	4	1†		UP;T
	KGHF	1350	5-D,1-N	ABC	Gill-Perna			25	5	2	1	21	2		4	2†		UP;W,Se
SALIDA	KVRH	1340	250w	KBS	Cont; T. Clark													UP
STERLING	KGEK	1230	250w					54	16	20	3	12	4•	3	8	6†		UP;LW

NO INFORMATION: Colorado Springs KRDO; Craig KRAI; Denver, KIMN; Grand Junction, KEXO, KFXJ; Leadville, KLVC; Longmont, KLMO; Pueblo, KDZA; Trinidad KCRT.

CONNECTICUT

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
BRIDGEPORT	WICC	600	1-D,500-N	MBS	Young	4	24	129	9		3	28	4	4	7			AP;T,A
	WNAB	1450	250w	ABC	Burke Stuart	6		76	9	8	5	12	3•	3		14		UP
DANBURY	WLAD	800	250w-D		Indie Sales			42	1	1	1	14	2•	5	1	2		AP
HARTFORD	WCCC	1290	500w-D		Walker			55	32		1	7	x					UP
	WDRC*	1360	5kw	CBS	Raymer	10	½	30	3		2	16			2			UP;Se
	WFMQ	93.7	7kw		GMB	9			63			5						NYT;S
	WGTH	1440	5kw	A,M	H-R	10		20	15		8	24	6	4		1		UP
	WONS	1410	5kw	MBS	H-R													UP
	WTIC*	1080	50kw	NBC	Christal	11	1	38	8		4	20	4•	8	9			AP,INS; LW;Se
MERIDEN	WMMW	1270	1kw-D		Rambeau			43	3	7	1	1	2	8		1		UP
NEW BRITAIN	WHAY	910	5kw		R. O'Connell		½	51	14	19	5	9	3•	6		27		UP
	WKNB	840	1kw-D		Bolling			45	3	6	1	7	1•	5		12		AP
NEW HAVEN	WAVZ	1250	1kw-D		Forjoe			70	3	1	2	8	x					AP
	WELI	960	1kw	ABC	H-R	7		30	2		2	10	12	8		3		UP
	WNHC*	1340	250w	NBC	Katz			33	11	1	4	12	3					AP,INS
NEW LONDON	WNLC	1490	250w	MBS		6		50	3	10	6	18	2	3		3		
NORWALK	WNLK	1350	500w		McGillvra			50	37	10	3	5				12	1	UP

SYMBOLS: * am-fm station; fm station. D—daytime power; N—night power. • local sports covered; ◦ Mex. Span. included. x figure unspecified; category unclaimed.

CONSUMER MARKETS TABULATIONS, 1954

	U. S. TOTALS	NON-KEYSTONE COVERAGE	KEYSTONE COVERAGE	KEYSTONE % OF U. S.
FARM POPULATION	24,559,100	5,109,500	19,449,600	79.4
FARM HOUSEHOLDS	6,307,470	1,373,080	4,934,390	78.2
FARM RADIO HOMES	6,099,100	1,329,670	4,769,430	78.2
GROSS FARM INCOME ($000)	33,133,071	8,986,733	24,146,338	72.9



this is farm family coverage plus!

Check the chart above and see the most amazing coverage figures in all your media experience.* If you have a product or products you want to sell by the carload, boatload or trainload to this rich and ready market, KEYSTONE will crown your sales efforts with glory and profits. There's 800 Hometown and Rural American Stations at a cost per 1,000 families so low that you won't believe it until we prove it to you. Just ask us . . . we'll be glad to show you!

*Standard Rate and Data Survey

● WRITE, WIRE OR PHONE FOR COMPLETE MARKET INFORMATION AND RATES

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580 Fifth Avenue
PLaza 7-1460

LOS ANGELES
3142 Wilshire Blvd.
DUnkirk 3 2910

SAN FRANCISCO
57 Post Street
SUtter 1-7440

✓ **TAKE YOUR CHOICE**

A handful of stations or the network . . . a minute or a full hour . . . it's up to you, your needs.

✓ **MORE FOR YOUR DOLLAR**

No premium cost for individualized programming. Network coverage for less than "spot" cost for same stations.

✓ **ONE ORDER DOES THE JOB**

All bookkeeping and details are done by KEYSTONE, yet the best time and place are chosen for you.

N E W S

KBS

Keystone®

BROADCASTING SYSTEM, INC.

THE VOICE OF HOMETOWN AND RURAL AMERICA

CONNECTICUT (*continued*)

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
NORWICH	WICH	1310	1kw		Webb		24	90	22	15	4	17	13•	5	3	8		UP;INS
PUTNAM	WPCT	1350	500w-D					37	20	4	1	9	2•	3	3	4		UP;W
STAMFORD	WSTC*	1400	250w	ABC	Everett-McK	x		40	4	2	5	35	3•	3		4	2	UP;LW
TORRINGTON	WLCR	990	1kw-D		Bogner-Martin			10	7	4	2	7	3•	10	4	7		UP;Se
	WTOR	1490	250w	ABC	Rambeau													AP
WATERBURY	WATR	1320	1kw	ABC	Burke Stuart	7		39	5	7	6	18	5•	6		6	12	UP
	WBRY	1590	5kw	CBS	Avery-Knodel	10		45	6		4	15	2	5	½			AP;W
	WWCO	1240	250w	MBS	McGillvra	6		60	4			6	2•	3		3		AP

NO INFORMATION: Bristol, WDRC, Middletown, WCNX.

DELAWARE

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
DOVER	WDOV	1410	1kw-D		Rambeau			24	8	9	4	12	3•	3	14			AP;W
GEORGETOWN	WJWL	900	1kw-D		Zimmer			35	3	15	8	23	10•	½	22			AP
MILFORD	WKSB	930	500w-D					25	17	13	6	10	3	6	3			UP;LW
WILMINGTON	WAMS	1380	1kw		Zimmer		1	85	7		4	18	12•	3	2		21	AP;T,A
	WDEL	1150	5kw	NBC	Meeker	9	1	60	10	3	5	17	3	3	3			UP;T
	WILM	1450	250w	ABC	Bolling	4	2	50	5	6	6	11	2•	2			12	UP;W
	WTUX	1290	500w-D		Indie Sales			66	1		3	4	1•					AP;T

DISTRICT OF COLUMBIA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
WASHINGTON	WANN	(See ANNAPOLIS, MD.)																
	WARL	(See ARLINGTON, VA.)																
	WASH‡	97.1	15kw	NBC		2		50	10	3	3	5	1	1		5		
	WEAM	(See ARLINGTON, VA.)																
	WGAY	(See SILVER SPRING, MD.)																
	WGMS*	570	1kw-D		GMB; T. Clark			4	85	2	2	9		4		1		AP;A
	WINX	(See ROCKVILLE, MD.)																
	WMAL	630	5kw	ABC	Katz	4	1	63	7		10	13	3	1				AP
	WOL*	1450	250w		Gill-Perna			98	3		3	10	2	2			6	UP
	WOOK	1340	250w		United		2	x				16					133	UP
	WPIK	(See ALEXANDRIA, VA.)																
	WRC*	980	5kw	NBC	NBC Spot	9	1											All;St,A,T
	WTOP*	1500	50kw	CBS	CBS Spot	10	24	25	31	2	3	17	2•	2	¼			All
	WUST	(See BETHESDA, MD.)																
	WWDC*	1260	5kw	MBS	Blair	4	24	104	4		5	18	2•	2			12	AP,UP;St

NO INFORMATION: Washington, WFAN.

WGAR WRFD WTTM WMMN

CLEVELAND, OHIO WORTHINGTON, OHIO TRENTON, N. J. FAIRMONT, W. VA.

Great Radio Stations Serving & Selling Rich American Markets!

PEOPLES BROADCASTING CORPORATION

FLORIDA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
BELLE GLADE	WSWN	900	1kw-D					20	4	14		x			3			UP;T,W,Se
BRADENTON	WTRL	1490	250w	KBS	Best			63	12	9	10	14	1•	3	5			AP;W,St
CLEARWATER	WTAN	1340	250w	KBS	McGillvra			x	18	13	6	2	3•	5	1		1	UP;T,C
COCOA	WKKO	860	250w-D	KBS	Best			30	4	9	9	9	2	4	2	2	3	UP;Se
CORAL GABLES	WVCG	(See MIAMI)																
CRESTVIEW	WCNU	1010	1kw-D	KBS				20	4	30	10	7	x		2			AP;W,Se
DADE CITY	WDCF	1350	1kw-D	KBS				27	22	16	5	2	3	3	1		5	AP;St
DAYTONA BEACH	WNDB*	1150	1kw	MBS	Perry	2	½	65	7			20	4					AP
DE LAND	WJBS	1490	250w	NBC	Cooke	6		15	15	1	4	21	2•		3			AP;A
DELRAY BEACH	WDBF	1420	500w-D		Webb			60	17		8	9	2					UP;T, LW,C
FT. LAUDERDALE	WFTL	1400	250w					70	2	9	4	12	6				20	AP;W
FT. MYERS	WINK	1240	250w	C,K	Cooke	x		42	5	2	6	24	3•		2			AP
FORT PIERCE	WARN	1330	1kw-D	A,K	Continental	3		33	2	10	2	6	½	2			14	AP;St
	WIRA	1400	250w	NBC		8		34	6	2	5	8	2•	4	2			UP;W
FT. WALTON BCH.	WFTW	1260	1kw-D					59	25	¼	2	10	3•	3				AP;T
GAINESVILLE	WDVH	980	5kw-D		Thos. Clark			35	4	45	7	7	2		1		6	UP
	WGGG	1230	250w	A,K	Best	9		36	12	8	5	15	1•	4			5	AP;W
	WRUF	850	5kw	MBS	Burn-Smith	6		32	16	8	8	17	2•		3			AP;LW,T
HOLLYWOOD	WGMA	1320	500w-D		Best			45		17	2	11	6	6	½		15	AP
	WINZ	940	50-D,10-N		Raymer		3	18	1	28		7	x•		12	½		INS;St
JACKSONVILLE	WJHP	1320	5kw	MBS	Beecher	5		23	23	22	6	9	½	2				AP;LW
	WMBR*	1460	5kw	CBS	CBS Spot Sales	11		79			4	12	2	2	1			UP;Se
	WOBS	1360	1kw-D		Stars Natl					26	17	2			½		44	UP
	WPDQ	600	5kw	ABC	V, R, & McC	5		42	4	15	3	8	4	4				AP;W
	WRHC	1400	250w				1	27	4	33	19						36	
JACK'VILLE BCH.	WJVB	1010	1kw-D	KBS	Best			65	6		1	14	3	3				AP
KISSIMMEE	WRWB	1220	250w-D	KBS				40	2	26	7	1			6		4	UP;St
LAKE CITY	WDSR	1340	250w					43	15	5	7	14	2•	6	6		4	UP;T,A
LAKELAND	WLAK	1430	1kw	NBC	Pearson	7		40	10	6	8	6	2		1			UP;A,W,St
	WONN	1230	250w	MBS	Cooke	3		65	6	11	4	23	2•		x		3	AP;C
LAKE WALES	WIPC	1280	1kw-D	KBS				30	6	8	4	14	2•	5				AP;Se
LAKE WORTH	WEAT	1490	250w	NBC	Walker	7		72	8			10						AP;C
MARIANNA	WTYS	1340	250w	M,K	Cummings	4		14	1	7	2	7	2					AP
MIAMI	WFEC	1220	250w-D		Rambeau						28	x					84	
	WGBS*	710	50-D,10-N	CBS	Katz	9		38				8	3	2	2	¼		UP,INS; LW
	WIOD*	610	5kw	NBC	Hollingbery	8		36	5	2	4	17	3•	4	½			All; T
	WLRD‡	(See MIAMI BEACH)																
	WMBM	(See MIAMI BEACH)																
	WMIE	1140	10-D,5-N		Stars Natl				12	60	22	3	2		2	10	22	INS
	WQAM*	560	5-D,1-N	ABC	Blair; Cummings	7	3	8	5			25	2	3				AP,I
	WVCG	1070	1kw-D		T. Clark; GMB			10	55		3	7						AP;A
	WWPB*	1450	250w	KBS	Walker		24	117	7		6	6	½		¼	16	19	AP
MIAMI BEACH	WAHR	1490	250w		Indie Sales		2	28	60			11		10				UP;St
	WLRD‡	93.9	13kw		Indie Sales		2		119									W,St
	WMBM	800	1kw-D		Forjoe; D-C			1	1		27	2	4	3			84	UP
MILTON	WEBY	1330	1kw-D					36	10	15	14	6		¼	1		2	UP;W
NAPLES	WNOG	1270	500w-D		Best			21	14	10	6	8	2	2	1			UP;W
NEW SMYRNA BCH.	WSBB	1230	250w	KBS	Best			35	6	20	1	12	3				7	UP;T
OCALA	WTMC	1290	1kw	N,K	Perry	9		35	3	8	5	17	2	1	6		3	UP;LW,Se
ORLANDO	WABR	1440	1kw-D		Stars Natl; D-C			29	5	30	6	5					15	UP
	WDBO*	580	5kw	CBS	Blair	x	⅓	20	10	3	4	17	2	5	2			AP;UP;W, T,A
	WHOO*	990	10-D,5-N	ABC	Avery-Knodel	x	1	55	4	6	3	21	1•	2	1		7	AP;St
	WLOF	950	5kw	MBS	Raymer	2	1	112		2	3	16	1•					UP;LW
	WORZ	740	5-D,1-N	M,N	V, R & McC	x		30	8	15	10	9	3	2	2		½	INS;C
PALATKA	WWPF	1260	500w	M,K		8		40	12	16	10	14	x	¼	2		6	UP;LW
PANAMA CITY	WDLP	590	1kw	N,K	Perry	10		10	2	8	8	15	2•	2	1			UP
	WPCF	1400	250w	A,M,C	Devney; D-C	6		30	4	8	10	18	6	5			3	AP;T

SYMBOLS: * am-fm station; ‡ fm station; D—daytime power; N—night power; • local sports covered; ÷ Mex. Span. included; x figure unspecified category unclaimed

FLORIDA *(continued)*

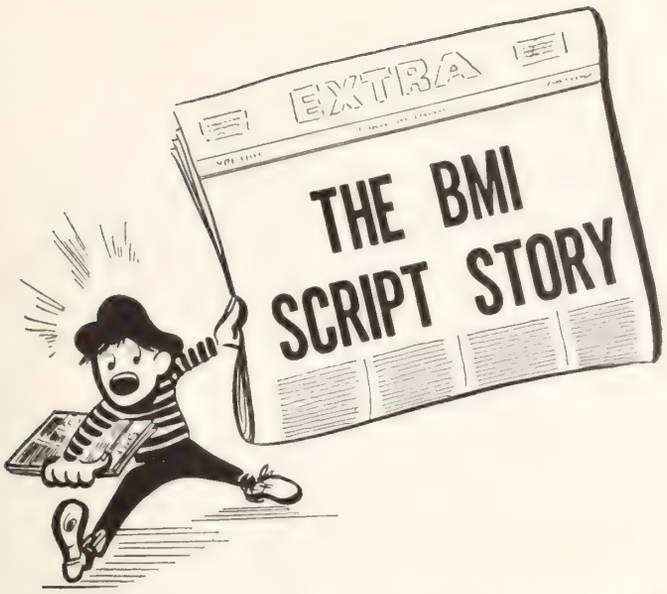
City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
PENSACOLA	WBSR	1450	250w	CBS	V.R.&McC	8	—	64	4	2	4	14	3•	2	2			AP;W
	WCOA	1370	5kw	NBC	Perry	8	—	39	15	—	3	10	3	2	½		3	AP;LW
PLANT CITY	WPLA	1570	250w-D	KBS	Best			42	8	16	7	4	7•	3	4		1	UP
ST. AUGUSTINE	WFOY	1240	250w	C.K	W. S. Grant	10		30	—	2	2	26	4	2	2			UP;W
	WSTN	1420	1kw-D		Indie Sales			32	28	20	6	4	2				9	AP;T
ST. PETERSBURG	WPIN	620	1kw-D		Indie Sales			70	7			7						AP
	WSUN	620	5kw	ABC	Weed	6		53	2	8	9	13	1	—	—	—	—	UP;W,A
	WTSP*	1380	5kw	MBS	H-R	4		55				19	3•					UP;St
SANFORD	WTRR	1400	250w	KBS				61	10	14	9	11	2•	2	2		7	UP
SARASOTA	WKAY	1540	1kw-D	KBS	Best			38	8	6		11	2•	2	¼		½	AP;LW,W
	WSPB	1450	250w	CBS	Pearson	9	½	32	17		2	17	2•	3				UP;T
TALLAHASSEE	WMEN	1330	1kw-D		Dora Clayton			28		25	8	8	1		2		14	UP
	WTAL*	1270	5kw	CBS	Meeker, Cummings	6		16	5	4	1	8	4		4			AP
	WTNT	1450	250w	A.K	Dora-Clayton	5		60		2		15	4•	2	1			UP;A
TAMPA	WALT	1110	1kw-D		Pearson			x		x	2	7	2	2		15		—
	WEBK	1590	1kw-D	KBS				20	1	32	5	8			½	13	12	INS
	WFLA*	970	5kw	NBC	Blair	9		21	7	5		18	3	3	3			UP;T
	WHBO	1050	250w-D					17		42	5	4					10	AP
	WIOK	1150	1kw-D	—	Forjoe; D-C	—	—	7	—	—	8	4		4	—		90	AP
	WPIN	(See ST. PETERSBURG)																
	WPLA	(See PLANT CITY)																
	WTSP	(See ST. PETERSBURG)																
VERO BEACH	WNTM	1370	1kw-D	MBS		x		35	11	16	6	15	1•	2	2		3	INS;A
W. PALM BEACH	WEAT	850	1kw	NBC	Walker	7		70	2	1	6	26	2		½	2		AP
	WIRK	1290	5-D,1-N	MBS	Cooke, D-C		1	39	4	15	½	10	4				12	AP;A
	WJNO	1230	250w	CBS	Meeker; Ayres	x	1	12	2		3	19	1		¼		5	AP;W,LW,St
	WWPG	1340	250w	ABC	Perry	8		30	22	4	6	20	7	3	2			UP
WINTER HAVEN	WSIR	1490	250w	MBS	Devney	5		41	6	20	10	18	2•	3	2		5	UP

NO INFORMATION: [illegible] WEAK, Daytona Beach; WMEL, WRDO, Fort Myers; WMYR, Jacksonville; WIVY, WJAX; Key West; WKWF; Leesburg; WLBE, Live Oak; WCOA, Pensacola; WEAR, Quincy; WCNH, Sebring; WJCM; Tampa; WDAE

GEORGIA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ALBANY	WGPC	1450	250w	CBS	Hollingbery	10		35	6		5	11	2•		2			UP;T
	WTAZ	1050	1kw-D		Forjoe			—	—	36	14	2	2		2		30	UP
AMERICUS	WDEC	1220	250w	M.K	Indie; D-C	5		28	9	21	2	17	x	1	2		11	AP;W
ATHENS	WGAU*	1340	250w	C.K		10		30	8	5	10	15	2•	2				AP
	WRFC	960	1kw		McGillvra		½	50	14	17	10	2	2•	2	2		6	UP;W
ATLANTA	WAGA*	590	5kw	CBS	Katz	9	½	45	5	6	2	21	2	3	2			AP;T
	WAOK	1380	5kw		Forjoe; D-C		2	x	—	—	50	31		3			140	UP
	WBGE*	1340	250w		McGillvra			90	—	—	12	1				1	36	LW
	WEAS	(See DECATUR)																
	WERD	860	1kw-D		Interstate			42	6	3	8	2	2	3			86	—
	WGLS	(See DECATUR)																
	WGST*	920	5-D,1-N	ABC	Blair	x		70	4	9	7	9	2•	3			—	AP
	WOAI	790	5-D,1-N	MBS	Hollingbery	4	1		1	4		14	2	5				UP
	WSB*	750	50kw	NBC	Petry	12	21	65		10	3		1•		6			AP,UP
AUGUSTA	WAUG*	1050	250w-D	KBS	Interstate			10	½	16	23	1					40	AP;LW
	WBBO	1340	250w	MBS	Walker	5	2	53	10		9	5	30•				9	AP
	WBIA	1230	250w	NBC	Forjoe	9	1	31	—	12	3	10	—	3	1		6	UP;LW
	WGAC	580	5-D,1-N	ABC	Avery-Knodel	7		50	7	17	8	21	1	5	4	1	1	UP;T
	WRDW	1400	5kw	CBS	Headley-Reed			38	5	9	4	16	2•	5	3			AP;W
BAINBRIDGE	WMGR	930	1kw-D	KBS	Webb			32	2	25	15	13	x•	8	8		7	UP
BRUNSWICK	WMOG	1380	250w	M.K	Indie; D-C	3	¼	50	8	25	9	19	20	1	½		6	UP;W
CAIRO	WGRA	590	1kw-D	A.K	Indie Sales	8		7	5	10	8	5	1	½	1		6	UP;St

SYMBOLS: am-fm station; fm station; D—daytime power; N—night power; • local sports covered; Mex. Span. included; x figure unspecified; category unclaimed



Broadcasters are now receiving seven important program scripts from BMI on a regular basis. These scripts are filling a vital role in the daily programming logs of stations in every section of the country.

BMI makes no charge to its licensees for this program service. Each script is designed as a practical program and its use for commercial sale is encouraged.

BMI scripts ranging from five-minute shows to full hour concert music presentations, are mailed to BMI-licensed stations on a monthly basis. They are written for commercial use and tailored to the needs of all types of radio and TV operations.

BMI scripts are perfectly suited both to the station with a small staff, limited facilities and curtailed budgets, as well as to the large operation with full orchestra and complete program staff.

SEVEN COMPLETE BMI PROGRAM PACKAGES

• THE AMERICAN STORY



Prepared by BMI in association with the Society of American Historians. Each fifteen-minute program consists of a single narrative written by an outstanding American historian, expert in the period or subject . . . the fascinating and inspiring stories of our country from the age of discovery to the age of the atom. Top prestige programming.

• STORIES FROM THE SPORTS RECORD



Music and sports team up in this series devoted to eye-witness accounts of dramatic action on the baseball diamond, in the prize ring, on the gridiron and elsewhere. . . . A complete script package available three times weekly as a 15-minute presentation.

• THE BOOK PARADE



Sparkling 15-minute scripts written by the most prominent of literary figures. This series is being hailed as "a conspiracy against ignorance" and has skyrocketed into national prominence. Another BMI script for top prestige programming.

• ACCORDING TO THE RECORD



Timely facts about the unusual, with musical cues that fit neatly into a dynamic 5-minute show. . . . Highly commercial. . . . Available 7 times per week for 52 weeks. *Now in its 10th successful year.*

• MILESTONES



Full half-hour presentations . . . simple to do, saleable, excellent listening. Usually four per month, sometimes five. Each script commemorates a special date or event of national importance.

• YOUR CONCERT HALL



The finest in concert music presented as a series of full-hour or half-hour programs, three times weekly. Authoritative scripts which make concert music *popular* music. This series has proved that good music has a loyal and solvent audience. Continuity is held to a minimum—music at a maximum.

• MEET THE ARTIST



Three-a-week 15-minute scripts loaded with factual biographical material about recording artists in the public favor. Fills a vital need in areas where such data is not easily available. Highly commercial.

Your Station Program Department should be receiving these script packages regularly. If not, please write to BMI's Station Service Department for sample scripts and complete details.

BROADCAST MUSIC, INC.

589 FIFTH AVENUE
NEW YORK 17, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

GEORGIA *(continued)*

	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
COLUMBUS	WDAK	1340	250w	NBC	Headley-Reed	7	1	21	4	25		14	1•		3¼		15	AP;W
	WGBA	1270	1kw-D		McGillvra			60	3	17	5	8	2		1		17	AP;St
	WPNX	(See PHENIX CITY, ALA.)																
	WRBL*	1420	5kw	CBS	Hollingbery	9	1	25	7	4	3	14	1	4	1			UP
CORNELIA	WCON	1450	250w		Indie Sales	5		30	10	30	25	15	1		1			AP
COVINGTON	WGFS	1430	1kw-D	KBS	Dora-Clayton			32		13		7	2•		3		8	UP;T
DALTON	WBLJ	1230	250w	M,K		7		26	5	24	9	16	2•		3			AP;T
DECATUR	WEAS*	1010	10kw-D		Stars Natl.			25		23	15						25	INS
	WGLS	970	1kw-D	KBS	Rambeau			30	3	10	12	14	8•		3			UP;St
DOUGLAS	WDMG	860	1kw-D	KBS	Dora-Clayton			30	½	11	6	6	2•		3		4	UP
DUBLIN	WMLT	1340	250w	M,K		4		38	4	20	18	16	2	2	2		6	AP;W
EAST POINT	WTJH	1260	5kw-D	KBS						40	15							
FITZGERALD	WBHB	1240	250w	M,K		6		35		32	10	7	4•	1	3		6	AP;W,LW
FORT VALLEY	WFPM	1150	1kw	KBS				20	1	22	6	21	2•		3			UP
GAINESVILLE	WDUN	1240	250w	ABC	Indie Sales	3		45	3	36	6	19	2•	3	4		6	AP
	WGGA	550	5kw	M,K		1		33	3	24	12	13	2•	2	2		¼	INS
GRIFFIN	WHIE	1320	1kw-D	M,K				25		26	12	9	2	2	5		11	UP;W
	WKEU	1450	250w	M,K														
JESUP	WBGR	1370	1kw-D	KBS	Dora-Clayton			14		22	16				x			UP;C
LA GRANGE	WLAG*	1240	250w	M,K	Indie Sales	6		20	6	13	1	27	3•	2	1		7	UP;W
	WTRP	620	500w-D		McGillvra			24	9	20	12	10	2	3	8		6	AP
MACON	WBML	1240	250w	NBC	Headley-Reed	4	½	25		20	3	9	1	8	½		10	AP;W
	WIBB	1280	1kw-D		Walker; D-C			x		24	6						30	
	WNEX	1400	250w	A,M	Branham	6	1	100	2		10	20	3•	1	½			AP;T
MILLEDGEVILLE	WMVG	1450	250w	M,K	Griffith	8		30	9	5		4						LW
NEWNAN	WCOH*	1400	250w	MBS	Hunter	9		35	8	16	3	20	2•		3		2	AP;T
MONROE	WMRE	1490	250w	KBS				53	10	30	9	3	2•	3	3			AP
MOULTRIE	WMGA	1400	250w	A,K	Everett-McK	8		39	6	17	17	11	2•	½	5			UP
ROME	WLAQ	1410	1kw	ABC		6		30	10	7	15	13	5•				9	AP;Se
	WRGA*	1470	5kw	M,K	Walker, D-C	5		37	3	19	20	19	x•	3	6			UP;LW
	WROM	710	1kw-D		Weed			30	14	33	6	2	x•	2	2			UP
SAVANNAH	WCCP	1450	250w	MBS	Walker	6		45		3	10	12	1•		2		12	UP
	WFRP	1230	250w	ABC	Everett-McK	8		53	12	14	3	12	1	½				AP
	WJIV	900	1kw-D		Stars Natl					13	11	4			½		25	AP
	WSAV*	630	5kw	NBC	Blair	8		32	11	10	1	23	2•	2	3		3	AP;T
	WTOC	1290	5kw	CBS	Katz	9		20	10	12	5	24	1	2	1			UP;C
SUMMERVILLE	WGTA	950	1kw-D		Stars Natl			35	1	25	22	12	2	6	1			UP;C
THOMASVILLE	WKTG	730	1kw-D		Thos. Clark			27	4	19	11	6		3	3			AP;T
	WPAX	1240	250w					51	4	17	12	9	2•		½		7	UP
THOMSON	WTWA	1240	250w	M,K	Southern	7		36		18	6	6	3•		5			UP;W
TIFTON	WWGS	1340	250w	MBS	Thos. Clark	9		30	10			12	3•				5	UP;W
TOCCOA	WLET*	1340	5kw-D	M,K	Thos. Clark	4		24	10	18	12	22	x	½	2		½	UP
VALDOSTA	WGAF	910	5kw	ABC	Pearson	6		48	½	6	3	13	2•	2	3		3	AP;T
WAYCROSS	WACL	575	1kw		Indie Sales			10		60	14	7	2•		2		14	AP
	WAYX	1230	250w	M,K	Holman	6		18	6	20	6	12	1•	2	2		7	UP;W
WEST POINT	WRLD*	1490	250w	A,K	McGillvra	x		30		15	11	12	1•		1¼			AP;T
WINDER	WJMO	1300	1kw-D	KBS				20	1	40	5	10	1•		3		6	UP

NO INFORMATION Albany, WALB; Brunswick, WGIG; Calhoun, WCGA; Camilla, WCLB; Carrollton, WLBB; Cartersville, WBHF; Cedartown, WGAA; Cordele, WMLM; Dalton, WDOG; Dawson, WDWD; Elberton, WSGC; Hartwell, WKLY; Hawkinsville, WCEH; Lafayette, WLFA; Macon, WMAZ; Savannah, WDAR; Statesboro, WWNS; Statesboro, WLAT; Thomaston, WSFT; Valdosta, WGOV; Vidalia, WVOP; Waynesboro, WBRO.

SYMBOLS: * am-fm station; | fm station; D—daytime power; N—night power; • local sports covered; † Mex. Span. included; x figure unspecified category unclaimed

WGAR CLEVELAND, OHIO

WRFD WORTHINGTON, OHIO

WTTM TRENTON, N. J.

WMMN FAIRMONT, W. VA.

Great Radio Stations Serving & Selling Rich American Markets!

PEOPLES BROADCASTING CORPORATION

IDAHO

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ACKFOOT	KBLI	1490	250w					70	11	12	2	16	4•	3	3			AP
OISE	KBOI	950	5kw	CBS	Free & Peters	10		35	7	9	3	16	x•	1	3	½		UP;W
	KGEM	1110	10kw	A,K	Webb	x	24	60	12	39	6	10	x	3				UP
	KIDO	630	5kw	NBC	Blair	7		48	16	8	6	14	x•		3			UP;T
ALDWELL	KCID	1490	250w		Oakes			60	3	22	3	12	5•	1	10			AP;C
AHO FALLS	KIFI	1400	250w	A,M, K	Avery-Knodel			57	2	2	4	19	3•	1	2		½	AP;St
WISTON	KLER	740	250w-D		McGillvra			50		14		7	x		2			AP
	KRLC	1350	1kw	MBS	Weed	9		27	3	15	8	23	3•		5			UP;T
OSCOW	KRPL	1400	250w	KBS	Biddick			50	26	10		15	8•	5	9			AP
CATELLO	KSEI*	930	5kw	NBC	Weed	9		35		9		20	2•		9			UP;T,LW, St
	KWIK	1240	250w	C,M	Avery-Knodel	12		32	4	4		20	x•					C;W
ESTON	KPST	1340	250w	KBS				25	12	15	3	2	4•	2	3			UP;A
XBURG	KRXK*	1230	250w	KBS				58	4	10		10	9•	1	4			AP;T
ND POINT	KSPT	1400	250w	KBS	Continental			35	9	6	2	14	2•	2	3			UP;St
IN FALLS	KEEP	1450	250w	CBS	Gill-P; McGav	9		12	5	5	2	21	3•	2	3			UP;T,W
	KLIX	1310	1kw	A,M, K	Avery-Knodel	6	1	72		15		25	15•		2			AP;A,C, McG
	KTFI*	1270	5-D,1-N	NBC	Weed	8		42	2	4	5	23		1	4			UP;LW
ISER	KWEI	1240	250w					60	16	17	4	11	5•		4			UP;C

INFORMATION: Burley, KBAR; Coeur D'Alene, KVNI; Idaho Falls, KID; Nampa, KIXD; Wallace, KWAL.

ILLINOIS

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
TON	WOKZ	1570	1kw-D	KBS				65		6	4	11	3•	2	2			UP
LEVILLE	WIBV	1260	1kw-D		Indie Sales			40		13	8	5	2		2		1	AP
OMINGTON	WJBC	1230	250w	ABC	Rambeau			22	15	12	9	x	12•	6	4			UP;T,W
IRO	WKRO	1490	250w	MBS	Pearson	7		34	1	5	6	19	7•	2	2		1	UP
NTON	WBYS	1560	250w-D	KBS				47	11	9	6	10	10•	3	3			AP;T,Se
RMI	WROY*	1460	1kw-D	KBS	Sears & Ayer			24	2	9	4	15	3•	½	4			UP;LW,Se
NTRALIA	WCNT*	1210	1kw-D	KBS				40		24		21	3•		28			UP;T,St
AMPAIGN	WDWS*	1400	250w	CBS	Meeker	9		32	1	6	5	16	4•	3	1			UP;W
ARLESTON	WEIC	1270	1kw-D	KBS				50	3	22	2	8	2		2			INS;LW
ICAGO	WAAF	950	1kw-D		Young			66		1	2	2	5		½		15	UP
	WBBM*	780	50kw	CBS	CBS Spot Sls.	9	24	11	36	3	1	24	6		3			AP,UP, INS;A
	WCFL	1000	50kw		B. Stuart; L.O'C		24											AP,UP;St
	WEAW	(See EVANSTON)																
	WEDC	1240	250w				24	36	24		½	5				16		
	WFMT‡	98.7	28kw				1		70	2								
	WGES	1390	5kw		McGillvra		½	51	5	7	11	8		5		32	58	UP;A
	WGN	720	50kw	MBS	Hollingbery	3	1	73	4		4	20	2•	2	5		7	All;Se
	WIND	560	5kw		AM Sales		24	142				21	4•					AP,UP
	WLS	890	50kw	ABC	Blair	4				16		19	4	3	43			AP,UP
	WMAQ*	670	50kw	NBC	NBC Spot Sls.	9	1	30	12		2	5	2	7	1			All;T
	WOPA	(See OAK PARK)																
	WSBC	1240	250w		Stars Natl			8			6			3		36	20	Se
	WTAQ	1300	500w		Gill-Perna		2	86	7	38	2	3	4•				6	
	WWCA	(See GARY, IND.)																
NTON	WHOW	1520	1kw-D		Holman			5		64	15	5	18		3			AP;Se
NVILLE	WDAN	1490	250w	CBS	Everett-McK	7		18				9	2•	2	1			AP;T
ATUR	WDZ	1050	1kw-D		Free & Peters			26	6	6	7	2	1•	6	4			UP;T
	WSOY*	1340	250w	CBS	Weed	7		x	x	x	4	15	2•	2	2			AP;W,St
KALB	WLBK	1360	500w-D					33	3	5	4	9	½	2	8			AP;C
QUOIN	WDQN	1580	250w-D		Best			35	3	16	10	9	5•	2	4			UP;Se
T ST. LOUIS	WTMV	1490	250w		Bog. & M; GMB			48	29	15	10	6	3		3	15	24	UP;Se
NGHAM	WCRA	1090	250w-D	KBS				21		34	10	14	3•	2	15			UP
IN	WRMN	1410	500w-D		McGillvra			60	5	6	6	10	1	3	3			UP
NSTON	WEAW*	1330	500w-D		Bogner & Martin				98									
	WNMP	1590	1kw-D					26	80		5	x					½	INS;C,St

SYMBOLS: * am-fm station; ‡ fm station; D—daytime power; N—night power; • local sports covered; ÷ Mex. Span. included; x figure unspecified category unclaimed

ILLINOIS *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	Daily hours: Network	Daily hours: Post-mid	Weekly hours: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
FAIRFIELD	WFIW	1390	500w-D		Webb			38	2	7	6	13	3	1	6			AP;Se
GALESBURG	WGIL	1400	250w		Rambeau			70			5	20	5•		20	½		AP;S·
HARRISBURG	WEBQ*	1240	250w	KBS				25	1	14	22	21	2•	4	10			UP
HERRIN	WJPF	1340	250w	M,K	Pearson	4		52	8	18	5	16	7•		2			UP;W
JACKSONVILLE	WLDS*	1180	1kw-D		Holman			41	2	14	9	9	1		5			AP;W
JOLIET	WJOL	1340	250w		Sears & Ayer			40	19	5	6	3	14•	3	2	3	1	UP;T
KANKAKEE	WKAN	1320	1kw-D		Sears & Ayer			67		8	½	11	6•		5			AP;St
KEWANEE	WKEI	1450	100w	KBS	Best			75	45	13	12	15	8•	6	6			AP;LW
LINCOLN	WPRC	1370	500w-D	KBS	Rambeau			25	6	4	8	13	12•	2	5			AP;LW
LITCHFIELD	WSMI	1540	1kw-D	KBS	Best							x		3	9			AP
MACOMB	WKAI	1510	250w-D	KBS				25	12	6	1	10	2•	1	4			UP;LW
MARION	WGGH	1150	500w-D					75			6	5	2		1			AP;LW
MATTOON	WLBH*	1170	250w-D		Holman			14	2	4	4	3	x	3	4			AP
METROPOLIS	WMOK	920	1000w-D	KBS	Holman			30	2	23	8	7	1•	5	3		2	UP;Se
MOLINE	WQUA	1230	250w	ABC	Hollingbery	4		53	7	6	8	17	6•	5		1		AP
MT. CARMEL	WVMC	1360	500w-D	KBS	Best			45		14	6	2		6	6			UP
MT. VERNON	WMIX*	910	1kw-D		Pearson			54		4	7	12	5•	3	12			AP;W
OAK PARK	WOPA*	1490	250w		Interstate			10	3		5	x	x			31	23	
OLNEY	WVLN	740	250w-D	KBS	Holman			13	7	6	6	13	10•	2	6			UP;W,S
OTTAWA	WCMY	1430	500w-D					20	14	7	3	7	15•	1	3			UP
PARIS	WPRS*	1440	500w-D	KBS				44	6	6	3	2	5	2	5			AP;C,T
PEORIA	WEEK	1350	1kw	NBC	Headley-Reed	7		52				10	3	1	1			AP;W
	WMBD*	1470	5kw	CBS	Free & Peters	9	½	30	½	2	5	23	2	4	10			AP,UP;
	WPEO	1020	1kw-D					24	¼	10	10	10	x		18			AP
QUINCY	WGEM*	1440	1kw	ABC	Avery-Knodel	12		42	5	1		12	11	2	4			UP;W
	WTAD*	930	5kw	CBS	Weed			21	2	7	5	19	5•	3	4			AP,UP
ROCKFORD	WBEL	(See BELOIT, WISCONSIN)																
	WROK	1440	1-D,500-N	ABC	H-R	11		34	4	2	10	14	5•		2	2	¼	AP;T
	WRRR	1330	1kw-D					40	4	14	4	9		2	2			UP;W,S
ROCK ISLAND	WHBF*	1270	5kw	CBS	Avery-Knodel			20	4	6	3	20	2•	2	1			AP,UP; St.T.L
SPRINGFIELD	WCVS	1450	250w	ABC	Sears & Ayer													AP;W
	WMAY	970	1kw	NBC	Pearson	6		34	3	17	4	19	8•	2	9			UP;T
	WTAX*	1240	250w	CBS	Weed	9	½	29	5	3	4	17	2•	1	3			AP;W
STERLING	WSDR	1240	100w					63	9	3	2	14	3•	2	16	6		UP;LW
STREATOR	WIZZ	1250	500w-D		Best			54		3	3	3	2•	¼	5			UP
TAYLORVILLE	WTIM	1410	1kw-D		Continental			25		12	3	16	6•	5	2			UP;T,St
URBANA	WKID*	1580	250w-D	KBS	Pearson			58		12	6	7	2•	3			4	UP;LW
WEST FRANKFORT	WFRX	1350	1kw-D		Indie Sales			35	5	10	x	10	3•	2	3			UP;T

NO INFORMATION: Carrollton, ACTL; Carthage, WCAZ; Chicago, WAIT, WCBD, WCRW, WFMF, WJJD, WMBI, WSEL; Chicago Heights, WCHI; Cicero, WHFC; D[illegible], WCTY; Effingham, [illegible]; Quincy, WLDY; Freeport, WRRL; La Salle, WLPO; Pekin, WSIV; Peoria, WIRL; Waukegan, WKRS

INDIANA

City	Call letters	Freq.	Power	Natl network	National rep	Daily hours: Network	Daily hours: Post-mid	Weekly hours: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ANDERSON	WHBU	1240	250w	A.C	Bolling	12		14				7	2•					AP;T,St
BEDFORD	WBIW	1340	250w	MBS	W. S. Grant	x		12	14	14	13	20	3•	3	1		3	INS;T
BLOOMINGTON	WTTS	1370	5-D,500-N	ABC	Wecker	5	1	26	1	12	1	14	2•	1	2			AP
COLUMBUS	WCSI	1010	250w-D		Rambeau			12		6	5	6	3•	5	2		¼	AP;T
CONNERSVILLE	WCNB*	1580	250w-D		Gill-Perna			12	5	1	5	3	6•	6	3			UP;T
ELKHART	WTRC*	1340	250w	NBC	Pearson	6		35	1	5		8	3•	1	6			UP
EVANSVILLE	WEOA	1400	250w	CBS	Katz	8		33	3	4	6	15	2•	1	4			INS
	WGBF*	1280	5-D,1-N	NBC	Weed	8		30	1	7	8	12	5•	3	1			UP;Se
	WIKY*	820	250w-D		Pearson			75	7	6		8			½			AP;T,C
	WJPS	1330	5-D,1-N	ABC	Hollingbery	6		13	6	4	7	11	12•		8		3	AP;W,St
FT. WAYNE	WANE	1450	250w	CBS	Bolling	7		37	8	9	6	17	7•	3	4		1	AP;St
	WGL	1250	1kw	ABC	Headley-Reed	6		33	6	3	11	11	9•	9	½			UP;LW
	WKJG*	1380	5kw	MBS	Raymer	3		15	15	3	8	11	1•		3			AP,UP; C,W
	WOWO	1190	50kw	NBC	Free & Peters	7	1	20	8	6	2	15	x•	5	24			UP;T

SYMBOLS: * am-fm station; † fm station; D—daytime power; N—night power; • local sports covered; † Mex. Span. included; x figure unspecified; — category unclaim[ed]

FIRST PULSE
ON
50 KW OPERATION
AT
WOWO

476
FIRSTS
...476 QUARTER HOURS!

The figures tell WOWO's story. They're in the latest Pulse, October-November, 1954. They cover twenty-six counties in prosperous Indiana, Ohio and Michigan. They show that WOWO leads in every quarter hour surveyed—from 6 AM to 11 PM on week-days and from noon to 11 PM on Sundays. Make you want to know more about WOWO? Then consider this—

WOWO
covers 82
industrial—
agricultural
counties...
a rich market
covered by
no other medium!

The WOWO market is a well-defined, high-income, important market. Its 3,896,400 people listen more to WOWO than to any other station. They spend over $3,952,201,000 annually. You don't want to nibble at a market like this. You want to cover it in one swoop. You want WOWO. Call Tommy Longsworth at Anthony 2136, Ft. Wayne, or Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York.

WOWO
FORT WAYNE

WBC

WESTINGHOUSE BROADCASTING COMPANY, INC.
WOWO, *Fort Wayne;* WBZ + WBZA • WBZ-TV, *Boston;* KYW • WPTZ, *Philadelphia;* KDKA • KDKA-TV, *Pittsburgh;* KEX, *Portland;* KPIX, *San Francisco*
KPIX represented by THE KATZ AGENCY, INC.;
All other WBC stations represented by FREE & PETERS, INC.

INDIANA *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Service
GARY	WWCA	1270	1kw		Pearson		1	90	12	6		14	1•	5		2	24	AP
HAMMOND	WJOB*	1230	250w		McGillvra			28	12	56	7	20	3•		7	13	24	UP;T
INDIANAPOLIS	WFBM	1260	5kw	CBS	Katz	8		33	3	6	3	15	7•	3	4			AP,IN
	WIBC	1070	50-D,10-N	MBS	Blair	3	¼	57	1	19	9	17	2•	4	11			AP,UI T,Se
	WIRE	1430	5kw	NBC	Free & Peters	7	2	74	2		3	12	4	3				AP
	WISH	1310	5kw	ABC	Bolling	5		60	2	8	9	12	1•		2			AP;T
	WXLW	950	5kw-D		Pearson			x	x		2	x	x					UP
JASPER	WITZ*	990	1kw-D					58	5	15	4	14	8•	2	11			UP;T
KOKOMO	WIOU	1350	1kw	CBS	Weed	10		28	7	2	3	16	x•	2	9			AP;W
LAFAYETTE	WASK	1450	250w	MBS	Rambeau	8	½	45	5	6	5	24	8•	2	4			UP
LOGANSPORT	WSAL	1230	250w	M,K		7		60		10		16	4		12			AP;St
MADISON	WORX‡	96.7	350w-D	KBS	Best			36	6	16	4	7	8•	1	2			UP;St, McG
MARION	WBAT	1400	250w	CBS	Rambeau	5		50	2	5	1	12	1•	¼	6		¼	AP;St
	WMRI	860	250w-D					43	6	4	7	12	8•	3	6			AP;C.
	WMRI‡	106.9	34kw					50	30	6	2	5	8•	2	1			C,T
MICHIGAN CITY	WIMS*	1420	1-D,500-N		Rambeau			60	2	2	3	x	5•	3	3	2	5	UP
MUNCIE	WLBC	1340	250w	CBS	Walker; Holman	7						12	½•		x			AP;W
NEW ALBANY	WLRP	1570	1kw-D		Best			50	5		5	5	5•	2	3			UP
NEW CASTLE	WCTW‡	102.5	4kw		Scheerer			24				12	½•		26			AP;W
PERU	WARU	1600	500kw-D					20	x	x	20	8	x•	4	6			AP;T.
PRINCETON	WRAY	1250	1kw-D	KBS	McGillvra			40	x	x	7	7	2•		2			AP;LW
RICHMOND	WKBV	1490	250w	ABC	Meeker	8	¼	51	5	2	7	25	7•	4			½	UP;T.
SALEM	WSLM	1220	250w-D	KBS	Best			21	2	35	10	9	3•	4	14			AP;T.
SEYMOUR	WJCD	1390	500w-D	KBS				24	2	14	12	8	4•	2	2			AP;W
SHELBYVILLE	WSRK‡	101.3	5kw		Best			29	6	21	4	12	3•	4	2			UP;W,
SOUTHBEND	WHOT	1490	250w-D	ABC	Bolling	4		55	8	4	4	7	20•	6	1			AP;A
	WJVA	1580	250w	KBS	Burn-Smith			40	6	1	7	2	2•	1	2	8	1	UP
	WSBT	960	5kw	CBS	Raymer	9		26	2	1	5	15	3•	3		2		UP,IN
TERRE HAUTE	WBOW*	1230	250w	NBC	Weed	6		35	11		5	9	8•		2		¼	UP
	WTHI*	1480	1kw	CBS	Bolling	9		10				12	3•	3	3			UP;W.
VINCENNES	WAOV	1450	250w	MBS	Free & Peters	8		36		6	3	8	3•		12			UP;W
WARSAW	WKAM	1220	250w-D	KBS	Holman			27		7	13	10	2•	1	6			AP;Co
	WRSW*	1480	500w					73		1	2	15	2•	3	5			UP;W. C,L.W

NO INFORMATION: Anderson, WCBC; Boonville, WBNL; Frankfort, WILO; Gary, WGRY; Goshen, WKAM; La Porte, WLOI; Muncie, WMUN; Portland, WPGW; Tell WTCL; Washington, WFML.

IOWA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Service
AMES	KASI	1430	1kw-D	KBS	Best			26	4	8	3	16	18•		4	6		UP;T
BURLINGTON	KBUR	1490	250w	ABC	V,R&McC	9		35	3		3	20	4•	3	5			AP,St
CARROLL	KCIM	1380	1kw		Pearson			55	3	3	4	18	3•	2	3			AP;T
CEDAR RAPIDS	KCRG	1600	5kw	MBS	Burn-Smith	5		70	1	10	1	16	2		1	3		INS,AI
	KPIG	1450	250w		Pearson		1	130				x						
	WMT	600	5kw	CBS	Katz	10	1	40	3	5	5	15	4•	1	14			All;T,A
CENTERVILLE	KCOG	1400	100w	KBS	McGillvra			58	1	16	7	18	3•		7			AP;T
CHARLES CITY	KCHA	1580	250w-D	KBS	Walker			35	3	13	4	8	7•	6	7			AP;W.
CLINTON	KROS	1340	250w	MBS	Pearson	5		54	12	10	7	21	5•	3	5			UP;W
COUNCIL BLUFFS	KSWI	1560	500w-D		Hagg			70				10						UP;T
CRESTON	KSIB	1520	1kw-D	KBS	Pearson			50		2	3	11	1•		2			INS;T
DAVENPORT	KFMA	1580	250w-D	KBS	Broadcast Assos.			68	13	3	2	7	x•	12		3		UP;C,S
	KSTT	1170	1kw	MBS	Sears & Ayer	2	24	50	3	7	4	13	8•		7			UP
	WOC*	1420	5kw	NBC	Free & Peters	9		40	4		3	21	2•	3	2			UP
DECORAH	KDEC	1240	250w	KBS	Pearson													

IOWA *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
MOINES	KCBC	1390	1kw				24	164				9						INS
	KIOA	940	10-D,5N					86	6	6	6	15	14•	3	12			UP;INS;W
	KRNT*	1350	5kw	CBS	Katz	8		27	5	12	1	14	4•		1			AP,UP;St
	KSO*	1460	5kw	ABC	Avery-Knodel	6		53	11	5	6	18	9•	4	4	—	—	AP,INS;C
	KWDM	1150	1kw	MBS		4	—	21	4	25	30	16	8•	3	6	14	8	UP,INS; A,Se,Co
	WHO*	1040	50kw	NBC	Free & Peters	x	24	50	7	9	7	15	4•	5	8			All;T,Se
UQUE	KDTH	1370	1kw	NBC	Pearson	7		52	1	4	3	18	4•	2	7			AP
	WDBQ*	1490	250w	A,M	Meeker	8		30	4			16	4•	½	½			UP;T,W
FIELD	KFAD	1570	250w-D	KBS				50	6	10	7	9	2•	3	7			AP;T,W
T DODGE	KVFD	1400	250w	MBS	Pearson	4		35	2	6	3	18	4•	3	4			UP,INS;T
T MADISON	KXGI	1360	500w-D		Pearson			36	13	36	5	10	5•	2	3	½		UP;St
A CITY	KXIC	800	1kw-D	KBS	Pearson			36	5	10	4	6	6•	4	9			INS;W
ARS	KLEM	1410	1kw-D					47	2	6	6	15	4•	2	7			AP;T
SHALLTOWN	KFJB	1230	250w	MBS	Pearson	x		28		9	6	20	x•	4	7			UP;T
ON CITY	KGLO*	1300	5kw	CBS	Weed			25	4	3	5	20	3•	1	3			AP,UP;W
	KRIB	1490	250w	M,K	Pearson	7		38	7	13	4	18	9•	2	3			AP;T
	KSMN	1010	1kw-D				—	36	3	3	5	10		1	2			UP;A
CATINE	KWPC*	860	250w-D		Pearson			36	28	4	5	11	3•	2	3			UP,INS;W
VEIN	KOEL	950	500w		Pearson			34	2	30	4	16	12•	3	6			UP,INS;T, Se,W,Co, St
LOOSA	KBOE	740	250w-D		Pearson	1		38		12	9	13			3			AP;St
JMWA	KBIZ	1240	250w	M,A	Webb	7		28	5	3	6	23	6•		6			AP;W
	KLEE	1480	500w-D	KBS	Devney			80		4	2	10	1•					UP;T
ANDOAH	KMA	960	5kw	ABC	Petry	3		50	1	6	11	12	x•	11	13			AP,UP;Se
X CITY	KCOM	620	1kw		Pearson			65				11	3•		6			UP
	KSCJ*	1360	5kw	ABC	Hollingbery	6		26	12	8	3	17	3	1	3			AP;LW,W
	KTRI	1470	5kw		V,R&McC			110				14						UP
CER	KICD	1240	250w		Pearson			75	13	6	2	18	x•		11			AP;St,A,T
M LAKE	KAYL*	990	250w-D					42	16	8	3	15	10•	6	10			AP;St,W
ERLOO	KXEL	1540	50kw	ABC	Avery-Knodel	4	3	44		29	11	12	3	¼	5			INS;C,Se
STER CITY	KJFJ	1570	250w-D	KBS				50	3	8		10	1		2			AP;T,C

INFORMATION: Atlantic, KJAN; Boone, KWBG; Cherokee, KCHE; Estherville, KLIL; Keokuk, KOKX; Shenandoah, KFNF; Waterloo, KWWL.

KANSAS

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ANSAS CITY	KSOK	1280	1-D,100-N	KBS				25	7	3	3	10	1•	1	5		—	AP;LW
HISON	KARE	1470	1kw	KBS	Sears & Ayer			85	3	3	3	21	6•		3			AP;St
EYVILLE	KGGF	690	10-D,5-N	ABC	Pearson	5	—	30	2	14	12	18	5•		1			AP,INS;W
Y	KXXX	790	5kw-D		H-R.			40	2	18	9	12	3	5	19			UP
CORDIA	KFRM	550	5kw-D	CBS	Free & Peters (Same as KMBC, KANSAS CITY, MO.)													
	KNCK	1390	500w-D	KBS				49	14	2	3	10	2		2			UP
GE CITY	KGNO	1370	5-D,1-N	MBS	Hagg	10		15	9	5	8	14	7•	5	8			AP,UP;W
ORIA	KTSW	1400	250w	M,K	Gill-Perna	8		50	5	16	6	11	5•	¼	6			AP;T
COTT	KMDO	1600	500w-D	M,K		1		25	10	5	6	14	2	3				AP;LW
EN CITY	KGAR	1050	1kw-D		Continental			25	1	24		7	2	3	6			UP;Se
	KIUL	1240	250w	N,K		8		10	9	8	1	16	8•		2			AP;W,T
T BEND	KVGB	1590	5kw	NBC	Pearson	9		20	8	5	8	23	10•	1	6			AP;W,T
CHINSON	KWBW	1450	250w	N,K	V,R&McC	7		18	3	13	8	18	7•	2	3			AP;W
	KWHK	1260	1kw		Everett-McK			50	9	5	3	10	25•	2	5			AP;T
PENDENCE	KIND	1010	250w-D	M,K		4												
AS CITY	KCKN	1340	250w		Capper			100	10		2	10		3				LW,St
	WDAF	610	5kw	NBC	Christal	9		31	9	3	4	15	2•	2	4			AP;T,St UP,AP;

SYMBOLS: * am-fm station; ‡ fm station; D—daytime power; N—night power; • local sports covered; ÷ Mex. Span. included; x figure unspecified; category unclaimed

KANSAS *(continued)*

City	Call letters	Freq	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Servic
LAWRENCE	KLWN	1320	500w-D					12	20	2	8	8	3•	2				UP;W
LEAVENWORTH	KCLO	1400	500w-D	KBS	Best			6		61		8	2		2	6		UP
LIBERAL	KSCB	1270	1kw-D		Best			36	16	7	5	10	3•	2	3			UP;L
MANHATTAN	KMAN	1350	500w-D	KBS				60	1	5	3	2	1•		2			AP;T
OTTAWA	KOFO	1220	250w-D					12	2	4	7	14	2•		2			UP;W
PARSONS	KLKC	1540	250w-D	KBS				44	5		3	9	4		3			AP
PITTSBURG	KOAM	860	10-D,5-N	NBC	Pearson	9		12	4	20	6	19	2		2			AP
	KSEK	1340	250w	KBS	Cooke	2		89	2		2	26	15•		2			AP
SALINA	KSAL	1150	5kw	MBS	Pearson	5		37	8	18	2	20	4•	3	5			AP;L St.T
TOPEKA	KJAY	1440	5-D,1-N		McGillvra			90		6	3	20	14•					INS
	KTOP	1490	250w	MBS				80	7		5	12	5•			1		
	WREN	1250	5kw	ABC	Pearson			45	11	6	5	23	10•	2	3			UP;W
WICHITA	KAKE	1240	250w	MBS	McGillvra	4		75	2		5	13	8•					AP;W
	KANS	1480	5-D,1-N	NBC	Raymer	10		15	14	18	4	17	2•	3	2		2	AP,UI
	KEBI	1070	10kw	ABC	Avery-Knodel	6		43	13	22	8	25	3•	4	3			AP,UI
	KFH	1330	5kw	CBS	Blair	10		30	2	7	4	17	2	1	7			AP,UI
	KWBB	1410	1kw		Young		1	76	1	27	6	23	x•	6				AP;T

NO INFORMATION: Chanute, KCRB; El Dorado, KBTO; Goodland, KWGB; Hays, KAYS; Junction City, KJCK; McPherson, KNEX; Newton, KJRG; Pratt, KWSK; T WIBW

KENTUCKY

City	Call letters	Freq	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Servic
ASHLAND	WCMI*	1340	250w	CBS	H-R	10		52		6	9	14	2•	4	½			UP;W
	WWKO	1420	5kw-D		W. S. Grant			35		35	3	7	2•		1		7	AP;S
BOWLING GREEN	WKCT	930	1-D,500-N	ABC	Pearson	6		30	4	26	7	15	4•	2	7			UP;T
	WLBJ*	1410	5-D,1-N	M,K	Burn-Smith	5		24	2	24	5	14	3•	1	5		10	AP;W
CAMPBELLSVILLE	WTCO	1150	1kw-D	KBS				8	2	13	30	9	3	2	3		2	UP;W
COLUMBIA	WAIN	1270	1kw-D	KBS	Best			18	2	24	6	6	2	3	4		1	UP;T
COVINGTON	WZIP	1050	250w-D	KBS	Indie Sales			22	6	9	7	8	1•	5	3	3	14	UP
CUMBERLAND	WCPM	1490	250w	M,K	Best	5		36	1	17	8	11	15•	1	4		5	UP;T
DANVILLE	WHIR	1230	250w	M,K	Holman	6		34	10	18	3	18	12•	3	18			UP;T
ELIZABETHTOWN	WIEL	1400	250w	KBS	Best			50	7	16	10	16	x•	½	2			UP;T
FRANKFORT	WFKY	1490	250w	M,K	Burn-Smith	3		21	17	21	7	14	12•		2		3	UP;T
FULTON	WFUL*	1270	1kw-D		Best			53	1	22	8	7	1•		5		7	UP;T
GLASGOW	WKAY	1490	250w	KBS				54		28	9	10	2	3	3			UP;W
HAZARD	WKIC	1340	250w	M,K	Best	10		8		25	3	15	5•		1			UP;W
HENDERSON	WSON	860	500w-D	M,K	Meeker	3		35		8	6	9	3•	2	2			UP;W
HOPKINSVILLE	WHOP	1230	250w	CBS	Meeker	8		x	2	6	3	19	15•	3	3			UP;T
LEXINGTON	WLAP	630	5-D,1-N	ABC	Pearson			35	8	10	6	24	x•	3	12		1	UP;W
	WLEX	1300	1kw	KBS	Former			60		30				4	6		5	AP;U
	WVLK	590	1kw	MBS	Burn-Smith	9	½	50	4	14	1	18	10•		6			AP;T
LOUISVILLE	WAVE	970	5kw	NBC	NBC Spot	4		13		6	2	13	1•	5	3			AP;T
	WHAS	1240	250w	KBS	Radio-TV Reps		1	69	6	7	7	8	21•	1			2	UP;W
	WKLO	1080	5-D,1-N	ABC	Blair	5	1	15	3	11	4	10						UP
	WKYW	900	1kw		Burn-Smith			56	4	12	¼	7						AP;C
	WLOU	1350	1kw-D		Forjoe			5			11	5	2•	8			76	UP
MADISONVILLE	WEMW	730	250w-D	KBS	Continental			30	4	16	5	14	3•	2	5		5	UP;C
MAYFIELD	WNGO	1320	1kw-D		Benton Paschal			20	9	28	11	7	3•	3	3			AP;I
MAYSVILLE	WFTM	1240	250w	M,K		2		60		10	8	21	12•		9			UP;W
MIDDLESBORO	WMIK	560	500w-D	KBS	Holman			28	3	24	17	7	3	7	4		4	
NEWPORT	WNOP	740	1kw-D					11	16	24	11	7	2	3				UP
OWENSBORO	WOMI	1490	250w	M,K	Burn-Smith			25	3	7	9	13	6•	1	3			AP;T
	WVJS*	1420	1kw	ABC	Rambeau	3		57	4	9	8	10	8•		6			UP
PADUCAH	WKYB	570	1-D,500-N	NBC	Pearson	7		13	8	13	5	12	11•	3	4			AP;W
	WPAD	1450	250w	CBS	Meeker	8		15	8	1	7	13	15•	2	12			UP;I

SYMBOLS: * am-fm station; fm station; D—daytime power; N—night power; • local sports covered; · Mex. Span. included; x figure unspeci… category uncla…

KENTUCKY *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
EVILLE	WLSI	900	1kw-D					21	2	22	5	10	2	1	2			UP;T
STONSBURG	WPRT	960	1kw-D	KBS		1		36	13	20	5	5	2	½	2			UP;McG
SSELLVILLE	WRUS	800	1kw-D		Best			31		29	3	11	2	2	10			UP;C
AERSET	WSFC	1240	250w	MBS	Best			40		40	x	16	5•	1	2			UP;T
NCLEVE	WMTC	730	1kw-D		Continental				9		18	9		2	2			AP;W
ITESBURG	WTCW	920	1kw-D					6		50	6	7	1•		¼			UP;Se
NCHESTER	WWKY	1380	1kw-D	MBS	Best	3		25	3	28	10	18	1	½	6		1	AP;T

INFORMATION: Campbellsville, WLCK; Corbin, WCTT; Franklin, WFKN; Harlan, WHLN; Lebanon, WLBN; Louisville, WGRC, WLAS; Mayfield, WKTM; Murray, BS; Paintsville, WSIP; Pikeville, WPKE; Princeton, WPKY.

LOUISIANA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
XANDRIA	KALB*	580	5kw	ABC	Weed	5		48	6	8	10	15	1•	2	5			UP,AP; W,McG
	KDBS	1410	1kw-D	KBS				x				x						UP
	KSYL	970	1kw	NBC	Everett-McK	10		33	6	11	5	16	1•		2		18	AP
ON ROUGE	WIBR	1300	1kw		Walker			56	12	23	3	7	2		½		16	AP;LW,St
	WJBO*	1150	5kw	NBC	Hollingbery	8		29	7	5	7	20	3•	6	1			AP
	WLCS*	910	1kw	ABC	Rambeau	4		77	10	15	6	21	2•	2				AP;W,A
	WXOK	1260	1kw-D		Forjoe			12		24	3	4	1	6			52	UP
RIDDER	KDLA	1010	1kw-D	KBS				25	2	26	16	6	1•				6	UP;McG
MMOND	WIHL	1400	250w	KBS				23	9	25	3	7	2•		½		3	AP;Se,W
JMA	KCIL	1490	250w	N.K	Indie Sales	13		6	2	18	1	8	6	5		8	6	AP;W
AYETTE	KLFY	1420	1kw	ABC	Rambeau	5		80		7	3	14	3•			3		UP;W
	KVOL*	1330	1kw	NBC	Meeker	7		10	1	6	1	3	2•		½	2	1	AP;T
E CHARLES	KAOK	1400	250w	MBS	Forjoe	6		35		40	8	x	4•		2	2	22	UP
	KPLC	1470	5-D,1-N	NBC	Weed	x		30	x	x		x	x	x		x	x	AP,UP;W
NSFIELD	KDBC	1360	1kw-D		Benton Paschall			42	4	60	10	1	2•	3	2		8	AP;St
IDEN	KAPK	1240	100w					74		7	15	16	2		1		2	UP
NROE	KLIC	1230	250w	M,K		8	2	45	3	16	4	15	3•	2			10	AP;C
	KMLB*	1440	5kw	ABC	Pearson			x		x	10	x	7•	5	4		2	AP;T
	KNOE	1390	5kw	NBC	H-R	7		30	2	12	5	14	2•	1	6		6	AP;W
RGAN CITY	KMRC	1430	500-D					81	1	7	2	5	2•				14	UP
V IBERIA	KANE	1240	250w	A.K		7		78	11		6	18	2•	½	3			AP;W
	KVIM	1360	1kw-D					36	4	30	7	6	2	1	2	2	5	UP;C
V ORLEANS	WBOK	800	1kw-D		Forjoe			2		21	35	3	2	6	½		60	UP
	WDSU*	1280	5kw	NBC	Blair	8	1	44	9	4	5	10	1	2	½			AP;UP
	WJBW	1230	250w					121			2					3		
	WMRY	600	500w-D		Gill-Perna						31	x	x•	3			86	
	WNOE	1060	50-D,5-N	MBS	H-R	5		30	15	10	2	10	2					UP;Se
	WSMB	1350	5kw	ABC	Avery-Knodel	6		67	9	1	7	12	3•	1	½			AP;W
	WTIX	1450	250w		Continental		24	168				14						UP
	WWEZ	690	5kw		Geo. Clark			x			x	x					126	UP
	WWL	870	50kw	CBS	Katz	9	24	12					2	2	6			AP,UP;T, Si
DALE	KREH	900	250w-D	KBS						x	7	3	1•		½		7	UP
-OUSAS	KSLO	1230	250w	A.K	Sears & Avery	6		30	6	18	15	26	4	2	30	13	7	UP
TON	KRUS	1490	250w	M.K	Best	6		35	2	10		14	2•	½	6			UP
EVEPORT	KANV	1050	250w-D		United D C			9			22	3	6•	4	½		84	
	KENT	1550	1-D,500-N	MPS	Pearson	5	2	49	14	7	7	15	x•				10	AP;St
	KJOE	1480	1kw					77			3	7	1					AP;A
	KTBS*	5[illegible]	10kw	NBC	Petry	8		33	5	8	7	19	2	2	3			AP,UP;A
	KWKH	1130	50kw	CBS	Branham	9	1	6	6	37	5	16	2•	2	5		6	AP,UP,Si
BODAUX	KTIB	630	500w-D					56	4	10		4	2•	2	2	x		UP

INFORMATION: Abbeville, KROF; Bastrop, KTRY; Baton Rouge, WAFB; Bogalusa, WHXY, WJKC; Covington, WARE; Crowley, KSIG; Eunice, KEUN; Jennings, KJEF; Charles, KLOU; Natchitoches, KWCJ; New Orleans, WRCM, WTPS; Shreveport, KCIJ, KRMD; Tallulah, KTLD.

MAINE

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
AUGUSTA	WFAU	1340	250w	MBS	R. O'Connell			38	7	6	6	19	15•	6	3	1	—	AP;W
	WRDO	1400	250w	NBC	Weed	7		26	2	2	6	18	1	4	3			UP
BANGOR	WABI	910	5kw	A,M	Hollingbery	6		80	9	7	18	27	9•	10	6			AP;W
	WGUY	1230	250w	CBS	Everett-McK	x	1	66	5	4	½	14	3•	3	1			UP
	WLBZ	620	5kw	NBC	Weed	10		10						3	3			UP;T
BIDDEFORD	WIDE	1400	250w	MBS	Raymer	6		22	8	5	9	21	2•	4	½	8		AP;W
HOULTON	WABM	1340	250w	KBS	Webb	6					7	14	3•		20		—	AP,T
LEWISTON	WCOU*	1240	250w	MBS	R. O'Connell	7		9	7	4	4	19	11•	4	3	3		UP;W,Se
	WLAM	1470	5kw	ABC	Everett-McK	7		38	7	1	4	18	4•	3	¼	3		AP;T
PORTLAND	WCSH	970	5kw	NBC	Weed	9		13	5			10	3•	1	5			AP,UP
	WPOR	1490	250w	A,M	O'Con; Holman	7		48	1		4	14	x•	2				AP
PRESQUE ISLE	WAGM	1450	250w	MBS	Webb	7		29	16	5	11	18	15•	3	8	¼		AP,T
ROCKLAND	WRKD	1450	250w	ABC	R. O'Connell	9		30	3	6	7	17	7•	3	3	1		UP,St
RUMFORD	WRUM	790	1kw-D	KBS	R. O'Connell			34	10	7	3	6	3•	3	2			UP;W,S
WATERVILLE	WTVL	1490	250w	ABC	R. O'Connell			36	3	4	3	21	3•	2	1	½	½	UP;St

NO INFORMATION [illegible] WCAN

MARYLAND

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ANNAPOLIS	WANN	1190	1kw-D		Pearson, D-C						32	3	1		1		84	UP
	WNAV*	1430	1kw	.....	Forjoe			90	16	5	7	13	4•	4			8	AP;T
BALTIMORE	WBAL	1090	50kw	NBC	Christal	8	24	47	5		2	9	2•	2	7		12	All; S
	WBMD	750	1kw-D							48	14	6		3		7		
	WCAO	600	5kw	CBS	Raymer	10	½	29	3		3	12	2•	5				AP
	WFBR	1300	5kw	ABC	Blair	5		40	7			10	3	3				AP,UP
	WITH	1230	250w		Forjoe		24	120	2		4	14	12				19	AP
	WITH‡	104.3	20kw		Forjoe; GMB				91			11						AP;St
	WSID	1010	1kw-D		United			x			6	3					54	UP
	WWIN	1400	250w					89	6		2	16	24			6		UP
BETHESDA	WUST	1120	250w-D		Interstate			30			35	4	6				70	UP
CAMBRIDGE	WCEM	1240	100w	MBS		5		90	8	7	4	13	4•		5			AP;W
CUMBERLAND	WCUM*	1490	250w	CBS	Forjoe	6		25				13	3•	2				AP;T
	WDYK	1230	250w	A,M	Thos. Clark	10		45	3	2	5	15	6•		2			UP;St
	WTBO	1450	250w	NBC	Branham	10		37	4	5	1	14	4•	3	1	½		UP;W
FREDERICK	WFMD	930	1kw	CBS	Meeker	8		30	3	25	11	11	8•		5			AP
HAGERSTOWN	WARK	1190	250w	CBS	United; Oakes	9	1	8	x	20		15	2	3	12			UP
	WJEJ*	1240	250w	A,M	Walker	7		24	10	1	6	25	11•	4	7			AP;T
HAVRE DE GRACE	WASA	1330	1kw-D					12	6	12	1	10	15	2	6		2	AP;St
LEONARDTOWN	WKIK	1370	1kw-D					24		24	3	10	2		3			UP
LEXINGTON PARK	WPTX	920	500w-D	KBS				68	4		3	9	1	5			2	AP;LW
POCOMOKE CITY	WESM	1470	1kw-D					24	6	18	3	6	5		6			
ROCKVILLE	WINX	1600	1kw-D		United; Oakes			12		60		7	2					UP
SALISBURY	WBOC	960	1kw	MBS	Burn-Smith	5	½	64	18	8	4	16	1•	3	9			AP;T
SILVER SPRING	WCAY	1052	1kw-D		Indie Sales			19	3	15	1	6			2	1		AP
WESTMINSTER	WTTR	1470	1kw-D					13	9	4	3	2	x•	2	6			UP;T

NO INFORMATION [illegible] WBSI Baltimore WCBM

MASSACHUSETTS

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ATTLEBORO	WARA	1320	1kw		Walker			75	16		3	22	1•	4	¼			UP
BOSTON	WHDH	1060	1kw-D		Rambeau			18	11		3	7	2			19	18	UP
	WBZ	1030	[illegible]	NBC	Free & Peters	8	24	51	4	3	7	19	1•	5	6			AP,UP
	WCOP*	1150	[illegible]		Weed			75	7	5	3	7	2•	3	1			AP
	WCRB	1330	1kw		GMB		½		112			10	1•			1		UP
	WEEI*	590	[illegible]	CBS	CBS Spot	11	24	x	30		x	10	4	1	6			AP,UP;I
	WHDH	850	50kw		Blair		24	108	9		4	15	3•	5	3			AP

MASSACHUSETTS *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
OSTON (con't.)	WNAC	680	50kw	MBS	H-R	7	1	25	16	6	6	24	3	7	2			UP,INS
	WORL	950	5kw-D		Headley-Reed			70				7	x					AP
	WVDA	1260	5kw	ABC	Rayner	5	1	52	2			26	3	4	2			UP;T
	WVOM	1600	5kw	KBS				18				3	3•			28	5	UP;T
ROCTON	WBET	1460	1kw		Walker			41	10	1	5	35	x•	6	1	½		UP
AMBRIDGE	WTAO	740	250w-D		Indie Sales			70				7						AP
	WXHR‡	96.9	8kw						53									
ALL RIVER	WSAR	1480	5kw	ABC	Headley-Reed	2		105	14	3	3	25	3•	2	2	6		UP
TCHBURG	WFGM	1580	1kw-D		Walker			x		x	3	7	2	15	2			UP
RAMINGHAM	WKOX	1190	1kw-D		Webb			82	7	5	2	10	1•		1	2		UP;W
ARDNER	WGAW	1340	250w		Webb			73	26	1	5	5	2•	3		2		UP
REENFIELD	WHAI*	1240	250w	MBS	Walker	5		23	19		10	26	5•	1	7	2		AP;Se
AVERHILL	WHAV	1490	250w		Nona Kirby		24	120	13		6	17	2•			3		UP
OLYOKE	WREB	930	500w-D	KBS				70	14	7	1	25	15•	3		21		AP;Se
AWRENCE	WCCM	800	1kw		Walker			75	6	2	5	x	2•	3	3	½		AP
OWELL	WCAP	980	1kw-D		Kettell-Carter			60				11	1•		1	1		UP
	WLLH	1400	250w	MBS	Haskell Bloomb'g	x		36	14		8	15	x•		½			UP
NN	WLYN*	1360	1kw-D		Walker			58	3	2	3	9				4		UP
EDFORD	WHIL	1430	500w-D					65	3	6	2	6	1•		2	3		UP;T
EW BEDFORD	WBSM*	1230	100w		Bolling			83	9	10	5	15	2•	3	½	1		UP
	WNBH*	1340	250w	MBS	Walker	7		36	2			20	4•	3	2	4	¼	AP
ORTH ADAMS	WMNB	1230	250w		McGillvra			69	6	2	3	11	10•	6	2	3		AP
	WNAW	860	250w-D					21			19	6			6			UP;A,Co
ORTHAMPTON	WHMP	1400	250w		Webb			90	6	6	2	3	1•		2	2		
TTSFIELD	WBRK	1340	250w	MBS	Walker	8		37	15		4	22	2•	2	2	1		UP;LW
UINCY	WJDA	1300	1kw-D		Webb			14	28	10	4	10	3•	1	1			UP;W
LEM	WESX	1230	250w		Webb, Kirby			40	16	2	5	8	3•	3		3		UP;W
RINGFIELD	WACE	730	1kw-D		Bolling			63				6	18•	3		9		INS
	WBZA* (Same as WBZ, BOSTON)																	
	WJKO	1600	250w	MBS	Gill-Perna	6		57	22		7	20	2•	2	¼			UP
	WMAS*	1450	5kw-D		H-R			27	22	12	4	6	3	3	2	18	7	UP
	WSPR	1270	1kw	ABC	Hollingbery	x		65	6	5		9	3	3	¼	1		AP;T
	WTXL	1490	250w				1	90	12		4	1						UP;W
UNTON	WPEP	1570	1kw-D					24	1	2	2	9	3•	4	1	1		UP
ARE	WARE	1250	1kw	KBS	Webb			35	5	12	2	14	x•		14	7		AP
. YARMOUTH	WOCB*	1240	250w	MBS	Walker			25	28	2	10	17	x•	6				
ORCESTER	WAAB	1440	5kw	MBS	Forjoe	4		60	5	3	5	20	1•					AP
	WNEB	1230	250w		Bolling			100	6	7	3	3	2	3				UP
	WTAG*	580	5kw	CBS	Christal	9		26	9	1	3	16	1	7	2			AP;A

INFORMATION: Boston, WMEX, Brookline, WVOM; Fitchburg, WEIM; Lowell, WCAP; Pittsfield, WBEC; Springfield, WHYN; Worcester, WORC

MICHIGAN

City	Call letters	Freq	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
RIAN	WABJ	1490	250w-D		Best			25	2	5	6	8	2•	3	6	2	¼	UP;T
MA	WFYC	1280	1kw-D	KBS				36	4	4	5	9	5•	1	2			UP;LW,W
IN ARBOR	WHRV	1600	1kw	ABC	Walker	8		30	8	2	3	17	8•	4			3	AP
	WPAG	1050	1kw-D		McGillvra			27	6	2	5	8	2•		12	5	3	AP;T
TTLE CREEK	WBCK	930	1kw-D	MBS	Burn-Smith	7		40	7		5	14	9•					UP;W
NTON HARBOR	WHFB*	1060	1kw-D		Holman			24	6	½	8	9	9•	2	6		2	AP;T,W
S RAPIDS	WBRN	1460	1kw-D	KBS	Holman			32	13	6	4	10	3•	1	6		2	AP;LW,Se
DILLAC	WATT	1240	250w	M-K	Holman	x		x		x		x				¼		Se
EBOYGAN	WCBY	1240	250w		Best			50	7	10	4	8	10•		4			AP;T
LDWATER	WCMP*	1350	1kw		Best		24	80	16	6	10	12	10•		6			T,Co,W
ARBORN	WKMH*	1310	5kw		Headley-Reed		24	133	5		3	6	6•		2			UP
TROIT	CKLW*	800	50kw	MBS	Young	5	24	86	4	6	15	19	5	6	6		2	UP,INS, BUP; W,T
	WJBK*	1490	250w				24	158	6		3	10	x•		½			INS,UP
	WJLB*	1400	250w		Forjoe		24	48	3	2	17	12	1	2	2	16	46	AP

ABOLS: * am-fm station; ‡ fm station; D—daytime power; N—night power; • local sports covered; † Mex. Span. included; x figure unspecified category unclaimed

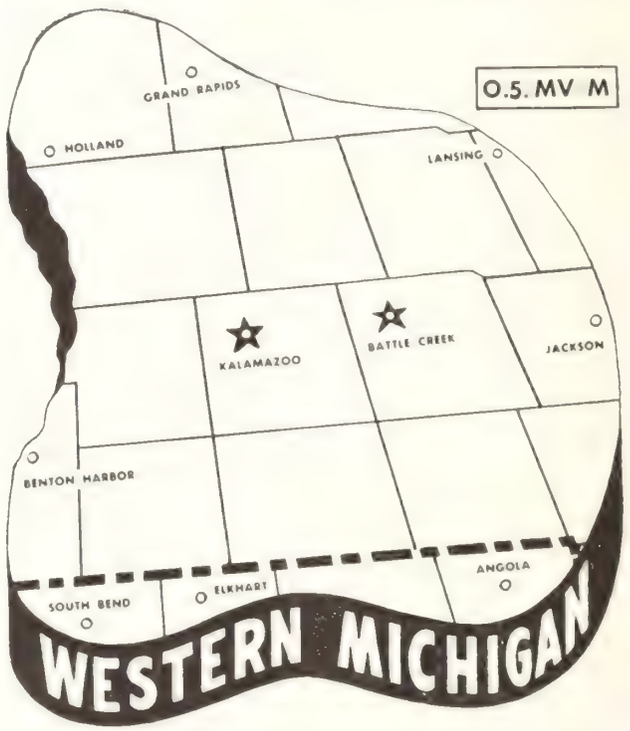
MICHIGAN *(continued)*

						DAILY HOURS						WEEKLY HOURS						
				Natl network		Network	Post-mid	Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
DETROIT (cont'd)	[illegible]	[illegible]	20kw		GMB		2	100	40									A,St,T,W
	[illegible]	[illegible]	[illegible]	NBC	[illegible]	8	24	41	45	8	5	14	2•	2	½			AP,UP;T LW
	WXYZ	1270	[illegible]	ABC	[illegible]		1	85	12		5	10	4	2			18	AP,INS;T
ESCANABA	[illegible]	680	[illegible]	MBS	Walker	5		5	5	10	5	22	x•	3	5			AP
	WTSK	1490	250w	NBC		6		x	x	x	6	9	8•	3				UP;St,T
FLINT	WFDF	910	1kw	NBC	Katz	8	½	35	1	7	5	2	3•	4	4	3	¼	AP;St,T
	WKMF	1470	1kw		Headley-Reed		24	150			2	10	1•		3			UP
	WTRP	1510	[illegible]-D	KBS	[illegible]			6	8	12	9	7				2	16	UP;St
	WJIM	[illegible]	[illegible]	ABC	Bolling	5		61	20	3	4	32	7•	5	3			UP;LW
GAYLORD	WATC	980	1kw-D	KBC				21	9	11	11	6	2•	2	2			AP
GRAND RAPIDS	WJEF	[illegible]	1kw-D		McGillvra			6	14		32	8	2	3	3			UP;A
	WGRD	1440	[illegible]-D		[illegible] Perry			19	1	7	2	7		2	2	10		AP;St
	WLAV	1230	250w	CBS	Avery-Knodel	10	1	76	18	4	1	19	1•	3	3		1	AP;T
	WLAV	1310	250w	MBS	Pearson	8		35	6	6	10	13	2•	3			3	UP;St
	WOOD	1300	5kw	NBC	Katz	5	2	43	1	5	8	12	6	5	5			AP;W
HOLLAND	WHTC	1480	250w		Best			51	21		13	12	6•	7				AP;W,T
HOUGHTON LAKE	WHGR	1290	1kw-D					65	14	24	8	x	2•	2	2			AP
IONIA	WION	1360	[illegible]kw-D		Best			40		12	10	12	4•	¼	3			AP;T
IRON RIVER	WIKB	1230	250w	MBS	Walker	9		18	11	6	5	16	12•	½	½			AP;T
IRONWOOD	WJMS	630	1kw	MBS	Walker	6		30	2	2	9	13	10•	5		2		UP;T
ISHPEMING	WHDF	1240	250w	KBS				x	x	x	x	x	x•			3		AP;W
JACKSON	WIBM	1450	250w	ABC	Weed	7	24	107	5	3	8	29	12•	5	3	3		AP
KALAMAZOO	WKMI	1360	5kw		Forjoe		3	120	24		6	12	10•		2			UP
	WKZO	590	5kw	CBS	Avery-Knodel	9		21	2	2	6	16	9•	3	7			AP;T

WKMI KALAMAZOO

NOW

5,000 WATTS



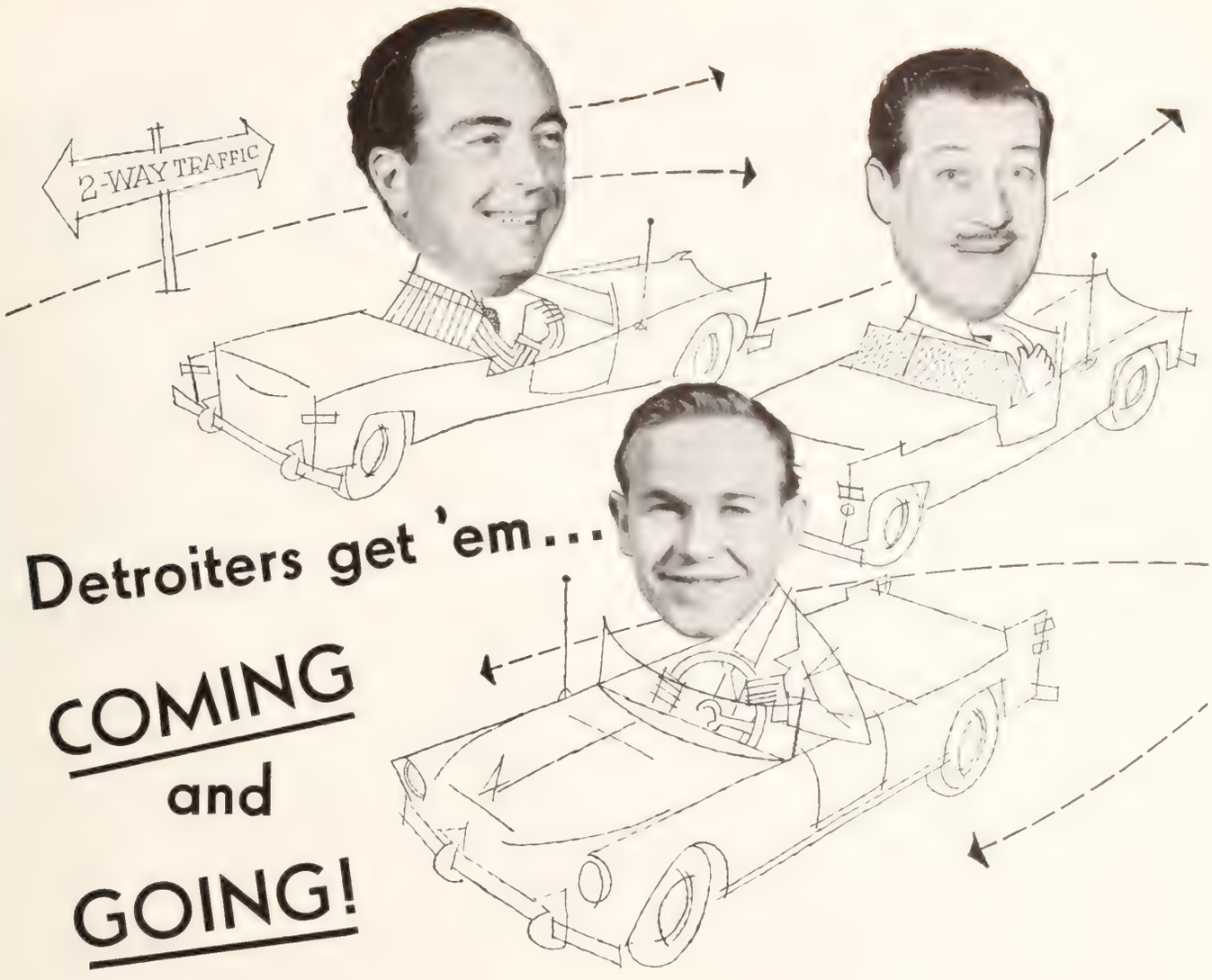
WESTERN MICHIGAN'S MOST POWERFUL INDEPENDENT

MUSIC • NEWS • SPORTS • 21½ HOURS A DAY • 1360 KC.

Covering 1,719,000 population in the primary area . . . including a metropolitan market of 272,000 in the Kalamazoo-Battle Creek area alone . . . and a rich market of 84,000 prosperous commercial farms. It all adds up to Western Michigan's best regional buy.

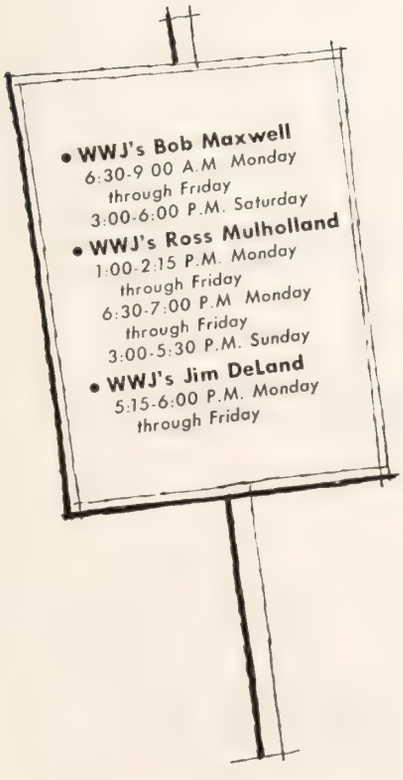
National Representative: Forjoe and Co., Inc.
In Detroit: Michigan Spot Sales

WKMI • STEERE BROADCASTING CORP. • KALAMAZOO, MICHIGAN



Detroiters get 'em...

COMING and GOING!



To drive home your message—to sell those with money to spend as well as time to listen—hop into Detroit's teeming traffic with this high-octane trio.

These gentlemen mean business. They program smartly and intelligently, keep chatter within bounds, appeal to a wide audience rather than to just one age group. That's why Pulse consistently gives them such healthy ratings.

To get folks coming and going—to and from work, on business and shopping trips, on weekdays and weekends—make it Maxwell, Mulholland, and DeLand.

WWJ AM FM Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES
Associate Television Station WWJ-TV

WORLD'S FIRST RADIO STATION • *Owned and Operated by* **THE DETROIT NEWS**
National Representatives: THE GEORGE P. HOLLINGBERY CO.

MICHIGAN *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
LANSING	WILS	1320	5-D,1-N		V,R&McC		½	98	6	4	6	18	3•		½			AP;LW
LUDINGTON	WKLA	1450	250w	A,K	Burn-Smith	10		18				6	2•	3	5			UP
MANISTEE	WMTI	1340	250w	M,K	Best	4		25	6	10	7	12	2•	2	2	4		AP;LW,T
MARINE CITY	WDOG	1490	1kw-D					85		6	3	8	2•			1		INS
MIDLAND	WMDN	1370	250w		Best			50	28	14	9	8	4	3	2	7	....	AP;LW,T
MOUNT PLEASANT	WCEN	1150	1kw	KBC	Best			80	12	6	7	7	3•	3	16			AP;LW, Se,T
MUSKEGON	WKBZ*	850	1kw	ABC	Meeker	8		47	5	2		10	2•	2	1			AP;T,LW
	WMUS	1090	1kw		McGillvra			30	21	6	43	7	3	3	3		½	AP
OWOSSO	WOAP	1030	250w-D	KBS	McGillvra			40	1	3	11	7	1•		1	1		AP;T
PONTIAC	WCAR*	1130	1kw-D		Pearson			45		6	7	x	3					INS,AP
	WPON	1460	500w		Best			110	10	6	11	16	3•		1	2	1	AP;T
PORT HURON	WHLS	1450	250w	M,K	Gill-Perna	6	1	24	2	1	1	15	3•		x		2	AP;LW, W,St
ROGERS CITY	WHAK	960	5kw-D					52	12	6	12	11	5	2	3			UP;W
SAGINAW	WKNX	1210	1kw-D		Gill-Perna			49	4	13	5	8	2•	1	3	½		UP;T
	WSGW	790	1kw	MBS	Pearson			40	13	15	6	17	18•	3	2	3	3	AP;Se,T
SAULT STE. MARIE	WSOO	1230	250w	ABC		7		30	12	4	7	17	11•	2	2			AP
TRAVERSE CITY	WTCM	1400	250w	M,K	Holman													

NO INFORMATION: [illegible] WALM, Alpena; WATZ, Bad Axe; WLEW, Battle Creek; WELL; Bay City; WBCM, Detroit; WJR; Flint, WBBC; Houghton, WHDF; Iron Mou[illegible] WMBQ, Jackson; WKHM, Lansing; WJTM, Marquette; WDMJ, Menominee; WMAW; Muskegon, WKNK; Petosky, WMBN; Port Huron, WTTH; Royal Oak, WEXL [illegible] WSAM, Saginaw; WSTR

MINNESOTA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ALBERT LEA	KATE	1450	250w	ABC	Meeker	7		40	20	20	5	12	6•	3	5	....	....	UP;T
ALEXANDRIA	KNRA	1490	250w	A,K	Lawson	10		21	12	12	12	17	2•	4	2	½		UP
BEMIDJI	KBUN	1450	250w	M,K	Lawson	6		15	8	8	8	24	11•	2	2	¼		UP;W
BRAINERD	KLIZ	1400	250w	MBS	Walker	5		40	9	6	3	12	7•	2	1			AP
CLOQUET	WKLK	1230	250w					50	26	22	3	11	2•		1	4		UP;LW
CROOKSTON	KROX	1260	1-D,500-N	KBS	Cooke, Lawson			23	5	20	15	10	10•	2	3	½		UP;T,W
DULUTH	KDAL	610	5kw	CBS	Avery-Knodel	9	24	49	2	2		5	1	3	¼			AP;LW
	WDSM	710	5kw	A,M	Free & Peters	11		13		2		6	4•			1		UP;St
	WEBC	560	5kw	NBC	Hollingbery	8		25	14	1	9	14	1•		2			UP
	WHLB	(See VIRGINIA)																
FAIRMONT	KSUM	1370	1kw	MBS	Rambeau	3		52	5	11	9	18	6•	5	8	½		AP;T
FARIBAULT	KDHL	920	1kw		Lawson			42	9	32	1	12	6•	1	6			AP;C,W
FERGUS FALLS	KGDE	1250	1kw	MBS	Bulmer-Johnson			39	6	8	7	21	x•		3	½		AP

WILS DOMINATES LANSING RADIO

The most recent survey (HOOPER, FEB.'55) gives WILS the following share-of-audience in Lansing, Michigan:

	WILS	NETWORK STATION B	NETWORK STATION C
MONDAY THRU FRIDAY 7:00 A.M.—12:00 NOON	38.3	31.8	20.3
MONDAY THRU FRIDAY 12:00 NOON—6:00 P.M.	48.9	18.4	23.9
MONDAY THRU FRIDAY 6:00 P.M.—10:00 P.M.	38.1	28.8	25.9

REPRESENTED NATIONALLY BY VENARD-RINTOUL-McCONNELL, INC

Lansing's Most Powerful Station

MUSIC • NEWS • SPORTS

5000 WATTS D 1000 WATTS N

WILS

407 N. WASHINGTON AVE.
LANSING, MICHIGAN

MINNESOTA *(continued)*

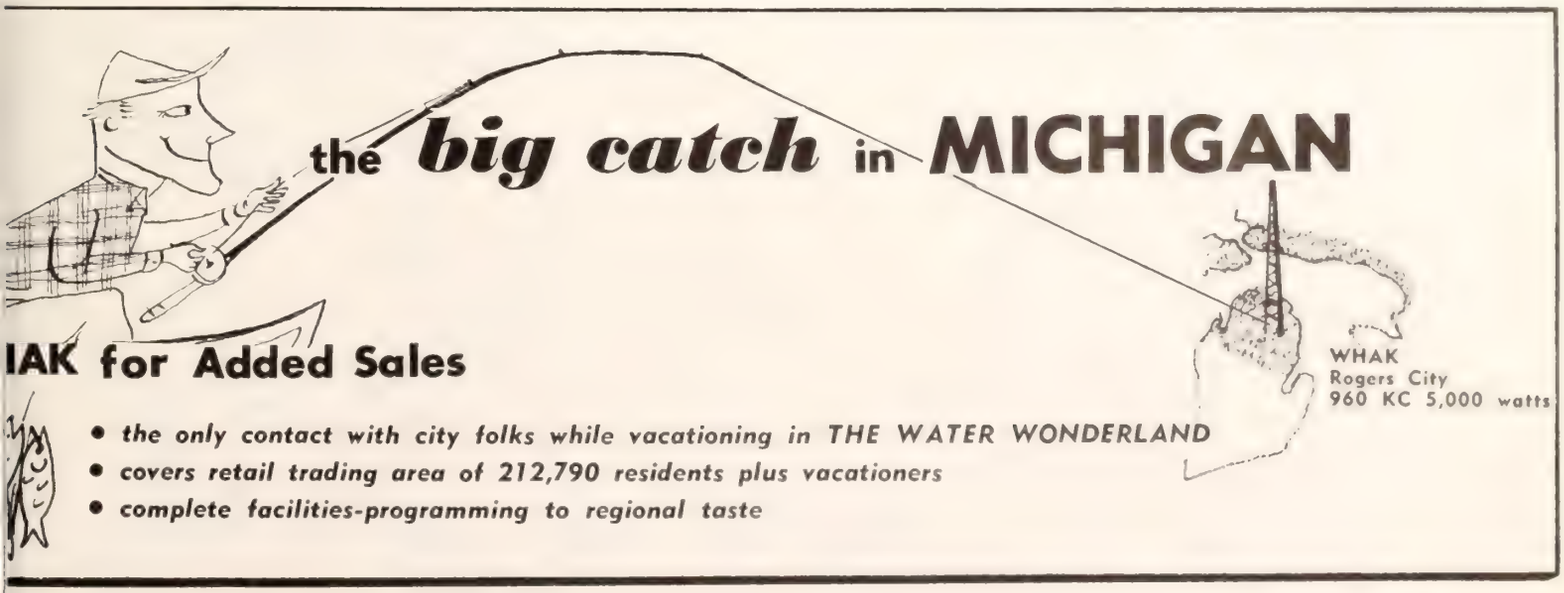
City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ING	WMFG	1240	250w	NBC	Hollingbery	7		45	5	3	9	16	3•		1			UP;W
CHINSON	KDUZ	1260	1kw	KBS				70	2	4		7	2		5			UP;St
KATO	KTOE	1420	5kw	ABC	Pearson	4		49	8	11	3	19	10•	1	9	1		AP
	KYSM*	1230	250w	NBC	Meeker	7	½	57	9	8	4	17	6•	5	6			AP;T
NEAPOLIS	KEYD	1440	5kw-D		H-R			42	15	11	17	8	2		2			AP,UP;St
	WCCO	830	50kw	CBS	CBS Spot	8	1	34	7	4	3	25	3	2	6			All; LW
	WDGY	1130	50-D,25-N	MBS	Avery-Knodel	3		70	27	2	9	16	10•		10			UP
	WLOL	1330	5kw	MBS	AM Sales		24	162			2	18	8•					UP,AP
	WMIN	(See ST. PAUL)																
	WPBC	980	1kw-D		Indie Sales			72			2	7		3				
	WTCN	1280	5-D,1-N	ABC	Blair	4	24	119	2		3	7	3•		2			UP,AP
ULM	KNUJ	860	1kw-D	KBS				x		70		7	4	1	3			AP;LW,W
TONNA	KOBK	1390	500w-D	KBS				50		27	6	8	9•	2	5			UP
WING	KAAA	1250	1kw-D					30	10	9	4	14	2	4	12			AP;W
HESTER	KROC	1310	250w	NBC	Meeker	8		15	7	6	1	21	2•	3	11			UP;T
CLOUD	KFAM*	1450	250w	NBC	Pearson	8		47	4	9	3	18	2	3	3			AP;T
	WJON	1240	250w	ABC	Rambeau	5		43	7	12	5	16	1•	2	4			UP;W
PAUL	KSTP	1500	50kw	NBC	Petry	8	1	48	8	3	3	12	2	2	2			AP,UP;T, Se
	WCCO	(See MINNEAPOLIS)																
	WCOW	1590	5kw-D					10		60	3	10	1	2	3	3		UP
	WMIN	1400	250w		Geo. Clark		3	72		10		12	1•					AP
F RIVER FALLS	KTRF	1230	250w		Bulmer & Johns'n			39	3	30	16	14	12•	12	12			UP;W
INIA	WHLB	1400	250w	NBC	Hollingbery	7		20	4	5	5	18	3•	2	2	3		T,W,Se
ENA	KWAD	920	1kw	MBS	Bulmer & Johns'n	6		30	3	25	12	9	3•	2	3			UP;W
MAR	KWLM	1340	250w	ABC	Pearson	4		50	9	9	12	22	9	2	3			
THINGTON	KWOA	730	1kw		Bulmer & Johns'n			38	6	2	13	18	2	4	14			UP;LW,T

FORMATION: Albany, KASM; Austin KAUS; Breckenridge, KBMW; Detroit Lakes, KDLM; Eveleth, WEVE; Grand Rapids, KOZY; Little Falls, KLTF; Marshall, ; Montevideo, KDMA; Moorehead, KVOX; Stillwater, WSHB; Winona, KWNO.

MISSISSIPPI

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
DEEN	WMPA	1240	250w	KBS				40	9	30	6	7	2•		1		6	UP;LW
XI	WLOX	1490	250w	MBS	Holman	6	24	93	8		4	16	7•	2		1†		UP;LW,St
	WVMI	570	1kw-D		Natl Tm; D-C			28	2	19	5	4	1	2	3			UP;T,Se
NEVILLE	WBIP	1400	250w	KBS	Dora-Clayton			67	6	32	8	7	2•	3	2		6	UP;W
TON	WDOB	1370	500w-D	KBS	Indie; D-C			24		30	2	2	1		2		10	UP;T
ERVILLE	WGLC	1580	250w-D	KBS				2	1	4	11	3	x•	1	2		5	UP
KSDALE	WROX	1450	250w	MBS	McGillvra	6		60	3	1	7	14	x•	3	3		21	AP
ELAND	WCLD	1490	250w	KBS						27			2•		10		18	AP

SYMBOLS: * am-fm station; ‡ fm station; D—daytime power; N—night power; • local sports covered; † Mex. Span. included; x figure unspecified category unclaimed



MISSISSIPPI *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Servi
COLUMBIA	WCJU	1450	250w	M,K		6		15		8	6	11	5•		1		¾	AP;W
COLUMBUS	WACR	1050	1kw-D	KBS	Best			17	3	8	14	6	2•	3	3		6	UP;S
CORINTH	WCMA	1250	250w	M,K	Burn-Smith: D-C	7		35	1	15		11	2•					UP;W
GREENVILLE	WGVM	1260	1kw-D		Devney			27		10	3	6	2	3	3		35	UP;I
GRENADA	WNAG	1400	250w	MBS	McGillvra	7									x		12	
GULFPORT	WGCM*	1240	250w	A,K	McGillvra			40	8	3	1	16	4•		1		5	AP
HATTIESBURG	WBKH	950	1kw-D		Indie Sales			49		20	24	12			5		6	INS;I
	WFOR*	1400	250w	N,K	McGillvra	6		40	12	25	4	27	8•	2	2			UP
	WHSY	1230	250w	A,M	Thos. Clark	x		36	6	6	2	6	4•	2	4		5	AP
HAZLEHURST	WMDC	1220	250w-D	KBS	McGillvra			27	5	13	10	10	2•	3	3		8	UP;I
INDIANOLA	WNLA	1330	500w-D		Thos. Clark			43	2	14	7	9	5•	¼	2		6	AP;T
JACKSON	WJDX*	620	5-D,1-N	NBC	Hollingbery	9		5	2	4	3	11	1	2	5			UP;T
	WJXN	1450	250w		Indie Sales		24	40	30	40	3	14					15	INS
	WOKJ	1590	1kw-D		McGillvra			x		x	5	4	2•	5			84	UP
	WRBC	1300	5kw	MBS	Branham	5		15	10	18	6	14	2•	2	4		28	A
LAUREL	WAML	1340	250w	N,K	Hollingbery	9		39	2	7	6	13	x•	2	3			AP;W
	WLAU	1490	250w	A,M	McGillvra	8		36	5	25	11	15	12•	2	3		8	UP
LOUISVILLE	WTSM	1270	1kw-D					20		30	8	6	4•	4	6		10	AP;T
McCOMB	WSKB	1250	5-D,500-N	ABC	Rambeau; D-C	9		12		16		4	2		6			AP;C
MERIDIAN	WMOX	1240	250w	MBS	McGillvra	3		69	1	11	16	13	16•		1		10	AP;T
	WTOK	1450	250w	ABC	Headley-Reed	8		37	2	5	3	9	4•	1	1		5	INS;S
PHILADELPHIA	WHOC	1490	250w	KBS	Continental			38	5	30	3	8	2		3		6	UP;C
PICAYUNE	WRJW	1320	5kw-D	KBS				6	1	12	12	6	1	3	2			
TUPELO	WELO	1190	250w	MBS	McGillvra	x		18	10	16	7	11	2•		1		2	AP;T
VICKSBURG	WQBC	1420	1-D,500-N	M,K	Bogner-Martin			42	14	2	7	12	2					AP;C
WAYNESBORO	WABO	990	250w-D	KBS				28	5	10	5	6	1•		2		1	AP;W
WEST POINT	WROB	1450	250w	MBS	McGillvra	8		30	5	6	5	11	x•		1		8	

NO INFORMATION: Brookhaven, WJMB; Columbus, WCBI; Corinth, WCMA; Greenville, WJPR; Greenwood, WABG, WGRM; Jackson, WJQS, WSLI; Kosciusko, W... WMBC; McComb, WAPF, WHNY; Meridian, WCOC; Natchez, WMIS, WNAT; Pascagoula, WPMP; Starkville, WSSO; Tupelo, WTUP; Vicksburg, WVLM; ... City, WAZF.

MISSOURI

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Service
BOONVILLE	KWRT	1370	1kw-D		Indie Sales			42	8	45	1	12	6•	3	3			AP;St
CAPE GIRARDEAU	KFVS	960	1-D,500-N	MBS	Pearson													UP
CARTHAGE	KDMO	1490	250w	KBS	Continental	14		45	3	12	6	9	2		8			AP;LW
CHARLESTON	KCHR*	1350	500w-D	KBS	Best			18	5	12	7	7	8		3		8	AP
CHILLICOTHE	KCHI	1010	250w-D	KBS	Best			50	1	2		16	1•					AP
CLINTON	KDKD	1330	1kw-D	KBS	Devney			40		15		8		2	10			UP;W
COLUMBIA	KFRU	1400	250w	ABC	Webb	6		40	10	4	1	21	4•	2	6			AP,IN... LW
FARMINGTON	KREI	800	1kw-D	KBS	Best			55		2	6	3	3•		2			UP
FESTUS	KJCF	1010	250w-D	KBS														UP;C
FLAT RIVER	KFMO	1240	250w	MBS	Pearson			25		10	10	20		2	3			UP
FULTON	KFAL	900	1kw-D					27	2	19		10	1•		9			UP;St
HANNIBAL	KHMO	1070	5-D,1-N	MBS	Pearson	6		18		11	10	14	3•		12			AP;T
JEFFERSON CITY	KLIK	950	5kw-D		Walker			56	3	2		11	2	1	16			UP;St
	KWOS	1240	250w	M,K	Bogner-Martin			16	9	10	7	15	11•	2	10			AP;T
JOPLIN	KFSB	1310	5-D,1-N		Meeker			75	3	2	4	14	10•		5	½		AP;W
	WMBH*	1450	250w	MBS	Sears & Ayer	7		25	25	5	8	35	10•		7			AP;T
KANSAS CITY	KCMO*	810	50-D,10-N	ABC	Katz	7	24	64	26	19	9	20	5•	4	7			AP;A... LW
	KMBC	980	5kw	CBS	Free & Peters	9		32	6	11	4	15	2•	3	12		2	AP,UP;
	KPRS	1590	1kw-D		McGillvra			7			16	5	1			1	84	AP
	KUDL	1380	1kw-D		Devney			84				8	2				7	UP
	WDAF	610	5kw	NBC	Christal		½	17	9			3	1		8			AP;W.S
	WHB	710	1kw		Blair		24	155				13						AP
KENNETT	KBOA*	930	1kw-D					20		30	16	7	2•		4			AP;LW
KIRKSVILLE	KIRX	1450	250w	KBS				35	12	12	10	16	11•		3			AP;T
MALDEN	KTCB	1450	1kw-D	KBS				49		21	10	11	3•	2	2			UP;T
MARSHALL	KMMO	1300	1kw-D		Pearson			12	1	7	6	7	2•	1	5			UP

SYMBOLS: * am-fm station; ‡ fm station; D—daytime power; N—night power; • local sports covered; ‡ Mex. Span. included; x figure unspecifi... category uncla...

MISSOURI *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
YVILLE	KNIM	1580	250w-D	KBS				42	1	14	1	7	x•	5	6			AP
HO	KBTN	1420	500w-D	KBS				30	2	13	10	10	2	2	3			AP;T
ADA	KNEM	1240	250w	KBS	Best	1		50	7	3	7	10	3	3	10			UP;Se
E BEACH	KRMS	1150	1kw-D					43	½	22	5	9	2•	2	3			AP
AR BLUFF	KWOC*	930	1kw	KBS	Pearson			50	3	9	10	2	2•	1	x			UP;Se,W
A	KTTR	1490	250w	KBS				21	12	12	15	20	7	6	7			AP;W
OSEPH	KFEQ	680	5kw	MBS	Headley-Reed	5						10	2		5			AP;W
	KRES	1550	5kw	KBS	Pearson			66	7	4	2	12	1•	6				AP
OUIS	KMOX	1120	50kw	CBS	CBS Spot Sls.	11	24	33	8	4		5	1		5			AP,UP;A
	KSTL	690	1kw-D		Forjoe			9		13	17	2			8	3	18	
	KWK	1380	5kw	MBS	Katz	4		85	2	2		7	3•					AP
	KXLW	1320	1kw-D		Pearson			53		24	5	2	½				53	
	KXOK	630	5kw	ABC	Blair	x		43	5	1	8	16	4•	5	3		½	UP;St
	WEW	770	1kw-D		Gill-P; GMB			10	52		7	10	2	2		½		UP;LW
	WIL	1430	5kw		Webb		2	116		15	3	12	1•	10	2	2		AP
M	KSMO	1340	250w	KBS				41		9	8	22	13•	2	3			AP
LIA	KDRO	1490	250w	M,K	Pearson	1		24	4	29	3	10	7•	2	2			AP
	KSIS	1050	1kw-D		Best			33	5	30	1	7	2	2	3			AP;LW,T
TON	KSIM	1400	250w					46	8	12	7	8	6		3			AP
NGFIELD	KGBX	1260	5kw	NBC	V,R&McC	10		30		5	8	16	2	2	2			T
	KICK	1340	250w	M,K	McGillvra			64	4		9	19	2•					UP;St
	KTTS*	1400	250w	CBS	Sears & Ayer	9		37	4	3	1	15	4•	3	3			AP;W
	KWTO	560	5kw	ABC	Pearson			10	6	35	12	13	3•		8			UP;LW
ER	KALM	1290	1kw-D	KBC				15	4	17	8	7	2•		4			AP
N	KLPW	1220	250w-D		Bolling			56	7	27	12	6	2	6	2			AP
RENSBURG	KOKO	1450	250w	KBS				66	2	10	6	11	3•		10			AP;T
RENTON	KWRE	730	500w-D	KBS	Continental				3	24	4	7	2	2	8			UP;T
PLAINS	KWPM	1450	250w	KBS				20	3	20	10	15	14•		7			AP;St

FORMATION: Cape Girardeau, KGMO; Caruthersville, KCRV; Clayton, KFUO; Independence, KIMO; Joplin, KSWM; Lebanon, KLWT; Mexico, KXEO, Moberly, KNCM; t, KRMO; St. Genevieve, KSGM; St. Louis, KATZ, KSD.

MONTANA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
CONDA	KANA	1230	250w		Gill-Perna			40	8	8	10	14	2•	10	1			UP
NGS	KBMY	1240	250w	M,K	Avery-Knodel	7		51	6	9	2	16	8•	5	1			AP;LW
	KGHL	790	5kw	NBC	Katz	9		19	1	5	9	20	4	½	6			UP;Se,St
	KOOK	970	5kw	CBS	Headley-Reed	7	½	40	5	5	2	10	6•	3	3			UP;W
MAN	KBMN	1230	250w	M,K	Gill-Perna	1		21	24	14	10	18	3•	2	3			UP;W

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MONTANA *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	Post-mid	WEEKLY HOURS Pop mus.c	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Service
BUTTE	KOPR	550	1kw	A,M	Avery-Knodel	9		51	5	1	6	18	6•					UP
	KXLF	1370	5kw	NBC	Walker	9		30	4	20	3	24	2	3	3			UP;St.
GLENDIVE	KXGN	1400	250w					47	6	8	8	23	5•		2			UP;W
GREAT FALLS	KFBB	1300	5kw	CBS	Weed	10		38		1	3	15		1	2	½		UP;W
	KMON	560	5kw	A,M	Avery Knodel	6		14	5	15	14	20	8•	½	4			AP;LV
	KXLK	1400	250w	NBC	Walker	15		25				22	4	4	7			
KALISPELL	KGEZ	600	1kw	M,K	Cooke	5		23	19	11	11	13	x•	3				UP;W
LEWISTOWN	KXLO	1250	250w	M,K		8		34	3	3	6	22	4•	½	3			UP
LIBBY	KLCB	1250	250w	KBS				30	15	7	6	10	5•	3	5			UP;M. Se
MILES CITY	KATL	1340	250w	M,K	Avery-Knodel	x		12	7	10	6	18	6•	1	2			UP;T
MISSOULA	KGVO	1290	5kw	CBS	Gill-Perna	6		40	5	8	5	15	5•	1	7			UP;LV
	KXLL	1150	250w	NBC	Walker	12		18				11	3•					
SIDNEY	KGCX	1440	5kw	M,K	Gill-Perna	8		32	1	17	10	20	6•		10	½		UP

NO INFORMATION [illegible] KLTZ, Havre; KOJM, Helena; KOAP, KXLJ, Livingston; KPRK, Shelby; KIYI

NEBRASKA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Service
ALLIANCE	KCOW	1400	250w	KBS	McGillvra			67	8	2	3	17	2•	1	5			UP;W
BEATRICE	KWBE	1450	250w	M,K		3		11	15	7	10	13	6•	3	6			AP;T,C
BROKEN BOW	KCNI	1280	1kw-D					60	1		1	14		3	3			UP;C
CHADRON	KCSR	1450	250w	KBS				20	10		8	11	1•	10	5			AP;T
COLUMBUS	KJSK	900	1kw-D	KBS	Cont'tal-Biddick			11	2	17	21	10	1		3	16		AP;T
FREMONT	KFGT	1310	1.0w	MBS		8		21	8		2	3	½	1	1	4		AP;C
GRAND ISLAND	KMMJ	750	1kw-D	ABC	H-R	3		10	1	8	3	7	1	3	20			UP;T
	KRGI	1430	1kw		Sears & Aver			65	8	3	3	12	4	2	4	4		AP;LW
KEARNEY	KGFW	1310	250w	M,K	Holman	8		18				10	1		3			UP;W
LEXINGTON	KRVN	1010	25kw-D		Raymer			28	2	11	9	11		3	11			AP;St
LINCOLN	KFOR	1240	250w	ABC	Raymer	x		47	6		11	15	4•	3	1			AP;St
	KLMS	1480	1kw	KBS	McGillvra			106	5	7	2	11	1•	3				UP;St
McCOOK	KBRI	1360	1kw-D	M,K		3		24	1	8	5	3	x		2			AP;St.C
NORFOLK	WJAG	780	1kw-D		Walker			18	2	3	7	17	2	6	12			AP;W
NORTH PLATTE	KODY	1240	250w	N,K	Meeker	8		24	2	8	1	12	2	2	3			AP;W
OGALLALA	KOGA	930	500w-D	KBS				8	1	3	2	2	2•	2	2			UP;T
OMAHA	KFAB	1110	50kw	CBS	Free & Peters	x	24	48	½	6	13	22	3•	5	9			AP,INS
	KOIL	1290	5kw	ABC	Avery-Knodel	1		80	10		3	21	1•					INS,AP C
	KOWH	660	500w-D		Bolling			82				7						All;W.
	WOW	590	5kw	NBC	Blair	6	21	69	1	6	3	22	3•	2	7			UP,INS C
SCOTTSBLUFF	KNEB	960	1kw	MBS	Holman	8	½	30	7	6	12	11	10•		12			AP;T.
	KOLT	1320	5-D,1-N	CBS	Gill-Perna	8		10	2	14	2	41	2•	9	3			UP;W
SIDNEY	KSID	1340	250w	A,K	McGillvra	9		47	4	2	6	16	3•		2			UP;St

NO INFORMATION [illegible] KFAS, Lincoln; KOLN, North Platte; KNBR, Omaha; KBON

NEVADA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ELKO	KELK	1240	250w	MBS		7		26	1	5	4	13	3		2			UP
LAS VEGAS	KLAS	1230	250w	CBS	Weed	9	1	50	10	8	3	14	3	6			2	AP;St
	KORK	1340	250w	NBC	Hollingbery	8		67				15	3•				2	UP
	KRAM	920	1kw	M,K	Avery-Knodel	6	1	60	6	1	5	13	x•					UP;T
RENO	KOLO	920	1kw	CBS	Hollingbery	8			2	12	3	8	2	x	2			UP
	KWRN	1250	250w	ABC	W. S. Grant	5		79	10		1	37	x•	5			1	AP;T,W

NO INFORMATION [illegible] KATO, KNEV, KOH

SYMBOLS: * am-fm station; fm station — D—daytime power; N—night power — • local sports covered; † Mex. Span. included — x figure unspecified; category unclear

NEW HAMPSHIRE

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ONCORD	WKXL	1450	250w	C.K	Young	9		35	18	25	5	20	2	2	3			AP
ENE	WKNE	1290	5kw	CBS	Meeker	10		25	3		6	15	2•	3	1			AP;T
CONIA	WLNH	1350	5kw-D	A.K	Grant			45	10		5	9	1	1	1			AP;LW
ANCHESTER	WFEA	1370	5kw	CBS	Everett-McK	8		43	5	6	4	9	2•	5	1	4		AP;T
	WKBR	1240	250w		Young	1		75	2	2	2	16	2•	1	3	11		UP
	WMUR	610	5-D,1-N	ABC	Weed			56	7	2	5	22	4	1	2	2		UP;W
ASHUA	WOTW*	900	1kw-D		Walker			50	1	1	5	12	3	1	2	5		UP;W
CHESTER	WWNH	930	5kw-D		Webb			40	19	11	13	12	x•	3	2	2		UP

INFORMATION: Berlin, WMOU; Claremont, WTSV; Lebanon, WTSL; Portsmouth, WHEB

NEW JERSEY

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
BURY PARK	WJLK*	1310	250w					40	35		10	14	x•	3	1		2	AP;LW
LANTIC CITY	WFPG*	1450	250w	CBS	Pearson	x	1	x			4	x	2•	2	1	8	3	
	WMID	1340	250w	A,M	Stars Nat'l	6	1	62	12		9	12	10•	3	2		6	AP;A,W
IDGETON	WSNJ*	1240	250w	KBS	T. Clark; GMB	1		70	19		9	10	2•	2	10	2	1	UP;T
MDEN	WCAM	1310	250w				24	84				14				4	71	UP;St,C
	WKDN	800	1kw-D		Rambeau			50	9	18	5	11	1•	2	2	3		AP
LLVILLE	WMLV	1440	1kw-D					35	15	6	7	8	x•	2	3	3		UP;LW
ORRISTOWN	WMTR	1250	1kw-D					35	41	1	2	8	2•	3	2	2		AP;LW
WARK	WAAT*	970	5-D,1-N		Weed		1	86		22	4	11					14	AP;A
	WHBI	1280	2.5-D,1-N		(Sunday only)						20						20	
	WNJR	1430	5kw				1				6	1	5				130	
	WVNJ	620	5kw				3	70			12	7	1•					UP;W,St
W BRUNSWICK	WCTC	1450	250w					70	10	4		18	7•		3	1		AP;LW
TERSON	WPAT	930	5kw					38	88			21						UP
EASANTVILLE	WOND	1400	250w				2	83	14		1	11	2					AP;T,St
ENTON	WBUD	1250	1kw		United			89				7	2•	2		13	16	AP;W
	WTNJ	1300	250w-D		Webb			x			3	1	3•		1	4	3	UP
	WTTM	920	1kw	NBC	Forjoe		1	46	7		5	15	2	2	½	2	¼	AP;T
NELAND	WWBZ	1360	1kw		Gill-Perna			60			5	20	6		6	2		UP;W
ILDWOOD	WCMC	1230	100w	KBS				110	6	2	1	14	1					AP

NEW MEXICO

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
AMOGORDO	KALG	1230	250w	M,K		5		7	3	9	4	20	11•	2	¼			UP;T
BUQUERQUE	KABQ	1340	250w	M,K	R. O'Connell	5		42	9	32	5	17	8•	3	2	15		AP;T
	KDEF	1280	1kw-D		McGillvra			77				7						AP;St
	KGGM	610	5kw	CBS	Weed	10		15	8	1	1	13	2•			6†		AP,UP;W
	KHFM‡	96.3	1400w						66	2		1						C
	KOAT	860	1-D,500-N	ABC		5		50	20	12	5	20	3•	3	2			UP;A,T
	KOB	770	50-D,25-N	NBC	Branham	7	½	45	2	12	5	11	3•		2	3		UP,AP,LW
TESIA	KSVP	990	1-D,250-N	M,K		9		25	3	10	7	15	5	5	6	3		UP;St,C
RLSBAD	KAVE	1240	250w	CBS	Branham	9		33	27	11	4	28	x•		1	2†		AP
	KPBM	740	1kw-D		McGillvra			15	15	9	1	7	2•		1	3		AP;LW
AYTON	KLMX	1450	250w	KBS	Best			22	5	18	9	2	4•	2	1			UP;T
OVIS	KCLV	1240	250w		Pearson			56	5	28	14	4	1•		2	3		UP;LW
MING	KOTS	1230	250w-D	KBS				42	4	6	4	11	1•	2	2	6†		UP
RMINGTON	KVBC	1240	250w					52	15	24	5	14	7•		1			UP;W
LLUP	KGAK	1230	5-D,1-N		McGillvra			37	11	20	6	22	5•	3		16		UP,LW,
BBS	KHOB	1280	1kw-D					58	1		3	11	2•					AP
S CRUCES	KOBE	1450	250w	M,K		5		10	3		2	8	3	2	2	9†		
S ALAMOS	KRSN	1490	250w	ABC	Hollingbery	8		46	25	2	4	11	2•	1				UP;A
VINGTON	KLEA	630	500w-D		Melville			46	4	22	6	6	5•	1	5	1		UP;St
RTALES	KENM	1450	250w	KBS				48	12	32	6	15	10•	2	2	1		UP;LW, McG

NEW MEXICO *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ROSWELL	KBIM	910	5kw-D	KBS	T. Clark			35	3	11	4	9	8•	2	3			AP
	KGFL	1400	250w	MBS	Branham	8		40	3	9	6	12	11•	2	6	4†		UP;W,LV
	KSWS	1230	250	NBC	Meeker	7		25	13	6	3	14	3•	2	4			AP;T
SILVER CITY	KSIL	1450	250w	C,K	Branham	8		18	3	6		14	3•	2	2	7†		AP
TUCUMCARI	KTNM	1400	250w	M,K	Melville	5		30	1	7	5	15	4•		1	5†		UP;W
TRUTH OR CONSQ.	KCHS	1460	250w	KBS				53	12	10	8	11	7•	2	7			UP

NO INFORMATION: Clovis, KCAT; Gallup, KGAK; Hobbs, KWEW; Las Vegas, KFUN; Raton, KRTN; Santa Fe, KTRC, KVSF.

NEW YORK

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ALBANY	WABY	1400	250w		Rambeau			70	9	3	4	10	1•			4		UP
	WOKO	1460	5kw		McGillvra			70	8	6	2	18	3•	2	2	5		AP
	WPTR	1540	50kw	MBS	Weed	7		45	½	23		14	1	1	1	1		INS,AP;A Se,W
	WROW	590	5-D,1-N	ABC	Bolling	6	1	25			5	15	2		2			UP;T
	WSNY	(See SCHENECTADY)																
	WTRY	(See TROY)																
AMSTERDAM	WCSS	1199	250w		McGillvra			112	4	7	2	14	5	3	3	15		W
AUBURN	WMBO	1340	250w	M,K	Thos. Clark	6		47	5	3	9	22	7•	1	3			AP;W
BATAVIA	WBTA	1490	250w	MBS		3		45	5	3	1	25	2•	3	4			AP;W
BINGHAMTON	WENE	(See ENDICOTT)																
	WINR	680	1-D,500-N	NBC	Hollingbery	7		54	2	1	5	18	4		1		1	UP;LW
	WKOP	1360	1kw	MBS	Headley-Reed	6		80	2	5	6	20	25		2	7		AP;W
	WNBF	1290	5kw	CBS	Bolling	11		21	4	1	8	17	4	2	1	½		AP;T
BUFFALO	WBEN*	930	5kw	CBS	Christal	10	1	40	2		2	15	3	3	3			All; LW
	WBNY*	1400	250w		Young			92	18	8	5	28	2			1		AP,UP;S W,A,T
	WEBR	970	5kw	MBS	Katz	4	2	87	5	2	4	15	7•	2				All;Se,T,S
	WGR	550	5kw	NBC	Free & Peters	9	1	37	3		9	18	5•	2	2		¾	UP
	WJJL	(See NIAGARA FALLS)																
	WKBW	1520	50kw	ABC	Avery-Knodel	5	24	65	7	11	14	14	4•	3	11	4	4	UP
	WUSJ	(See LOCKPORT)																
	WWOL	1120	1kw-D		Forjoe			34			2	4	1	2		34		UP
	WXRA	(See KENMORE)																
CORNING	WCLI*	1150	250w	ABC	Meeker	9		46	13	3	5	15	6•	3	1		½	AP;T
CORTLAND	WKRT	920	1kw		Gill-Perna			90	5	9	6	x	2•	3	3	1		UP;LW
DUNKIRK	WFCB	1110	500w		Walker			35	5	10	6	1	3	3	2			UP;W,T
ELMIRA	WELM	1400	250w	C,A	Meeker	8	24	78	3			17	3•	5			½	AP
	WENY	1230	250w	M,N	Everett-McK	9	1	36	8		4	18	14•	7	4			AP;W
ENDICOTT	WENE	1430	5kw	ABC	Radio-TV Reps	9		50	8	4	8	18	x•	5	1			UP;A
FULTON	WOSC	1300	1kw-D	KBS	Best			50	5	5	6	2	2•		4	2		UP;T
GLENS FALLS	WWSC	1150	250w	ABC		5		40	12	6		18	1	8				AP;T
GLOVERSVILLE	WENT	1310	250w	CBS	Gill-Perna	10		25	2		25	21	5•	2				UP
HEMPSTEAD	WHLI*	1100	250w		Rambeau			61	27		3	14	2	1	1			UP;W,T,A
HORNELL	WLEA	1380	1kw-D	M,K	Gill-Perna	4		40	5	9	2	7	x	2	4	2		UP
	WWHG*	1320	1kw		McGillvra			60	12	5	3	11	3•	3	9			AP;T
HUDSON	WHUC	1250	250w		McGillvra			44	10	9	2	18	2•		8			UP;W
HUNTINGTON	WGSM	740	100w-D		Keller			58	7		3	10		2	1			UP;W
ITHACA	WHCU	870	1kw-D	CBS		4		29	6	1	1	16	2•	6	2			UP;A
JAMESTOWN	WJOC	1340	250w	M,K	Gill-P; Ramb.	6		43	12	½	7	17	24•	2	5	1		AP;W
	WJTN*	1240	250w	ABC	V,R&McC	7		46	20	6	6	20	6•	6	10			UP
KENMORE	WXRA*	1080	1kw-D		Rambeau			36		1	5	9	2	2		7	1	UP;W
KINGSTON	WKNY	1490	250w	MBS	Meeker	5		36	9	1	7	22	7•	6	2	1	1	UP
LITTLE FALLS	WLFH	1230	250w	M,K	McGillvra	6		85	8	4	5	11		3		2		
LOCKPORT	WUSJ	1340	250w		Gill-Perna			64	12	5	9	42	2	3	3			AP;W
MIDDLETOWN	WALL	1340	250w	KBS				65	14	1	3	16	2		3	2		
NEWBURGH	WGNY	1220	1kw-D		Kettell-Carter			35	7		4	7	2	1	37			AP
NEW ROCHELLE	WNRC*	1460	500w-D					120	10			7	1			4		UP

SYMBOLS: am-fm station; fm station; D—daytime power; N—night power; • local sports covered; † Mex. Span. included; x figure unspecified; — category unclaimed

NEW YORK *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
W YORK	WAAT	(See NEWARK)																
	WABC*	770	50kw	ABC	Petry	7		60	6		11	25	5•	5	3		½	INS,AP
	WBNX	1380	5kw		King-Flamm			20	17	42	9	4	2			50		AP;Se
	WCBS*	880	50kw	CBS	CBS Spot	11	24	26	35			15	x					All;LW
	WEVD*	1330	5kw				1	2	8			12				57	1	
	WGHF‡	101.9	20kw				3		70		2	x						UP;Se
	WGSM	(See HUNTINGTON)																
	WHBI	(See NEWARK)																
	WHLI	(See HEMPSTEAD)																
	WHOM*	1480	5kw				2									112	20	
	WINS	1010	50kw				24	125			5	10	25•					UP,INS
	WLIB	1190	1kw-D		Forjoe			30	5		5	4				18	66	AP;Se
	WMCA	570	5kw		AM Sales		24	127				11	9•				2	AP;W
	WMGM*	1050	50kw		Rambeau		2	90	2	7	4	21	14•	6				AP,UP
	WNEW	1130	50-D,10-N		Blair		24	144	6		2	14			3			NY News, AP
	WNJR	(See NEWARK)																
	WOR*	710	50kw	MBS		6	24	55	17		4	25	3•	5	3			UP,INS;A
	WOV	1280	5kw		Radio-TV Rep		3	30	4		3	x		6		63	60	AP;St,McG
	WPAT	(See PATTERSON)																
	WQXR*	1560	50kw		Raymer		1	8	104		2	9						NYT,A,Se
	WRCA*	660	50kw	NBC	NBC Spot	8	1	45	32	1	2	19	2•		4			All;T
	WVNJ	(See NEWARK)																
	WWRL	1600	5kw				24				20	4	1•	3		109	51	AP;A,Se
	WWRL‡	105.1	20kw						38			3			½			AP;Se
AGARA FALLS	WJJL	1440	1kw-D		Pearson			40	1	8	8	10	2		2		8	UP
RWICH	WCHN	970	500w-D		McGillvra			33	11	12	4	11	2•	3	4			UP;T
DENSBURG	WSLB*	1400	250w	MBS		4		36	3	5	12	24	8	3	2			UP
EAN	WHDL*	1450	250w	ABC	Everett-McK	9		28	20	4	6	24	3•		2			AP;A,W
EONTA	WDOS	1400	250w	MBS	Radio-TV Reps	6		55	16	1	4	16	10•	4	8			UP;A
TCHOGUE	WALK*	1370	500w-D		Webb			80	25		3	14	3•	½	2	2	2	AP;A,C
EKSKILL	WLNA	1420	1kw-D					30	7		2	11		3		2		UP;W,Se
ATTSBURG	WEAV	960	1kw	ABC	Gill-Perna	10		13	7	6	5	22	7•	¼	¼			UP;W
	WIRY	1340	250w	M,K	Young	4		24	22	2	6	21	2	3	4			AP;A
UGHKEEPSIE	WEOK	1390	1kw-D		Everett-McK			71	3	2		8	1	2	7	1		UP;LW
	WKIP	1450	250w	ABC		4		36	5			12	2•		1			AP;A
VERHEAD	WRIV	1390	500w	(Same as WALK, PATCHOGUE)														
CHESTER	WBBF	950	1kw	MBS	Cooke	5	2	60	12		4	15	3•	3				AP;T
	WHAM	1180	50kw	NBC	Hollingbery	8	1	30	5	2	5	4	3	5	12			UP;W
	WHEC	1460	5kw	CBS	Everett-McK	10		22	4		4	13	3	3		½		AP
	WHFM‡	98.9	20kw	NBC	Hollingbery	5		12	3	1	1	6	2	3	12			UP;W
	WRNY*	680	250w-D		Rambeau			30	75		1			5		2		T;Se,A,St,C
	WSAY	1370	1kw		Webb; Walker		½	86	1	5	8	15	1	2	½	9	2	
	WVET	1280	5kw	ABC	Bolling	8		66	9	3	6	19	6•			4		UP;A
RANAC LAKE	WNBZ	1450	250w	A,K	Rambeau	8		13	19	2	3	7	2•					AP;W,C
RATOGA SP'NGS	WSPN	900	250w					45	24	6	3	1	2		3			AP;W
HENECTADY	WGY	810	50kw	NBC	Christal	9	24	30	3		6	41	3	7	9			AP,UP
	WSNY	1240	250w					104	12			10	3•			7		AP;LW
RACUSE	WAGE	620	5-D,1-N	ABC	V,R&McC	5		60	4	½	2	15	2	6	1	2		AP;St
	WFBL	1390	5kw	CBS	Free & Peters	11		43	7		1	7	1		12			UP
	WHEN	620	5kw	ABC	Katz			40	24		11	18	3•	5	2	2		AP;St
	WOLF	1490	250w		Walker		2	82	5	17	1	10	1•		6	3		AP;St
	WSYR*	570	5kw	NBC	Christal	9		34	4	15	3	18	2	2	17			UP;LW,C
OY	WHAZ	1330	1kw															
	WTRY	980	5kw	CBS	Headley-Reed	10		30	6		2	18	2		1			UP;C
ICA	WGAT	1310	1-D,500-N		McGillvra			67	6	11	3	10	10	2		8		AP
	WIBX	950	5kw	CBS	Walker	10	¼	20	8	15	1	16	3•	3	13	6		UP;W
	WRUN	1150	5-D,1-N	ABC	Avery-Knodel	5		37	4	46	6	12	x•	6	6	7		AP;C

NEW YORK *(continued)*

						DAILY HOURS		WEEKLY HOURS										
City	Call letters	Freq.	Power	Natl network	National rep	Network	Post-mid	Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
WALTON	WDLA	1270	1kw-D	KBS	Rambeau			28		6	2	6	2		14			UP
WATERTOWN	WWNY‡	790	1kw	CBS	Weed	10		40	14	3	5	12	3	3	3			UP;T,W
WHITE PLAINS	WFAS*	1230	250w		Headley-Reed			17	49			14	2					W
RURAL RADIO NET	[illegible] am & 13 fm stations)				Avery-Knodel	17		10	50	3	2	6	1	2	18			UP;A

[illegible] WQXR and 6 hours of RRN daily; WHLD-FM Niagara Falls, WRRL Buffalo, WRRE Bristol Center, WHDL-FM Olean, WRRA Itha[illegible] WWNY-FM Watertown, WMSA-FM Massena, WRRC Cherry Valley, WFLY Troy, WRRH Poughkeepsie, WEJL Scranton. [illegible] WHLD Niagara Falls, WKBW Buffalo, WHAM Rochester, WJTN Jamestown, WHCU Ithaca, WAGE Syracuse, WR[illegible] WMSA Massena, WELM Elmira, WGY Schenectady, WKIP Poughkeepsie, WGNY Newburgh, WDLA Walton, WNBF Binghamton, WQ[illegible] Scranton.

NO INFORMATION [illegible] WRRC Cherry Valley, WRRC; Corning, WCBA; De Ruyter, WRRD; Freeport, WGBB; Geneva, WGVA; Ithaca, WRRA; Liberty, WVO[illegible] WMSA Massena, WKBS; Niagara Falls, WHLD; Port Jervis, WDLC; Rome, WKAL; Syracuse, WNDR; Troy, WFLY; Watertown, WATN; Weth[illegible] field, WRRL.

NORTH CAROLINA

						DAILY HOURS		WEEKLY HOURS										
City	Call letters	Freq.	Power	Natl network	National rep	Network	Post-mid	Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ALBEMARLE	WABZ	1010	1kw-D	KBS	Dora-Clayton			50	5	20	10	7	½	5	12			AP;W
ASHEBORO	WGWR*	1260	1kw-D	KBS				43	3	27	9	12	7•		3			UP;T
ASHEVILLE	WISE	1310	5-D,1-N	NBC	Bolling	9		42				9			5			AP
	WLOS*	1380	5-D,1-N	ABC	V,R&McC	10		30	6	6	4	15	1•	4	6			UP;W
	WSKY	1230	250w		Rambeau		1	18		75	47	x	x•				20	AP
	WWNC	570	5kw	CBS	H-R	10		32	1	8	3	13	2•	2	3			UP;T
BREVARD	WPNF	1240	250w		Continental	9		18	5	9	13	12	2•		2			AP
BURLINGTON	WBBB*	920	5kw-D	M,K	McGillvra	5		28	2	15	3	11	3•	3	6		5	AP;A
	WFNS	1150	1kw-D		Sears & Ayer			30	6	21	8	9	2•	6	2		4	UP;W
CHAPEL HILL	WCHL	1360	1kw-D		Indie Sales			40	40	2		7	1•		1			AP;LW
CHARLOTTE	WAYS	610	5-D,1-N	ABC	Bolling; Ayers	9		24	2	6	2	10	1	2	1			UP
	WBT	1110	50kw	CBS	CBS Spot	8		38	7	6	9	15	1•	3	3		¼	AP,UP;W
	WGIV	1600	1kw-D		Forjoe			30	7	9	12	7	1	3	9		58	AP;C
	WIST	930	5-D,1-N	MBS	Free & Peters	3		67	13	1	5	10	16•	3	3			AP
	WMIT‡	106.9	325kw		Grant Webb			68	37	6		4						St
	WSOC*	1240	250w	NBC	H-R	8		30	5	2	8	10	2•		4			AP
	WWOK	1480	1kw-D		Dora-Clayton			15			20	8	2•				45	UP
DUNN	WCKB	780	1kw-D	KBS				14	8	19	6	10	½	1	4		3	UP;W

SYMBOLS: * am-fm station; ‡ fm station; D—daytime power; N—night power; • local sports covered; † Mex. Span. included; x figure unspecified; — category unclaime[illegible]

Nothing SELLS like a LOCAL PERSONALITY!

For twenty-five years we've custom-tailored our WIBX Personalities to the Utica market . . . that means they're custom-tailored to sell your products! Nothing sells like a Local Personality — in the Utica market, nothing sells like a WIBX Personality!

5:00-7:00 A.M. Farm and Home Show with Ed Slusarczyk keeps the area posted on time, weather, news, music, rural events!

7:05-8:55 A.M. Musical Clock with "Uncle Ralph" Allinger wakes up WIBX-land, keeps it awake with news, weather time, music!

3:45-4:00 P.M. Homemaker Harmonies with Ellen T. Burt keeps the ladies informed about Women's News and hints on homemaking!

4:00-5:00 P.M. Town and Country Show with Ed Slusarczyk blends music into farm and city news, and interesting highlights!

5:00-6:00 P.M. Time for Dave with Dave Scott whose warm personality and friendly chatter mix with music in a selling mood!

WIBX IS CBS IN UTICA, NEW YORK

5,000 WATTS FULL TIME
For Low Rates On These High-Rated Programs Contact:
WALKER REPRESENTATION CO.
On The West Coast Contact:
WALTER BIDDICK CO.

NORTH CAROLINA *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
URHAM	WDNC*	620	5kw	CBS	Raymer	8		29	2	3	17	18	6•	3	2		11	UP
	WSRC	1410	1kw-D		Rambeau; D-C			x	x	x	x	x	x	x			86	
	WSSB	1490	250w	MBS	McGillvra	2		27		33	5	15	x•		2		24	
	WTIK	1310	1kw	ABC	Bolling	6		70	9	11		15	8•	2	8		7	AP;St
IZABETH CITY	WCNC	1240	250w	M,K	Burn-Smith	10		36	2	12		6			3			UP;LW,Se
	WGAI	560	1-D,500-N	ABC		7		22	7	2	8	15	2•	3	5		3	AP;W
KIN	WIFM*	1540	250w-D					28	4	26	5	7	x•	4	7			UP
AYETTEVILLE	WFAI	1230	250w	C,K	Thos. Clark			37		19	6	13	4•	½	½		17	AP;T
	WFLB	1490	250w	ABC	Burn-Smith	10		40	2	8	10	23	x		2		15	AP;W
	WFNC*	1390	5-D,1-N	MBS	Walker	6		16	5	14	12	9	6•	2	6		13	UP
ASTONIA	WGNC*	1450	250w	ABC	Continental													UP;LW
OLDSBORO	WFMC	730	1kw-D	KBS				25	5	31	10	6	1	1	1		10	UP;W,LW,Se
REENSBORO	WBIG	1470	5kw	CBS	Hollingbery			32	3	7	5	12	8•	3	7		¼	UP;W
	WCOG	1320	1kw	ABC	Bolling	7		64	10	10	10	24	1	2	2			UP
	WMFR	(See HIGH POINT)																
REENVILLE	WGTC	1590	5-D,1-N	MBS	Pearson	4		60	2	22	6	14	3	1	5		5	UP;A,C,W,
ENDERSON	WHNC	890	1kw-D	M,K		1		40	2	44	6	8	1•		6		11	LW
ENDERSONVILLE	WHKP	1450	250w	A,K	Cooke	9		40	7	8	10	13	7•		3			UP;St,McG
ICKORY	WHKY	1290	5-D,1-N	ABC	Walker; D-C	8		25	5	14	5	6	2•		x		x	UP;W
	WIRC	630	1kw-D		Pearson			30	7	12	4	8	1•	3	3			AP;LW
GH POINT	WHPE*	1070	1kw	KBS				40	7	16	6	11	2•	5	3		7	AP;W
	WMFR*	1230	250w	ABC	Burn-Smith	x		x			10	19	3	2	3		3	
	WNOS*	1590	1kw-D		United			50		16	6	7			4		24	AP;A
CKSONVILLE	WJNC	1240	250w	M,K		6		40	10	6	8	14	3•	5	6		½	AP;W
ANNAPOLIS	WGTL	870	1kw-D					x				x	x		x			UP;LW,W
NGS MOUNTAIN	WKMT	1220	1kw-D					28		20	10	x					7	UP
NSTON	WELS	1010	1kw-D	KBS	Devney					18		2	2	3	3		15	UP;T
	WFTC	960	5-D,1-N	ABC	Best	x		51	9	18	1	14	3•	2	15		6	AP;LW
AURINBURG	WEWO	1080	1kw-D	KBS	Dora-Clayton			43	13	18	13	10	2	3	4		5	AP,UP;T
AKSVILLE	WLOE*	1490	250w	KBS				49	7	22	4	12	x		2			AP
NCOLNTON	WLON	1050	500w-D					25	7	12	6	8	1		3		1	AP
JMBERTON	WAGR	1480	1kw	ABC	Walker	9		20	4	18	9	16	7•	1	2		3	UP;LW
ORGANTON	WMNC	1490	250w	NBC		10						x			x			AP
OUNT AIRY	WPAQ	740	10kw-D	KBS	Thos. Clark			13	2	23	22	9	1		3			AP;St
	WSYD	1240	250w	MBS		10		41	6	14	10	12	1•	1	½		3	
EW BERN	WHIT	1450	250w	MBS	Pearson	x		38	13	10	1	15	5•		2		3	UP;LW
	WOOW	1490	250w	KBS				50	4	70	5	x	1		x		6	AP;T
WILKESBORO	WKBC	810	1kw-D	KBS				34	6	37	3	10	x•	2	4		3	AP;T
ALEIGH	WMSN	570	500w-D					40		47	25	14			3			AP
	WNAO	850	10-D,5-N	ABC	Weed	10		30		28		21					10	AP,W
	WPTF*	680	50kw	NBC	Free & Peters	8		24	3	7	5	9	4•	3	8			AP,UP;T
	WRAL*	1240	250w		Forjoe			62	8	7	4	3	x•	3	2		9	
IDSVILLE	WFRC	1600	1kw	A,K		10		x		12		8					6	AP;T
	WREV*	1220	250w-D		Webb			26	6	28	10	12	4•	3	3		7	UP;St
ANOKE RAPIDS	WCBT*	1230	250w	M,K	Continental	8		40		6		x			3			UP;Se
CKINGHAM	WAYN	900	1kw-D					36	3	21	6	9	3		2			UP;W
CKY MOUNT	WCEC	810	1kw-D	KBS	Pearson	1		21	2	18	12	7	10•	4	6		8	AP
	WEED*	1390	1kw	ABC	Burn-Smith	7		35				14		4	12			T
XBORO	WRXO	1430	1kw-D					23		21		6		1	6		4	UP;W
LISBURY	WSAT	1280	1kw	ABC	McGillvra	8		45	1	22	9	13	14•		2		16	UP
NFORD	WWGP*	1050	1kw-D	KBS				21	14	20	7	21	20•	7	14		7	UP;W
LER CITY	WNCA	1570	1kw-D		Best			45	7	14	7	14	2	3	2		5	UP;Se
ITHFIELD	WMPM	1270	1kw-D					35	2	42	7	9	½	1	8		4	UP;C
UTHERN PINES	WEEB	990	2kw-D		Holman			12	7	4	8	1	2•	3	2		17	AP;A
ATESVILLE	WSIC*	1400	250w	MBS	Southern	5		20	3	20	3	5	3		5			AP;W
RBORO	WCPS	760	1kw-D		Dora-Clayton			34		10	6	12	x•		9		15	UP;T
OMASVILLE	WTNC*	790	1kw-D		Continental			24	12	24	10	10		6				UP;Se
YON	WTYN	1580	250w					28	4	28	2	7	1•	½	2		7	UP
ADESBORO	WADE	1210	1kw-D	KBS	Walker				1	44	2	12	1•		3		10	UP;T
ALLACE	WLSE	1490	250w	KBS		7		28	2	18	5	14	6•	3	14		6	AP;LW
ASHINGTON	WHED	1340	250w	KBS		½		42	7	25	5	15	x•		3		3	UP
	WRRF	930	5kw	ABC	Walker	8		37	5	9	7	22	2		2		6	AP;T
AYNESVILLE	WHCC	1400	250w	M,K	Continental	7		8	1	20	8	8	3	1	3			

NORTH CAROLINA *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
WHITESVILLE	WLNC	1240	250w	M,K	Thos. Clark	5		21	8	32	7	15	1•	1	6		11	AP;T,LW CO,Se
WILLIAMSTON	WIAM	900	1kw-D	KBS				36	8	14	8	8	14•	2	2		10	UP
WILMINGTON	WGNI	1340	250w	MBS	Walker	4		74		2	3	14	3•		1		3	UP;T
	WMFD	630	1kw	ABC	Burn-Smith	14		x			10	16	10•	4	7			UP
WILSON	WGTM	590	5kw	CBS	Walker	8		22	11	24	8	11	4•	3	7			UP;T
	WVOT	1420	1-D,500-N	MBS		4		21		7		6	5•		24		14	AP
WINSTON-SALEM	WAAA	980	1kw-D		Forjoe			14			25						84	
	WAIR*	1340	250w	ABC	Meeker	6	¼	60	13	10		13	x•		2		7	AP;W
	WSJS*	600	5kw	NBC	Headley-Reed	9		36	4	13	7	16	2•	½	5		¼	UP;LW

NO INFORMATION: Ahoskie, WRCS; Boone, WATA; Canton, WWIT; Clinton, WRRZ; Concord, WEGO; Forest City, WBBO; Fuquay Springs, WFVG; Gastonia, WLT [illegible] WQIC, WGBR, Greensboro, WGBG, WPET, Lenoir, WJRI; Lexington, WBUY; Lumberton, WTSB; Marion, WBRM, Monroe, WMAP, Mooresville, WBBI [illegible] WMBL, Newton, WNNC, Oxford, WOXF; Rocky Mount, WFMA, Salisbury, WSTP, Sanford, WEYE; Shelby, WOHS; Winston-Salem, WTOB.

NORTH DAKOTA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
BISMARCK	KFYR	550	5kw	NBC	Blair	11		9	6	20	7	14	3•		10			UP;T
DEVILS LAKE	KDLR	1240	250w	M,K	Lawson	6		18	8	7	7	13	6•	2	6			Se,W
DICKINSON	KDIX	1230	250w	KBS	Holman			37	3	24	11	20	5•	5	6			UP,AP;S W,Se
FARGO	KFGO	790	5kw	ABC	Bolling	4		40		7	15	16	1	2	7			AP;St
	KVOX	1280	1kw	MBS	Walker	x	1	72	9	8	5	15	10•	2	3			UP
	WDAY	970	5kw	NBC	Free & Peters	8		23	5	15	1	24	2	2	16			AP,UP;T
GRAND FORKS	KILO	1440	1-D,500-N	CBS	Everett-McK	8		33	5	2	4	17	2	1	2			AP;T
	KNOX	1310	5kw	M,K	Rambeau	5		35	7	6	5	20	15•	3	12			UP
HETTINGER	KNDC	1490	250w		Lawson			30	10	24	14	21	4•	6	16			UP;T
JAMESTOWN	KEYJ	1400	250w	M,K				12	4	3	3	14	10•	3	2			UP
	KSJB	600	5kw	CBS	Weed	11		28	6	3	9	16	4	4	7			UP,AP
MANDAN	KGCU	1270	1-D,250-N	M,K	Walker	10		22	3	8	7	6	18•		2			AP;LW
MINOT	KCJB	910	1kw	CBS	Weed	8		19	15	4	8	28	10•	2	5			UP;A
	KLPM	1390	5-D,1-N	MBS	Walker	8		16	2	6	15	20	4•	3	3	½		AP;W
VALLEY CITY	KOVC	1490	250w	M,K		8		35	4	6	10	16	x	2	4			St
WILLISTON	KWBM	1150	250w	KBS				60	1	16	2	15	7•	6	22			UP;St

OHIO

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
AKRON	WADC	1350	5kw	CBS	Hollingbery	11	24	83	9	3	12	23	6	3		1	2	UP;W
	WAKR*	1590	5kw	ABC	Weed	4	1	62	2		6	15	2•	2	3		1	UP,AP
	WCUE	1150	1kw-D		Pearson			72			5	16						UP
	WHKK	640	1kw	MBS	Bolling	3		58		14	14	11	x		3			UP
ALLIANCE	WFAH*	1310	1kw-D		Rambeau			30	20		6	13	x•	3	3			AP;LW,W
ASHLAND	WATC*	1340	250w		McGillvra			51	20	6	9	12	11•	5	1			AP;T
ASHTABULA	WICA*	970	5-D,1-N		Everett-McK			50	8	13	5	16	19•	3	4	4		UP;T
ATHENS	WATH	970	1kw-D		Continental			45	3	22	7	17	2•	½	2			UP;Se
BELLAIRE	WTRX	1290	1kw	MBS	Hollingbery	5		50	12		6	10	12•	3	2	10	¼	UP
BELLEFONTAINE	WOHP	1390	500w-D	KBS				16	7	23	7	4	4•	1	1			AP;T
CAMBRIDGE	WILE	1270	1kw-D	KBS				40	2	7	8	13	3•	2	2			AP;St
CANTON	WAND	900	500w-D	KBS	Best			40	10			6	2					AP;St
	WCMW	1060	1kw-D		McGillvra			24		18		12	1		2			INS;W,T
	WHBC*	1480	5kw	ABC	V,R&McC	5	1	70	13		6	17	11•	4	2		¼	AP
CHILLICOTHE	WBLX	1490	250w	A,K	Grant			72		6	12	6	1•	1	2		3	UP

SYMBOLS: * am-fm station; ‡ fm station; D—daytime power; N—night power; • local sports covered; † Mex. Span. included; x figure unspecified; — category unclaimed

OHIO *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
INCINNATI	WCIN	1480	1kw-D					2	3		32	7		2			84	INS
	WCPO	1230	250w	MBS	Branham	1	1	91			3	11	2•					UP
	WKRC*	550	5-D,1-N	CBS	Katz	x	1	45	12			17	2	2	11			AP;Se
	WLW	700	50kw	NBC	Crosley	8	24	48	8	30	14	19	1	4	10			AP,INS;T
	WSAI	1360	5kw	ABC	Weed	3	1	12	6		6	5	7•	3				UP;W
LEVELAND	WDOK*	1260	5kw		Everett-McK		4	100	23			7	1			6		INS,UP
	WERE*	1360	5kw		V,R&McC		1	75		3		10	1•	3		7		AP,INS;St
	WGAR	1220	50kw	CBS	Christal	9	24	102	15	2	2	16	3•	3	1		¼	UP,INS
	WHK*	1420	5kw	MBS	Headley-Reed	4	1	53	2	4	2	11	1	3		2		AP
	WJMO	1590	1kw-D		United			60			14	6	2			9	75	
	WJW*	850	5kw	ABC	Katz	4	2	45	6	5	8	18	3	5		2	17	UP;St
	WSRS	1490	250w		Forjoe		24	50				21	4			4	20	AP,INS;A
OLUMBUS	WBNS	1460	5-D,1-N	CBS	Blair	9	1	53	2		3	13	2•	4	2			AP
	WCOL*	1230	250w	ABC	H-R	4	1	60	15	13	11	19	3•	3	3		1	AP
	WRFD	(See	WORTHINGTON)															
	WTVN	610	5kw	MBS	Katz	5	1	50	6		8	17	3•		4			All;LW,W
	WVKO*	1580	1kw-D		Forjoe			70				14	4•				12	UP;St,C
AYTON	WING	1410	5kw	ABC	H-R	4	½	49		10		3	5	3		½		W
	WONE	980	5kw		Headley-Reed		1	100	5	18	6	6	2•		3			AP;C
EFIANCE	WONW	1280	500w		Devney			53	10	20	6	13	4•		4			AP;A
OVER	WJER	1450	250w	KBS				35	26	2	8	14	6•	12	6			UP;T,W
AST LIVERPOOL	WOHI	1490	250w	A,K		x		77	3	4	15	x	11•	5	5		3	AP;W
LYRIA	WEOL*	930	1kw		Walker			74	21	4	8	4	2		1			UP;T
OSTORIA	WFOB*	1430	1kw	KBS				89	3	30	3	9	5•		2	1	2	UP;W,Se,C
REMONT	WFRO*	900	500w-D		Best			30	4	6	5	10	1•	2	2			UP;St
ALLIPOLIS	WJEH	990	250w-D	KBS	W. S. Grant			12	2	12	12	9	3•	2	12		3	UP;W
AMILTON	WMOH	1450	250w	KBS	Grant			70	9	5	8	17	2•	2	5		½	UP;LW,Se
ONTON	WIRO	1230	250w	M,K	McGillvra	6		35		14	24	11	4		12			UP;KBS
ACKSON	WLMJ	1280	1kw-D	KBS	Davis			20	6	8	10	4	x•	2	2			UP
ANCASTER	WHOK	1320	500w-D					35	3	12	8	10	9•	5	6			UP;T
MA	WIMA*	1150	1kw	ABC	Weed	4		75	8		6	15	25•	8	8			AP
ARIETTA	WMOA	1490	250w	MBS	McGillvra			47	2	3	12	15	6	2	5			AP;Se
ARION	WMRN*	1490	250w	ABC				10	12		5	7	1•	3	9			UP
IDDLETOWN	WPFB	910	1kw		Webb		1	30	8	25		11	7•			1		AP;T
EWARK	WCLT*	1430	500w		Meeker			40	25		2	4	12•	5	4			AP
QUA	WPTW	1570	250w-D	KBS	Best			49	11	4	6	9	10•	1	4			AP;W
ORTSMOUTH	WNXT	1260	5-D,1-N	ABC	Everett-McK	6	½	55	7	9	5	19	15•	½	2			UP
	WPAY*	1400	250w	CBS	V,R&McC	10		30	3	1	3	29	4•	4	1			AP
PRINGFIELD	WBLY	1600	1kw-D		McGillvra			70	1	1	1	3	3					A
	WIZE	1340	250w	ABC	H-R	4		50	1	4	3	9	3•		2		3	AP;W
EUBENVILLE	WSTV*	1340	250w	MBS	Avery-Knodel	5	1	80	4		4	21	7•	2	2	2	½	UP
OLEDO	WOHO	1170	1kw		Pearson			15	8	18	2	18	4•	2	3			AP;T,W
	WSPD*	1370	5kw	NBC	Katz	x	½	52	6	1	7	15	4•	5	3	½	3	UP,INS;LW
	WTOD	1560	1kw-D		Forjoe			55	9	12	2	3	x•	5	2	6	4	AP;LW
ARREN	WHHH	1440	5kw	MBS	Rambeau	3	2	49	12	4	14	13	4•	2	2	1	10	AP;A
ASHINGTON C.H.	WCHO	1250	500w-D	KBS	Best			28	2	19	11	2	3•	3	6			AP;Se
ORTHINGTON	WRFD	880	5kw-D		Meeker			35	5	4	10	7	2•	4	21			AP;T
OUNGSTOWN	WBBW	1240	250w	ABC	Weed	4	1	60	5	6	7	20	5	2	3	1		AP
	WFMJ*	1390	5kw	NBC	Headley-Reed	7	1	50	6	4	2	14	4•	2	3	4		AP;UP;T
ANESVILLE	WHIZ	1240	250w	NBC	Pearson	11		30		4		10	3	2	2			St

INFORMATION: Cincinnati, WCKY; Cleveland, WTAM; Coshocton, WTNS; Dayton, WHIO; Findlay, WFIN; Mansfield, WMAN; Mount Vernon, WMVO; Sandusky, WLEC; Springfield, WAVI; Toledo, WTOL; Wellston, WKOV; Wooster, WWST; Youngstown, WKBN.

OKLAHOMA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
DA	KADA	1230	250w	A,K	V,R&McC	8						x	x					AP;ST
LTUS	KWHW	1450	250w	MBS	Pearson	3	—	40	7	20	4	16	x•	2	2		—	AP
RDMORE	KVSO	1240	250w	A,K,M	V,R&McC	9	—	41	8	6	10	15	5•	2	5		1	AP;W,Se

OKLAHOMA *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
CHICKASHA	KWCO	1360	1-D,250-N	M,K	Best	5		60	3	30	10	23	1•	1	6			AP
CLINTON	KWOE	1320	1kw-D	____	Best													
DUNCAN	KRHD	1350	250-D	M,K	V,R&McC	7		35		26	6	11	12•	5	2		¼	UP;W
ENID	KCRC	1390	1kw	A,K	Pearson	6		36	7	8	2	18	6•	2	2			AP;W
	KGWA	960	1kw	MBS	V,R&McC			40	6	12		33	5•		6			UP
FREDERICK	KFYR	1570	250w-D	KBS	Best			35	5	15	2	7	5•	2	2			
GUYMON	KGYN	1220	1kw-D		Best			14	3	6	2	12	1		6			UP;T,W
LAWTON	KSWO	1380	1kw	A,M	Pearson	7		30	5	4	9	17	30•	2	6		3	UP;W,LW,St
McALESTER	KNED	1150	1-D,500-N	____	Pearson			60		25	3	11	x		2			AP;W,T
	KTMC	1400	250w	A,K,M	V,R&McC													
MIAMI	KGLC	910	1kw	KBS				75	2	5	12	x	3•					UP;LW
MUSKOGEE	KBIX	1490	250w	A,K,M	V,R&McC	7		45	4	7	12	x	1•	4	6		8	UP
	KMUS*	1380	1-D,500-N	____	Pearson			116	7	5	5	11	3•	3	6		10	UP;W
OKLAHOMA CITY	KBYE	890	1kw-D	KBS	Radio-Tv; D-C			7		10	48	5		2			2	UP
	KOMA	1520	50kw	CBS	Avery-Knodel	x		49	3	8	4	14	2	5	4			UP;W,St
	KTOK	1000	5kw	ABC	Raymer	4	1	x			6	26	x•	4				AP
	KTOW	800	250w-D	____	Rambeau			64	4		1	11	2	1				
	WKY	930	5kw	NBC	Katz	8		39	4	7	3	16	x•	3	6			UP,AP;St
OKMULGEE	KHBG	1240	250w	M,K		5		22	8	13	18	17	9•		2		9	AP
PAULS VALLEY	KVLH	1470	250w-D	KBS	Best			31	7	17	10	13	3	¼	2		¾	UP;LW
PONCA CITY	WBBZ	1230	250w	MBS	Pearson	x		47	2	17	9	30	16•	4	8			AP;W
PRYOR	KOLS	1570	250w-D	KBS	Best			28	4	28	12	14	x		4			AP;Se
SHAWNEE	KGFF	1450	250w	MBS	Best	5		32	15	10	6	20	8•	8	7	1	5	AP;LW
STILLWATER	KSPI*	780	250w-D	MBS	Thos. Clark	2		32	2		5	7	2•	3	6			UP;St,W
TULSA	KFMJ	1050	1kw-D	____	Bolling			60		12		7						UP;T
	KOME	1300	5-D,1-N	KBS	Gill-Perna				54		23	14	1•		¼			AP;A
	KRMG	740	50-D,25-N	ABC	Blair	4		41	9	14	9	12	3•	2	15			
	KTUL	1430	5kw	CBS	Avery-Knodel	6		18	9	1	10	10	2	4				UP;W
	KVOO	1170	50kw	NBC	Petry	9	24	55	4	9	13	15	2•		9			INS,UP;St,W
WEWOKA	KWSH	1260	1kw	A,K	Venard	8		28		40		10	3•		½		x	AP;St
WOODWARD	KSIW	1450	250w	M,K	Pearson			29	8	7	8	15	x•		3			AP;T

NO INFORMATION: Bartlesville, KWON; Blackwell, KBWL; Cushing, KWHP; Durant, KSEO; Elk City, KASA; Hobart, KTJS; Hugo, KIHN; Idabel, KBEL; Norman, KNOR; Oklahoma City, KLPR, KOCY; Perry, KGEO; Tri-City, KWSH; Tulsa, KAKC.

OREGON

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ASHLAND	KWIN	1400	250w	M,K	Grant	10		14	3	10	10	16	2•	1	3			AP
BEND	KBND	1110	1kw	M,K	Grant	6		11	2	1	7	16	1•	2	3			UP;W
COOS BAY	KOOS	1230	250w	MBS														
CORVALLIS	KCOV	1240	250w	____				78	8	4	2	1	7•	2	x			UP
	KRLC	1340	250w		McGillvra			96	5	6		10	x•		1			AP;C,Se
COTTAGE GROVE	KOMB	1400	250w	____				18	16	15	6	12	3•	2				UP
EUGENE	KASH	1600	1kw	A,K		7		27	12	13	8	17	x•	1	4			UP;C
	KERG	1280	5-D,1-N	CBS	Weed	9		14	9	2	4	19	3•	2	2			AP;St
	KORE	1450	250w	MBS	Everett-McK	8		75		6	3	10	2•	5	3			UP;W
	KUGN*	590	5kw	NBC	Meeker	7		50	3	10	5	x	x		2			AP
FOREST GROVE	KBWC	1570	250w-D		Ayres			60		20	½	3		1	1			St
GRANTS PASS	KLIN*	1340	25kw	MBS	W. S. Grant	10		16	7	15	7	17	3	2	2			AP;W,McG
HOOD RIVER	KIHR	1340	250w					15	16	20	3	15	6•	10	1			AP;W
KLAMATH FALLS	KFJI	1150	5kw	MBS	W. S. Grant	10		48	6	4	3	22	1•		3			UP
LEBANON	KGAL	920	1kw	KBS				105	4	4	2	14	1•		2			AP;Se
McMINNVILLE	KMCM	1260	1kw	KBS	Continental			63	15	3	4	7	1•	½	2			AP;W
MEDFORD	KBOY	730	1kw-D	KBS				83	2	6	2	8			2			AP
	KMED	1440	5-D,1-N	NBC	Meeker	x		14	5	3	4	2	2•	2	2			UP;T,McG
	KYJC	1230	250w	A,C	W. S. Grant	10		30	14	10	6	28	12•		3			UP;LW

SYMBOLS: * am-fm station / fm station — D—daytime power, N—night power — • local sports covered, † Mex. Span. included — x figure unspecified, ____ category unclaimed

OREGON *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
WPORT	KNPT	1310	1kw		Cont'l; Ayers			85	11	12	3	15	6•					UP
RTH BEND	KFIR	1340	250w	CBS	W. S. Grant	x		13	5	8	2	15	x•		x			AP;St
TARIO	KSRV	1380	1kw	KBS	Moore & Lund			60		10	3	18	6•		6			UP;LW,St
GON CITY	KGON	1230	250w		Meeker		24	147	7	5	6	14	8•					UP;W,St,A
IDLETON	KWRC	1240	250w	ABC	Moore & Lund	9		8	3		8	24	6•		3			UP
RTLAND	KEX	1190	50kw	ABC	Free & Peters	5	24	75	20	9	10	x	6	5	3			A
	KGON	(See OREGON CITY)																
	KGW	620	5kw	NBC	Petry	10		13	7	4	3	27	2	3	5			AP
	KLIQ	1290	1kw-D		Forjoe			77				7						UP
	KOIN*	970	5kw	CBS	CBS Spot Sales	12		12	12	1	2	26	2		2			All;St,W
	KPAM*	1410	1kw-D					20	40			5						W,A
	KPDQ	800	1kw-D		Webb			77				7						AP
	KPOJ	1330	5kw	MBS	Blair	9		38	3	13	4	24	2•	5	2			UP
	KWJJ	1080	10kw		Burn-S; Young			83	2	1		8	20•	3			—	INS
)MOND	KJUN	1240	250w	ABC	McGillvra	10		20				14	5		2			AP;LW
SEBURG	KRNR	1490	250w	CBS	W. S. Grant	7		15	3	7	2	8	2	2	2			AP;St
.EM	KGAE	1430	1kw-D		Holman			48	6	9	2	7			½			UP;LW
	KOCO	1190	250w		Rambeau			84	9	1	6	7	12•	1	2			UP
	KSLM	1390	1kw	MBS	Everett-McK	7	1	30	32	11	20	21	3•	1	6			UP;W,LW
LAMOOK	KTIL	1590	250w	KBS	Con'tl; Keating	3		60	3	12	4	13	3•	6	9	4		AP

INFORMATION: Albany, KWIL; Astoria, KAST, KVAS; Baker, KBKR; Coquille, KWRO; Grants Pass, KGPO; Klamath Falls, KFLW; La Grande, KLBM; Portland, KBPS, FM, KXL; Prineville, KRCO; Roseburg, KRNL; Springfield, KRGA; The Dalles, KODL.

PENNSYLVANIA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
LENTOWN	WAEB	790	500-D,1-N		Radio-Tv Reps			90	6	18	4	12	12•		1	4		UP
	WFMZ‡	100.7	48kw		GMB	7			62		1	4						A
	WGPA	(See BETHLEHEM)																
	WHOL	1230	250w	CBS	Raymer	9		52	6	1	3	12	2	3	¼	½		UP;T
	WKAP	1320	1kw		Weed			46	7	44	3	9	2•	3	3	½		AP;A
TOONA	WFBG	1340	250w	NBC	H-R	7	1	30	5	4	3	7	2	3	2			AP;W
	WVAM	1430	1kw	CBS	Weed			35	6	8	4	13	4•	2	14	1		UP;St
AVER FALLS	WBVP	1230	250w					71	8	18	6	15	15•	3		4	3	AP,UP;St,W
THLEHEM	WGPA*	1100	250w-D					9	14	2	3	7	15•	4	½		1	UP;T,C
OOMSBURG	WHLM	550	500w		Raymer		½	x		x	8	x	x•	2	9			AP,UP;W,LW
ADDOCK	WLOA	1550	1kw-D															
ADFORD	WESB	1490	250w	MBS		8		36	8		6	16	3•	4	¼			AP;T
TLER	WBUT*	1050	250w		Gill-Perna			60	8		3	8	2•		2			AP
	WISR	680	250w-D	KBS				50	12	6	8	7	1•	3	6			UP
RBONDALE	WCDL	1230	240w	KBS	Cooke			63	8	15	2	4	2•	1	8	6		UP;W
RLISLE	WHYL	960	1kw-D	KBS				60		12		10	2	1	2			UP
ESTER	WDRF	1590	1kw				2	42	6	8	2	8	6•	5		1	18	UP
	WVCH	740	250w-D		Webb			35	16	10	18	8		½	¼			UP
EARFIELD	WCPA	900	1kw-D					32	5	3	8	11	3•	2	2			UP;C,LW,T
ATESVILLE	WCOJ	1420	5kw					50	2	8	3	3	2•		3		2	UP;Se
NNELLSVILLE	WCVI	1340	250w	KBS				86	5	8	6	10	1•	3	3	4		UP;T
UDERSPORT	WFRM*	600	500w-D					35	14	11	4	5	1•	8	6			AP;Se,W
YLESTOWN	WBUX	1570	250w-D	KBS	Indie Sales			23	5	6	5	6	1	8				AP;W
BOIS	WCED*	1230	250w	CBS	McGillvra	9		28	4	4	12	16	12•	2	2	1		UP;Se
IE	WERC*	1260	5kw	ABC	Weed	6	1	42	16	3	9	17	1•	3	2		½	UP
	WIKK	1330	5kw	ABC	H-R	8		35		3		19	2	3	1	1		AP;LW
	WJET	1570	250w-D		Forjoe			60	2	11		8	1	1		2	1	AP;St
	WLEU*	1450	250w	M,K	Young	5	24	80				13	3		3	7	5	AP
RRELL	WFAR	1470	500w-D	KBS				70		5		8	1			½	2	AP

PENNSYLVANIA *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
GETTYSBURG	WGET	1450	250w	KBS				60	19	5	6	15	x•	2	6			AP;W
HANOVER	WHVR	1280	1-D,500-N	MBS		5		49	5	12	13	21	8•		3			UP;St
HARRISBURG	WCMB	1460	5kw	MBS	Cooke	4	1	50	3	4	7	14	2•		4		½	AP;T
	WHP	580	5kw	CBS	Bolling	11	1	13	5	2	2	16	3	2	4			AP,UP;St
HAZLETON	WAZL*	1490	250w	N,M	Raymer	8	¼	49	1	2	4	14	7•	1	1	4		AP;W
HOMESTEAD	WHOD	(See PITTSBURGH)																
INDIANA	WDAD	1450	250w	C,K		9		38	2			14	5•		2			UP
JOHNSTOWN	WARD	1490	250w	CBS	Weed	9	1	50	12	5	8	22	10•	2	1	1	2	UP;W
	WCRO	1230	250w	A,M	Radio-TV Reps	6	1	74	3	2	8	14	9•		¼	2		INS
	WJAC*	1400	250w	NBC	Young	6	1	58	7	6	5	17	6•					AP
KANE	WADP	960	500w-D	KBS				32	21	1	4	9	7•					AP;T
KITTANNING	WACB	1380	1kw-D		Rambeau			50		1		9	3		3			AP;T
LANCASTER	WLAN	1390	1kw	A,M	Headley-Reed	6	½	43	19	3	19	16	3•	2	2			AP;LW
LANSFORD	WLSH	1410	1kw-D		Everett-McK			67	1	5	4	7	2•	2	2			UP;A,T
LATROBE	WAKU	1570	250w-D	KBS				42	3		1	8	2•	1	1	4		AP,W,T
LEBANON	WLBR*	1270	1kw		Burn-Smith			32	12	19	11	8	6•	2	1			UP;W
LEWISTOWN	WKVA	920	1kw-D	ABC	Gill-Perna	4		18		10		5	2•	2	7			UP;W
	WMRF	1490	250w	NBC	Burn-Smith	8	½	30	4	10	7	14	x•	2	7			AP
LOCK HAVEN	WBPZ	1230	250w	MBS	McGillvra	8		40	15	11		24	12•		3			AP,UP;LW
McKEESPORT	WEDO	810	1kw-D		Rambeau			x		x		x	3•			1		AP;T
MEADVILLE	WMGW*	1490	250w	ABC		6		70	4	2	2	14	2•	2	2			UP;W
NEW CASTLE	WKST	1280	1kw	MBS	Everett-McK	9		46	2	4	6	16	3•	2	3			UP
NORRISTOWN	WNAR	1110	500w-D					44	2	15	5	6	3•	6				AP;Se
PHILADELPHIA	KYW	1060	50kw	NBC	Free & Peters	7	2	83	6		4	13	1•	4	7			UP-INS
	WCAU*	1210	50kw	CBS	CBS Spot	8	24	51	14	2	1	18	4•		4			AP,UP;LW,A,C
	WDAS	1480	1kw		Forjoe		1	28	1		14	7	7			17	90	AP
	WFIL*	560	5kw	ABC	Blair	5	1	65	9		7	22	3	4	3			UP;T,A
	WFLN‡	95.7	20kw		GMB				100	¼		10						UP
	WHAT*	1340	250w		Indie Sales		1	120	2		8	10	1	3		16	90	AP
	WIBG*	990	10kw		Radio-TV Reps.		2	85	2	6	23	15	4•					UP
	WIP*	610	5kw	MBS	Petry	3	24	110	8			4	x•	2				UP,AP;W
	WIMJ	1540	1kw-D		McGillvra			12	2	15	8	2	1			34	7	AP;Se
	WNAR	(See NORRISTOWN)																
	WPEN*	950	5kw		Gill-Perna		2	109				18	4					AP,UP
	WTEL	860	250w-D		Webb			18	4	½	7	x				29		
PITTSBURGH	KDKA*	1020	50kw	NBC	Free & Peters	x	24	64	6	7	5	17	2•	4	8			UP,AP;T
	KQV	1410	5kw	CBS	Raymer	10	½	38	11	1	6	15	3		½			UP;W
	WCAE	1250	5kw		Katz	x	1	100	6	2	4	7	2	3				INS
	WEDO	(See McKEESPORT)																
	WHOD	860	250w-D		Forjoe						x	12	2•	3		52	52	UP
	WILY	1080	1kw-D		Stars National						18			3			60	
	WJAS*	1320	5kw	ABC	H-R	3	½	84	1		9	21	2	2				UP;LW
	WJPA	(See WASHINGTON)																
	WKJF‡	93.7	40kw					125	1			10						UP;LW,W
	WPIT	730	1kw-D		Forjoe			12		12	35	x			2	4	3	UP
	WWSW*	970	5kw		Blair		24	44	14	5	1	11	3		2			UP
PITTSTON	WPTS	1540	1kw-D		Indie Sales			60	12	4		12	x•	3	2	14		UP;W
POTTSVILLE	WPAM	1450	250w	M,K	Everett-McK	4		70	30	8	6	15	15•	3				UP;A
	WPPA	1360	1kw					88	16	3	8	x	20•	5	1	1		AP
PUNXSUTAWNEY	WPME	1540	1kw					50	6	4	12	x	2•	3	2			AP;T
	WPXY	1500	1kw-D	MBS	McGillvra	3		10	1	6	8	5	5•	2	3			UP;Se
READING	WEEL	850	1kw	ABC	Headley-Reed	6		37	14	11	6	14	4•	3	7	2	½	UP;A
	WHLM	1240	250w	CBS	H-R	8		35	10		3	12	4•					AP
	WRAW	1340	250w	NBC	Meeker	8	½	25	2		2	14	2	5				UP;W
RED LION	WGCB	1440	1kw-D		Kennedy			10	8	12	15	x		2	3	¼		UP;C,Se
ST. MARYS	WKBI	1400	250w	MBS		5		26	8	7	8	12	8•	2	3	1		AP;St
SAYRE	WATS	960	1kw-D	KBS	Indie Sales			40	8	11		1	2	2	12			UP;T

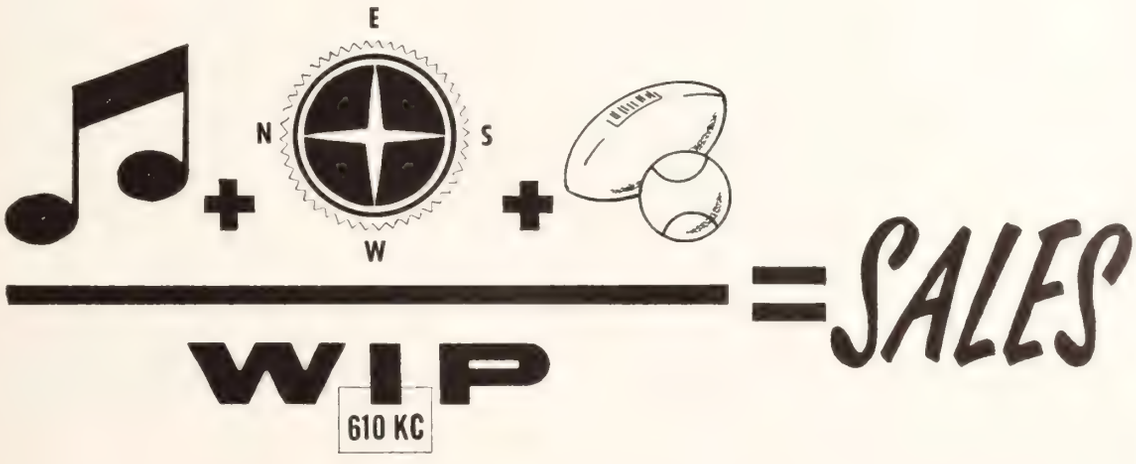
SYMBOLS: | * am-fm station (‡ fm station

D—daytime power
N—night power

• local sports covered
† Mex. Span. included

x figure unspecified
category unclaimed

The Best Formula for Advertising in Philadelphia:



Music plus News plus Sports on WIP equals sales.
These three program elements are today's most essential radio ingredients.
WIP broadcast more music, more news and more sports in 1954 than any other Philadelphia station.
With these three elements dominating our dial . . . music . . . news and sports . . . it is natural that more sponsors invested more money on WIP in 1954 than in any other year in the station's 33 year history.

MBS **WIP** 610 KC 5,000 WATTS

PHILADELPHIA 7, PA.

National Representatives
EDWARD PETRY & CO., INC.

PHILADELPHIA'S PIONEER VOICE

PENNSYLVANIA *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
SCRANTON	WARM	590	5kw	ABC	Hollingbery	7	24	100	10	7	4	16	5•	2	1		½	AP,UP
	WEJL	(See CARBONDALE)																
	WGBI	910	1-D,500-N	CBS	Blair	11		15	6	2	5	14	2	5	x			AP
	WQAN	630	500w-D		Meeker	1		54	11		3	3	2•	3	1			AP,UP LW,S
SHAMOKIN	WISL	1420	1kw	MBS	Forjoe	8		23	7	3	3	12	2	¼				AP;LW
SOMERSET	WVSC	990	250w-D	KBS	Indie Sales			30	3	6		14			5	2		UP;St
STROUDSBURG	WVPO	910	250w-D		Radio-TV Reps	2		40	4	3	8	3	12•	5	2			UP;A
SUNBURY	WKOK*	1240	250w	CBS		11		15	7	4	6	15	2•	2	3	¼		AP
UNIONTOWN	WMBS	590	1kw	CBS	Meeker	9		30	3	10	1	18	4•		1	2		UP;Se
WARREN	WNAE	1310	1kw-D					50	6	....	x	x	2•	3	3			AP;T
WASHINGTON	WJPA*	1450	250w	MBS		7		37	4			20	5•	2	2	5		UP;W
WILKES-BARRE	WAZL	(See HAZELTON)																
	WBAX	1240	250w	MBS	Burn-Smith	7		25	3	3	10	15	2	5	2			UP;A
	WBRE	1340	250w	NBC	Headley-Reed	9	1	31	3	7	1	13	2			7		AP;LW
	WILK	970	5-D,1-N	ABC	Avery-Knodel	8	1	58	6	5	11	17	3•	5	2	1		AP;T
WILLIAMSPORT	WLYC*	1050	1kw-D	KBS	Radio-TV Prom			16	12	11	15	14	3•	10	3	1		AP;T
	WRAK*	1400	250w	NBC	Everett-McK	10		28	13	2	8	12	1•	2	4			AP
	WWPA	1340	250w	CBS	Burn-Smith	8		39	5	2	5	15	5•		2			W
YORK	WNOW	1250	1kw-D	KBS	Forjoe			60	3	11	8	9	3	2	6			AP;LW
	WSBA	910	1kw	A,M	Young	5	½	45	5		8	18	1•	6	4			AP;W,A

NO INFORMATION: Altoona: WSAN. Altoona: WRTA; Apollo, WAVL; Barnesboro, WNCC; Bloomsburg, WCNR; Chambersburg, WCHA; Charleroi, WESA; Easton, WT[illegible]; Greensburg, WHJB; Hazleton, WKBO; Huntingdon, WHUN; Lancaster, WGAL; McKeesport, WMCK; Nanticoke, WHWL; New Kensington, WKPA; Oil [illegible]; Pittsburgh, WPTZ; Scranton, WEJL, WICK, WSCR; Sharon, WPIC; Tyrone, WTRN; Warren, WRRN; Waynesboro, WAYZ; York, WORK.

RHODE ISLAND

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
NEWPORT	WADK	1540	1kw-D	KBS	Walker			36	8	1	4	6	1•	2		2	3	AP;W
PAWTUCKET	WPAW	550	1kw-D	KBS	Rambeau			36		11	5	7	3			16		UP
PROVIDENCE	WEAN*	790	5kw	MBS	H-R	7		60		3	1	3	4		1			UP;A
	WICE	1290	500w-D					70	9	3	1	10	7•	6	1	2		UP
	WJAR	920	5kw	NBC	Weed	8		39	9		1	23	2	3	1			AP,INS
	WPRO*	630	5kw	CBS	Blair	11		24	4			15	1		3			
	WRIB	1220	1kw-D		Forjoe			21	6	3		8				26		A
	WWON	(See WOONSOCKET)																
WESTERLY	WERI	1230	250w	KBS	Walker			73	1	1	3	12	5•		1	1		UP
WOONSOCKET	WWON	1240	250w-D		Webb			60	20	4	8	25	x•	6	1	6		AP;W

NO INFORMATION: Providence: WHIM.

SOUTH CAROLINA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
AIKEN	WAKN	990	1kw-D		Rambeau			27	9	14	6	7	2	3	3		3	AP;W
ANDERSON	WAIM*	1230	250w	CBS		9		20	5		9	9	1•	2	3		4	INS;LW
	WANS	1450	1kw	M,K	Dexter	7		32	12	15	5	13	3•		2		3	UP;St
BARNWELL	WBAW	740	250w-D	KBS				33	4	16	3	6		2	3		7	UP;T,W
BEAUFORT	WBEU	960	1kw-D	KBS				63	9		3	x	2•		2		7	UP;W
BENNETTSVILLE	WBSC	1340	10kw	MBS	Indie Sales	5		30		30	9	12	3•		1		14	AP
BISHOPVILLE	WAGS	1380	1kw-D	KBS				12		31		5	x•		4		9	AP;W
CAMDEN	WACA	1450	1kw-D	KBS				14	4	18	7	7	1•	3	1		5	UP;W

SYMBOLS: * am-fm station; fm station. D—daytime power; N—night power. • local sports covered; ‡ Mex. Span. included. x figure unspecified; category unclaimed.

SOUTH CAROLINA *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
HARLESTON	WCSC*	1390	5kw	CBS	Free & Peters	9	½	27	7	67	4	11	2	2	1	2	1	UP;W
	WHAN	1340	250w	A,K	Burn-Smith	6		13	8	2	11	21	2	2	½			UP
	WPAL	730	1kw-D	.....	Forjoe; D-C	....	....	30	....	15	25	....	....	....	....	....	55	
	WTMA*	1250	5kw	NBC	Hollingbery	8		115			8	23	6•	2	1		3	AP
	WUSN	1450	250w	MBS	Inter-state	1	24	100			20	2	x•				50	UP;A
IERAW	WCRE	1420	500w-D	.....		....	....	18	5	13	30	x	2•	2	2		5	UP;St,Se
OLUMBIA	WCOS*	1400	250w	ABC	Headley-Reed	6		15	2	....	8	20	8•				16	AP;W
	WIS*	560	5kw	NBC	Free & Peters			21	3	9	6	13	6	3	5		3	AP;T,Se
	WMSC	1320	1kw	CBS	H-R		24	50	2		9	18	2	1			7	UP;A,St
	WOIC	1470	1kw-D	.	Forjoe			5	1	13	3			3			63	
LLON	WDSC	800	1kw-D	ABC	Gill-Perna	....		15	3	8	8	9		1	1			UP
SLEY	WELP	1360	1kw-D	KBS	Indie Sales	....		14	....	37	9	3	3•		1			UP
ORENCE	WJMX	970	5-D,1-N	ABC	Walker	6		25	15	12	12	12	2	¼	5		5	UP;T
	WOLS	1230	250w	KBS			1	69	4	10	10	6	2•		¼		9	UP;Se
FFNEY	WFGN	1570	250w-D	KBS				22	2	13	5	6	1•	2	2			UP;LW
EENVILLE	WAKE*	1490	250w	CBS	Pearson	8		6	2	22	8	11	5•		2		6	A
	WESC*	660	5kw-D	.....	Rambeau; D-C			17	9	33	6	4	1•	3	2		10	AP
	WFBC*	1330	5kw	NBC	Avery-Knodel	10	½	22	3	6	....	4	2	3	7			UP;T
	WMRB	1490	250w	A,M	Cooke	10		56	1	7	2	9	1		2			AP;LW
	WMUU	1260	1kw-D	.....					42	....	33	17	....	....	1	....	....	INS,AP;A, Se,LW
REENWOOD	WCRS*	1450	250w	NBC	Clarke; Ayers	8	....	30	2	18	8	11	x•	....	2	....	3	AP;W,T,A
	WGSW	1350	1kw-D	MBS	Indie Sales	2	....	10	....	16	14	6	2•	1	2	....	10	UP
REER	WEAB	800	250w-D	KBS		....	....	20	2	13	10	5	2•	5	3	....	3	UP;LW
ULLINS	WJAY	1280	1kw-D	KBS		....	....	28	....	22	10	7	1•	2	2	....	....	AP;LW
YRTLE BEACH	WMYB	1450	250w	N,K	Best	7	....	35	5	5	6	19	2•	2	5	....	....	UP;T
EWBERRY	WKDK	1240	250w	M,K	D-C	8	....	33	7	20	7	10	3•	3	2	....	12	AP;W,T
RANGEBURG	WDIX	1150	5-D,.5-N	A,M,K	Devney	....	....	28	3	8	4	16	3•	....	5	....	8	AP
	WTND*	920	1kw	.....	Thos. Clark	....	....	40	12	28	4	24	3•	1	7	....	11	UP;W
CK HILL	WRHI*	1340	250w	M,K	McGillvra	x	....	48	2	23	6	10	15•	1	7	....	2	AP;W
	WTYC	1150	1kw-D	.....	Indie Sales	....	....	32	3	14	5	8	....	2	2	....	11	UP;T
NECA	WSNW*	1150	1kw-D	KBS	Southern	....	....	28	7	21	7	10	4	1	7	....	....	UP;LW,W
ARTANBURG	WJAN	1400	250w	A,K,M		7	....	13	7	12	13	11	1•	3	....	....	6	AP;W
	WORD	910	1kw	NBC	Raymer	7	....	39	2	20	6	12	20•	2	3	....	3	AP;T
MTER	WSSC	1240	1kw	ABC	Southern	7	....	30	12	18	12	....	3•	....	3	....	30	UP;T
NION	WBCU	1460	1kw	M,K	Dora-Clayton	9	....	21	6	18	9	22	2•	2	4	....	3	UP;W
ALTERBORO	WALD	1220	1kw-D	MBS		5	....	32	1	18	2	12	12•	....	3	....	6	UP;W

INFORMATION: Chester, WGCD; Conway, WLAT; Georgetown, WGTN; Hartsville, WHSC Kingstree, WDKD; Lake City, WJOT, Lancaster, WLCM, Laurens, WLBG; artanburg, WDXY, WSPA; Sumter, WTIG.



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FIRST *in Surveys!*

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SOUTH CAROLINA

See Forjoe
or Dora Clayton

SOUTH DAKOTA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ABERDEEN	KSDN	930	1kw	ABC	Weed	6		42	37	4	9	20	6•	6	10			AP
HURON	KIDV	1110	250w	N.K	Lawson	7		16	8	6	5	13	x•	6	6	1	....	AP;T
MITCHELL	KORN	1490	250w	MBS		8		32	1	1	7	12	16•		3			UP;C,LW
PIERRE	KGFX	630	250w-D		Lawson							10						UP
RAPID CITY	KOLY	1380	[illegible]	CBS	Headley-Reed	7	½	20	7	6	4	19	2	3	5			AP,UP;C W
SIOUX FALLS	KELO	1320	5kw	NBC	Raymer		1	30	4			19	3•	2	6			UP
	KSD	1230	250w	KBS	Cooke			50	24	13	5	11	6•		½			AP
	KSOO	1140	10-D,5-N	ABC	Avery-Knodel	7	1	25	18	10	15	22	2•	3	25	....	....	AP;T
WATERTOWN	KWAT	950	1kw	M.K	Gill-Perna	1		16	12	19	12	24	6•		5			AP;St
YANKTON	WNAX	570	5kw	CBS	Katz	10		25	3	16	8	17	2	5	10			UP,AP; LW,C,C

NO INFORMATION: Pierre, KDSJ; Rapid City, KRSD; Sioux Falls, KTHO

TENNESSEE

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
BRISTOL	WOPI	1490	250w	NBC	Burn-Smith	8		32	2	3	12	15	1•	¼	2			AP;LW
CHATTANOOGA	WAGC	1450	250w	MBS	Walker	5		55	4	7	6	12	35•	2	2			AP;LW
	WAPO	1150	5-D,1-N	ABC	Avery-Knodel	x		35	5	17	10	12	3	3	2		9	UP;T
	WDEF	1370	5kw	NBC	Branham	5		51	7	11	8	10	3•	5	30			UP
	WDXB	1490	250w		Forjoe			40	2	50	25	5	3				12	AP,UP
	WMFS	1260	1kw-D		Pearson	1		24			42	3	2•	5			91	
CLARKSVILLE	WJZM	1400	250w	M.K	Rambeau	1		9	7	18	7	15	7•	½	3		6	AP;T
CLEVELAND	WBAC	1340	250w	MBS	Dora-Clayton	7		60		30	20	10	1•	2	7			UP
COLUMBIA	WKRM	1340	250w	M.K	Walker			28	1	18	9	25	10•	1	5		2	AP;W
COOKEVILLE	WHUB	1400	250w	C.K	Continental	8		28	2	16	9	18	1•	¼	1			UP
ELIZABETHTON	WBEJ	1239	250w	MBS		7		60		30	20	10	1•	2	7			UP
FAYETTEVILLE	WEKR	1240	250w	M.K		7		16	3	11	5	15	7	1	3			AP;T
FRANKLIN	WAGG	950	1kw-D					36		72	2	10	x		2		7	AP
GALLATIN	WHIN	1010	1kw-D	KBS	Indie Sales			20		55	8	10	3•		4		3	UP
JACKSON	WDXI	1310	5kw	M.K	Burn-Smith	6	1	23	1	37	6	20	3	1	14	½	21	UP;W
	WTJS*	1390	1kw	ABC	Branham	7		36	5	14	20	15	18•	7	1			AP;T
JOHNSON CITY	WETB	790	1kw-D		McGillvra			38	7	12	10	10	3•	2	3		1	AP;W
	WJHL	910	5kw	ABC	Pearson			45	9	9	8	15	5•	2	1			AP,UP;LW
KINGSPORT	WKIN	1320	5kw-D	KBS	Rambeau			35	6	25	12	7	3•	2				AP
	WKPT*	1400	250w	NBC	Burn-Smith	9		42	6	5	5	14	4•		2			AP;T
KNOXVILLE	WBIR*	1240	250w	ABC	Gill-Perna	5		58	8		9	20	5	3				UP;T
	WGAP	(See MARYVILLE)																
	WIVK	860	1kw-D		Forjoe					55	21						8	
	WKGN	1340	250w	MBS	Everett-McK	5	½	86	5		3	13	15•		1		10	AP;LW
	WNOX	990	10kw	CBS	Branham	8	1	44	11	20	3	16	2	¼	4		¼	UP
	WROL	620	5kw	NBC	Avery-Knodel	8	1	21	5	31	6	14	x•	3	2			UP;W
LEBANON	WCOR	900	250w-D	KBS				32	5	24	6	7	2•	5	2			AP;T
LEWISBURG	WJIM	1490	250w	M.K		7		25	2	15	4	16	2	1	1		3	AP;W
LEXINGTON	WDXI	1490	250w	M.K	Burn-Smith	7		65	10	36	8	15	1•		14		1	UP
MARYVILLE	WGAP	1400	250w	KBS				55	8	13	6	17	x•	4	3		5	AP;T
McMINNVILLE	WMML	1230	250w	M.K				40	13	26		14	1•	4	4		2	UP;Se,W
MEMPHIS	KWEM	990	1kw-D		Stars National					45	6	3					31	INS
	WCBR	1480	1kw-D					3			50	3	1	6			84	
	WDIA	1070	50kw		Pearson; D-C			80			54	12	x•	5	1		140	UP
	WHBQ	560	5-D,1-N	MBS	Blair	4		75				11	2•		1		18	UP
	WHHM	1440	250w		Young		24	109	2	31	7	3	17•				22	UP
	WMC	790	5kw	NBC	Branham	9		31	11	10	2	11	2•	5	3			AP-UP
	WMPS	680	10-D,5-N	ABC	Radio-TV Reps	4	24	28	10	50	13	15	9•	4	2		½	UP;St,W
	WREC	600	5kw	CBS	Katz													

SYMBOLS: * am-fm station; fm station; D—daytime power; N—night power; • local sports covered; · Mex. Span. included; x figure unspecified; category unclaimed

TENNESSEE *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
MORRISTOWN	WCRK	1450	250w	M,K	Holman	7		18	2	21	3	15		1	5			LW
NASHVILLE	WKDA	1240	250w		Pearson		1	74	5	31	1	12	2•				3	AP;C
	WLAC	1510	50kw	CBS	Katz	x	24	29	4	21	3	15	1	4	2		38	UP;T
	WMAK	1300	5kw	MBS	Radio-TV Reps	5		67		30		7	1•		1			UP
	WNAH	1360	1kw-D	KBS	Continental			50			22	8	2					UP
	WSIX	980	5kw	ABC	Hollingbery	6		63	7	11	6	4	10•	½	½			AP;W
	WSM	650	50kw	NBC	Petry	8	1	10	6	38	10	21	2•		8			AP,INS
	WSOK*	1470	1kw-D		Forjoe							2		4			84	INS
NEWPORT	WLIK	1270	1kw-D	KBS				28		37	17	½	1	3	2			UP
OAK RIDGE	WATO	1490	250w	MBS	H-R	5	1	70	8		3	18	6•	3			1	AP;W
	WOKE	1290	1kw-D	KBS	Continental			45	7	17	1	10	5•	1	1			AP
PULASKI	WKSR	1420	1kw	ABC	Thos. Clarke	6		15	2	12	1	8	2	1	3			UP;Sc,W
UNION CITY	WENK	1240	250w	M,K	Burn-Smith	4		28		5	3	16	2	¼	1			W

NO INFORMATION: Athens, WLAR; Chattanooga, WDOD; Clarksville, WDXN; Crossville, WAEW; Dyersburg, WDSG; Greenville, WGKV; Harriman, WHBT; Humboldt, WLJR; Lawrenceburg, WDXE; Lenoir City, WLIL; McKenzie, WHDM; Murfreesboro, WGNS; Paris, WTPR; Ripley, WTRB; Rogersville, WRGS; Shelbyville, WHAL; Sparta, WSMT; Springfield, WPBL; Tullahoma, WJIG; Winchester, WCDT.

TEXAS

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ABILENE	KRBC	1470	5-D,1-N	ABC	Pearson	4		53	½	10	6	5	2•	¾	2	¼†	½	AP
	KWKC	1340	250w	MBS	V, R, & McC	8		35	10	2	6	17	5•	6	2	¼†	1	AP;W
ALICE	KBKI	1070	1kw	MBS	Pearson	4		53	4	13	7	13	2•	3	½	26†		AP;W
ALPINE	KVLF	1240	250w	M,K	Best	6		60	8	10	4	27	x•		2	7†		T
AMARILLO	KFDA	1440	5-D,1-N	ABC	H-R	4		94			2	14	5•	15	2			AP,UP
	KGNC	710	10kw	NBC	Katz	6		18	8	8	4	16	x•	2	18			AP,UP;W
	KLYN	940	1kw	CBS	Blair	7		32	2	2	10	20	2•	1	¼			UP;St
ATHENS	KBUD	1410	250w-D	KBS				36		19	6	8	2•		1		1	UP;LW
ATLANTA	KALT	900	1kw-D		Best			54	12	6	6	2	1•	3	2		2	AP;W
AUSTIN	KTBC	590	5-D,1-N	CBS	Raymer	8		33	11	10	6	15	2	2	3			UP
	KTXN	1370	1kw-D		R. O'C; Oakes						6	2		5		54†	23	
BAY CITY	KIOX	1270	1kw	M,K	Best	5		30		7		12	2•				6	UP;W
BAYTOWN	KRCT	650	250w-D	KBS	Best					51	40	1						AP
	KREL*	1360	1kw-D		Interstate		3	70	10		21	11	x•	5		24†	63	AP
BEAUMONT	KFDM	569	5kw	ABC	Free & Peters	9		27	1	4		18	3	¼	2			UP;LW
	KJET	1380	1kw-D		Forjoe						x	7					84	UP
	KRIC*	1450	250w		Branham			80	1	4	7	10	9•	3			14	AP;W
	KTRM	990	1kw		Young			55		47	6	6	2		3		6	UP
BEEVILLE	KIBL	1490	250w					35	4	12	2	12	2		3	25†	1	AP;W
BIG SPRING	KBST	1490	250w	ABC	Pearson	10		20	2			14	5•		3			AP;St
	KTXC	1400	100w	M,K	Best	6		40	4	60		15	x•			5†		AP;W
BONHAM	KFYN	1120	250w-D					30	14	23	5	10	1		1			UP;W
BORGER	KHUZ	1490	250w	MBS		x		16	2	14	2	18	2•		1			Se
BRENHAM	KWHI	1280	1kw-D	KBS				11		14		7	2	3	2	3	½	UP
BROWNSVILLE	KBOR	1600	1kw	A,K	Best	5		40	7	4	5	26	x•	3	6	25†		UP;T,W
(Matamoros, Mex.)	XEO	970	1kw	RCN	Natl Tm; Oakes	5										124†		
BROWNWOOD	KBWD	1380	1kw	M,K	Pearson	7		50	2	10	12	24	x•	5	10			AP
CENTER	KDET	930	1kw-D		Best			49		28	5	14	2•	2	1			UP;A
CLEBURNE	KCLE*	1120	250w-D		Best			44	1	27	6	11	x•	5	1			AP
COLEMAN	KSTA	1000	250w-D	KBS	Melville			30	3	20	6	10	6•	3	1	2†		UP;W
COLLEGE STATION	WTAW	1150	1kw-D	KBS				42	7	16	10	10	1•	2	3	8†	5	AP
COLORADO CITY	KVMC	1320	500w-D	KBS	Best			14	4	6	½	9	2		2	2†		AP;T
CONROE	KMCO	900	500w-D					35	7	16	3	1	2•		1		6	UP;T,St
CORPUS CHRISTI	KANN	(See SINTON)																
	KCCT*	1150	1kw-D		R. O'Connell			28		x	2	7	2	3		91†		AP,T
	KEYS	1440	1kw	CBS	Raymer	8		41		12	3	17	2•	3	6	10†		UP
	KRIS	1360	1kw	NBC	Free & Peters	x												
	KSIX	1230	250w	ABC	Forjoe	8	1	73	16	11	2	13	3•	½	3			AP
	KUNO	1400	250w	MBS	Everett-McK	4						x				120†		A
	KWBU	1030	50kw-D		Branham			15	1	8	13	7	2	3		32†	6	AP
CORSICANA	KAND	1340	250w	KBS	Branham			68		36	7	14	1•	5	3		6	UP;W,T
CROCKETT	KIVY	1570	250w-D	KBS				18	2	21	7	8			4		7	W
DALHART	KXIT	1410	500w-D	KBS	Best			40	1	25	5	10	3	4	4			UP

TEXAS *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
DALLAS	KGKO	1320	1-D,500-N		Forjoe		1	125			½	3	x•				1	UP
	KNEL	1640	1kw-D		Pearson; GMB			14	56		4	1		1				AP
	KRLD	1190	5-D,1-N		H-R		21	134			8	21	2				18	UP
	KSKY	660	1kw-D		Geo. Clark			x		21		x				1	21	UP
	WBAP	(See FORT WORTH)																
	WFAA	820-570	50 & 5kw	A,N	Petry	9		39	7	5	11	19	10•	7	8			UP,AP
	WRR	1310	5kw	MBS	Blair	x		48		12	13	12	x•	3			6	AP;A
	WRR—	101.1	68kw		Blair				35									
DENISON	KDSX	950	500w		Melville			63	½	11	16	23	3		4		6	AP
EAGLE PASS (Mex.)	XEMI	580	2kw		Oakes			x	2	x		x	x			98†		AP
EASTLAND	KERC	1590	500w-D	KBS				52	20	22	4	12	5•	4	5			AP;T,C,S
EDINBURG	KURV	710	250w-D	KBS	Forjoe			59	5	10	1	12	4		6	26†		UP;McG
EL CAMPO	KULP	1390	500w-D					14	4	19	4	3	x•	3	4	12†	4	UP;LW
EL PASO	KELP	920	1-D,500-N	KBS	Forjoe		1	131			2	15		¾				UP
	KEPO	690	10kw	ABC	Pearson	7		26	8	17	9	18	1•	3	3	3†		UP;LW,S
	KROD	600	5kw	CBS	Branham	8		96	8	7	6	16	8•	4	5			AP
	KTSM	1380	1-D,500-N	NBC	Hollingbery	12		15	4		2	7	7•	3	3			UP;T,W
(Juarez, Mex.)	XEJ	970	10kw		Nat'l Tm; Oakes		2	60	7	12	1	7	3•	1	3	137†		INS,UP
	XELO	800	150kw		R. O'Connell		1	20	1	28	11	4	1•		3	77†		
FALFURRIAS	KBLP	1260	500w-D	KBS	Best			41	1	9	1	11	2	3	2	18†		AP;T
FORT STOCKTON	KFST	860	250w-D	KBS				37	6	20	6	12	2	3	¼	8†		AP;LW
FORT WORTH	KCNC	870	250w-D					42	6	42		4					11	UP
	KFJZ	1270	5kw	MBS	Blair	4	1	50				12	3					AP
	KNOK	970	1kw-D		Gill-Perna			41	3	24	16	3	x	3		17†	67	UP
	KXOL	1360	1kw		Forjoe			116		12	4	17	8•					AP
	WBAP*	570-820	5 & 50kw	A,N	Free & Peters	6		28	8	16	5	15	3		7			AP
	WFAA	(See DALLAS)																
FREEPORT	KBRZ	1460	500w-D	KBS				42		34	4	11	½	3	1		1	AP;T
GAINESVILLE	KGAF	1580	250w-D	KBS	Melville			31		14	7	9	2•	3	4			AP;St,C
GALVESTON	KGBC	1540	1-D,250-N		Pearson			49	3	6	1	13	16•	1		1†	23	AP;Se
	KLUF	1490	250w	KBS	Rambeau			85	2	4	6	7	2•	¼	1	3†		UP
GLADEWATER	KSLJ	1450	1kw-D		Best			36		38	11	9	3		2			AP
GONZALES	KCTI	1450	250w	KBS	Cooke			19	1	33		7	2•	3	6	6†	1	AP,Se
GREENVILLE	KGVL	1409	250w	KBS	Pearson			12		28	12	16	2•	3	7		4	AP
HARLINGEN	KGBT	1530	50-D,10-N	CBS	H-R; R.O'C	8		20		3	1	20	3•		7	63†		UP;St
HEREFORD	KPAN	860	250w-D	KBS	Best				23	21	5	2	1•		2			UP;St
HOUSTON	KCOH	1430	1kw-D		Gill-Perna						50	x	x•				100	
	KLBS	610	5kw	KBS	Walker		1	112			27	12	2•					UP
	KNUZ	1230	250w		Forjoe		½	40		52	3	2	1				12	UP
	KPRC	950	5kw	NBC	Petry	x		31		15	8	12	3		5		6	



TEXAS *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
	KREL	(See BAYTOWN)																
	KXYZ	1320	5kw	ABC	Avery-Knodel	7	24	100	15	3	6	25	13•					UP;C,W
	KYOK	1590	5kw		McGillvra		24	x		x	x	x	x				42	UP
HUNTSVILLE	KSAM	1490	250w	M,K		8		8		7	6	10	2•		5		6	AP;C,Se
JACKSONVILLE	KEBE	1400	250w	KBS				56		14	1	12	1•					UP
KERRVILLE	KERV	1230	250w		Best			30	12	25	6	30			6			AP
LAREDO	KVOZ	1490	250w	M,K	Pearson	6		31	4	11	4	11	4•		2	7†		AP
	XEAS	1410	250w		Natl Tm; Oakes			100		16		2				115†		
(N. Laredo, Mex.)	XEDF	960	5-D,1-N		R. O'Connell			63	9	18		3				113†		INS,UP;T, C
LONGVIEW	KFRO	1370	1kw	A,K	Cooke	6		24	11	22	7	37	7•					AP;LW
	KLTI	1280	1kw-D		Pearson			80				10	2		¼		6	UP;St,A
	KLTI‡	105.9	9.8kw						81		1	5						UP;St,T
LUBBOCK	KDAV	580	500w-D					10		54	10	12						UP
	KFYO	790	5-D,1-N	CBS	Katz	10		21	2	2	3	18	2•	5	10			All;St,T
	KSEL	950	1kw	ABC	Rambeau	5		7	1	18	3	17	3•	2	6	3†		AP;W
LUFKIN	KTRE	1420	1kw	MBS	V, R & McC	9		35	10	11	7	30	15•	2	5		1	AP;W
MARLIN	KMLW	1010	250w-D					26	5	11	5	7		5	2	¾†	3	AP
MARSHALL	KMHT	1450	250w	KBS				83	1	4	5	16	3•		2		6	AP
McALLEN	KRIO	910	1kw	A,M	Young	4		70			2	21	2•	3	½			AP
(Raynosa, Mex.)	XEOR	1390	1kw	RCN	Natl Tm; Oakes	5										124†		
MIDLAND	KCRS	550	5-D,1-N	ABC	Pearson	10		55	35	5	4	15	6					UP
	KJBC	1150	1kw-D	KBS	Best			21	3	49	6	x	x•			6†	7	UP;W,St
MT. PLEASANT	KIMP	960	1kw-D	KBS				33	3	15	9	9	½•	¼	3		3	AP;T
NACOGDOCHES	KSFA	860	1kw-D					44		9	5	7	1•	1	12		½	AP;T
NEW BRAUNFELS	KGNB	1420	1kw-D	KBS				36	4		4	6	2•	¼	¼	22†		AP;T
ODESSA	KECK	920	1kw		Forjoe			45	5	7		13	4	2		2†		AP;St
	KRIG	1410	1kw	M,K	Best	7		18	3	18	3	10	3•			3†		UP;W
ORANGE	KOGT	1600	1kw	KBS	Best			88	½	17	5	x	2•		½		5	UP;W
PALESTINE	KNET	1450	250w	M, K		6		47	23	10	17	17	6•	3	4		½	UP;Se
PAMPA	KPAT	1230	250w	KBS	Continental			74	6	11	3	14	3•	3	7			UP;St
	KPDN	1340	250w	MBS	Best	x		40	2	18	12	17	x•	1	12			UP;W
PARIS	KPLT	1490	250w	ABC	Pearson	6		58	3	4	8	15	5•	3	3			AP
PASADENA	KLVL	1480	1-D,500-N		Oakes			100	2		4	2	x			105†	21	
PECOS	KIUN	1400	250w	M,K	Best	8		17	1	10	7	25	3	3	¾	9†		UP;T
PLAINVIEW	KVOP	1400	250w	M,K		2		50		70	6	14	6•		10	6†		AP
ROSENBERG	KFRD	980	1kw-D					26	2	36	7	11	3•		1	23†	1	UP
SAN ANGELO	KGKL	960	5-D,1-N	ABC	Pearson													
	KTXL	1340	250w	MBS	V, R & McC	6		37	10	11	9	17	11•	3	8	7†		UP;W
SAN ANTONIO	KCOR	1350	5-D,1-N		R. O'Connell			85†				6†	x	3†	2†	123†	9	UP
	KEXX	1250	500w-D		McGillvra			x		x		x				84†		
	KITE*	930	1kw-D		Pearson			91	22		2	14			6			All
	KIWW	1540	250w-D		Nat'l Time						5†	5†		4†		84†		UP
	KMAC	630	5kw	M,K	Walker	4		21		24	20	9	1				12	
	KONO*	860	5kw		Forjoe		24	89	12	43	5	12			4			AP
	KTSA	550	5kw	CBS	Free & Peters	10		30	3	6	5	10	5	4	4			AP,UP;A McG
	WOAI	1200	50kw	NBC	Petry	10		25	3	4	8	17	1		9			All;W
SAN MARCOS	KCNY	1470	250w-D	KBS	Best; R. O'C			21	½	12	3	1	x•	½	2	34		UP
SEGUIN	KWED	1580	1kw-D		Best			26	10	8	4	18	3•	4	4	21†	2	UP
SHAMROCK	KEVA	1580	250w-D	KBS	Ayers			25	6	11	4	10	1•	¾	1		2	UP
SHERMAN	KRRV	910	1kw	MBS	Pearson	7		41	15	14	5	16	x•	3	3		½	UP;W
	KTAN	1500	250w-D	KBS	Best			35	3	35	6	10	1	3	4			AP
SINTON	KANN	1590	1kw-D					80		½	½	1	2•		½	11•	1	AP;W
STAMFORD	KDWT	1400	250w	M,K		9		28	2	28	1	10	2•	1	2			AP
STEPHENVILLE	KSTV	1510	250w-D	KBS				25		14		7	7•		4			UP
SULPHUR SPRINGS	KSST	1230	250w	M,K		5		38	3	13	4	14	3•	1	5			AP
SWEETWATER	KXOX	1240	250w	M,K	Best	8		12	4	6	2	8	2	1	3	2•	1	UP
TAYLOR	KTAE	1260	1kw-D	KBS				12		26	2	8	2•		4			UP;W
TEMPLE	KTEM	1400	250w	M,K		4	1	70	11	32	4	13	6•	2	2		5	UP;T
TERRELL	KTER	1570	250w-D					5		21	10	10	x•	1	1	3	1	UP;Se,T

SYMBOLS: * am-fm station; ‡ fm station; D—daytime power; N—night power; • local sports covered; ◦ Mex. Span. included; x figure unspecified; category unclaimed

TEXAS *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
TEXARKANA	KCMC	1230	250w	ABC	V, R & McC	x	—	42	6	15	6	23	6•	½	5	—	—	AP
	KTFS	1400	250w	KBS	Forjoe	—	—	67	1	10	16	11	3•	2	2	—	2	UP;W
TEXAS CITY	KLEW	920	1kw-D	KBS	Best			56		12		2	2				30	UP
TYLER	KGKB	1490	250w	MBS	Pearson	6		49	1	15	10	18	2•				½	AP;W
	KTBB	600	1-N,500-D	A,K	V,R&McC	5		50	3	12	6	17	x•		7		6	UP
UVALDE	KVOU	1400	250w	M,K		2		29	3	30	5	13	6•		1	18†	3	UP
VICTORIA	KNAL	1150	500w		Best		½	59	16	31	3	18	4•	2	3	11†	—	AP
WACO	WACO	1460	1kw	ABC	Weed	5	—	90	—	—	2	27	3•	2	2	2†	—	AP
WESLACO	KRGV	1290	5kw	NBC	Raymer	8	—	20	½	9	6	15	x	2	6	—	—	AP,UP; W,Se
WICHITA FALLS	KFDX	990	10kw	ABC	Raymer	10	—	18	1	14	7	14	3	4	7	—	—	UP;W
	KWFT	620	5kw	CBS	Blair	9	—	70	5	17	8	11	2•	—	4	—	—	AP,UP; LW

NO INFORMATION Amarillo, KAMQ; Austin, KNOW, KVET; Ballinger, KRUN; Brady, KNEL; Breckenridge, KSTB; Brownfield, KTPY; Brownwood, KEAN; Bryan, KOR; Childress, KCTX; Cuero, KCFH; Dallas, KRLD; Del Rio, KDLK; Dumas, KDDD; El Paso, KSET; Floydada, KFLD; Fort Worth, KCUL; Graham, KSWA; Hamilton, KCLE; Henderson, KGRI; Hillsboro, KHBR; Houston, KTHT, KTRH; Jasper, KTXJ; Junction, KENW, KMBL; Kermit, KERB; Kilgore, KOCA; Kingsville, KINE; Lamesa, KPET; Lampasas, KCYL; Levelland, KLVT; Littlefield, KVOW; Lubbock, KCBD; Lufkin, KRBA; McCamey, KCMR; McKinney, KMAE; Mineral Wells, KORC; Monahans, KVKM; Nacogdoches, KOSE; Odessa, KOSA; Paris, KFTV; Perryton, KEYE; Pleasanton, KBOP; Port Arthur, KOLE, KPAC; Quanah, KOLJ; San Angelo, KWFR; San Antonio, KENS, KISS; Seymour, KSEY; Snyder, KSNY; Vernon, KVWC; Victoria, KVIC; Waco, KWTX; Wichita Falls, KTRN.

UTAH

CEDAR CITY	KSUB	590	1kw	CBS	CBS Spot	10		20	16	2	2	14	3•	3	12			UP
LOGAN	KLGN	1390	1kw-D		Weed		—	40	34	6	2	5	2		3			AP
	KVNU	610	1kw	M,K	Avery-Knodel	7	—	15	8	3	3	31	4•	2	2	—	—	UP;W
MURRAY	KMUR	1230	250w		Biddick			89	45			6	x•	3		—	—	UP;LW
OGDEN	KLO	1430	5kw	MBS	Avery-Knodel	10	1	47				19	3•					UP;W
	KOPP	730	1kw-D	KBS	Indie Sales			49		8	1	3	x	1		1†		UP;LW
	KVOG	1490	250w		Webb	—	½	96	19	6	1	9	2•		1	½†	½	AP
PROVO	KEYY	1450	250w	KBS	Benton-Paschal	—	1	—	40	2	2	2	2			3†		AP
	KIXX	1400	250w	ABC	Webb	10		82	11	2	3	18	3•	2	1			UP
	KOVO	960	5-D,1-N	MBS	Avery-Knodel	7	1	19	9		4	19	6•	2	1			UP;W

ugh *(YES) . . . IN* **SALT LAKE CITY, UTAH**

IT'S **KNAK** *SALT LAKE'S ONLY 24-HOUR INDEPENDENT*



PARDON OUR Smoke Signals . . . . . but
INJUN love-um happy smoke signals. Spellum "heap good listening on KNAK"
Make braves happy. Make squaws happy. Make-um white-man much happy!
(Make-um only competitors sad)

Chief No-Bull says:
Iron Horse speaks much truth.
KNAK has heap-big Hooperating.
All squaws know.
Get big story from Forjoe man.
Him know much, tell much!
Happy story for Paleface Time-buyer.





You're on the right track with KAY-NAK

UTAH *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ICHFIELD	KSVC	980	1kw	____	Avery-Knodel			70	11	17	5	18	x	3	3			UP
ALT LAKE CITY	KALL	910	1kw	MBS	Avery-Knodel	3	1	47	2	2	3	19	6•	3	1	½	___	AP
	KDYL*	1320	5kw	NBC	Katz	7	1	63	15	10	1	14	3	1	7	½		UP;T
	KNAK	1280	1kw	____	Forjoe		24	115	5	12	4	8	2•			½•		UP
	KSL	1160	50kw	CBS	CBS Spot Sales	10	1	13	19	2	2	14	2•	3	5			AP.UP;W, A
	KUTA	570	5kw	ABC	Hollingbery	5		98	3	1	1	13	2•	2	1	4†	___	UP;St

O INFORMATION: Brigham City, KBUH; Price, KOAL; Vernal, KDAM.

VERMONT

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ENNINGTON	WBTN	1370	500w-D		McGillvra			23	14	6	3	10	2•	6	2			UP
RATTLEBORO	WTSA	1450	250w	ABC	Rambeau	7		44	5	1	3	11	6•	2	1	1	___	UP
URLINGTON	WCAX	620	5kw	CBS	Weed	8		19	9	2	4	7	1•	3	7		___	AP;Se
	WDOT	1400	250w	____	McGillvra		1	75	17	16	6	5	7•	7	5			UP;Se
	WJOY	1230	250w	ABC	Rambeau			45	8		3	12	15•	6	1			AP;T
ONTPELIER	WSKI	1240	250w	ABC	Grant	6		x	7	3		20			2			AP
EWPORT	WIKE	1490	250w	___	McGillvra			28	11	4	4	22	x•	5	12			UP;W
UTLAND	WHWB	1000	1kw-D		Gill-P; K-C			45	4	4	1	9	2•		3	3	___	AP;W
T. ALBANS	WWSR	1420	1kw-D	MBS	Walker; Bannan	2		21	5	5		13	2	3	4			UP;W
T. JOHNSBURY	WTWN	1340	250w	KBS	McGillvra			12	x	x		14	3•	3	7	1		UP;T,W
PRINGFIELD	WNIX	1480	1kw-D	___	McGillvra			54	7	5	3	10	6•	3	2			UP;T
ATERBURY	WDEV	550	1kw	MBS	Walker	5		39	9	6		46	10•		5		___	UP;W

O INFORMATION: Rutland, WSYB.

YMBOLS: * am-fm station; ‡ fm station; D—daytime power; N—night power; • local sports covered; † Mex. Span. included; x figure unspecified category unclaimed

NEW YORK, CHICAGO LOS ANGELES, PHILADELPHIA AND SALT LAKE!

GOING PLACES? . . . then include the big 'n booming **billion-and-a-quarter dollar Salt Lake market** — and use KSL Radio, the *only* station that fits this 4 state, 61 county area like a glove.

In Salt Lake City, home of KSL, per family retail sales are 35% above the national average! Population growth is 29% above the average.

Get the complete KSL Radio story: market data, audience statistics and availabilities from CBS Radio Spot Sales or . . .

KSL Radio . . . Salt Lake City

50,000 watts . . . CBS in the Mountain West



VIRGINIA

						DAILY HOURS		WEEKLY HOURS										
		Freq	Power	Natl network	National rep	Network	Post-mid	Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ALEXANDRIA	WPIK	730	1kw-D		Webb			70	7		7	8	x			1		AP
ARLINGTON	WARL	730	1kw-D		Indie Sales			19		65	5	7		1	6		½	UP
	WEAM	1390	5kw					100		6	10	7	2					AP
BEDFORD	WBLT	1340	1kw-D					18	5	19	8	5	2	3	5		3	AP
BLACKSTONE	WKLV	1490	250w	M.K	Colton	5		32		4	4	12	2•		2		9	LW
BRISTOL	WCYB	690	10kw-D		Gill-Perna			40	25	12		15	1•	5	7			AP,U P;A W,Co
	WFHG	950	5kw	MBS	Walker	5	1	15	5	32	18	7	20•					UP;T
CHARLOTTESVILLE	WCHV	1240	250w	ABC	Clark	1		10	50		6	15	3•	2	3			AP
	WINA*	1280	1kw-D	M.K				30	5			7	5•					UP;St
CLIFTON FORGE	WCFV	1230	250w	MBS		7		50	10	10	3	13	5•	2	2		2	AP
CREWE	WSVS	590	1kw-D					24		24		7	2		6		7	W
CULPEPER	WCVA	1490	250w	M.K	Indie Sales	6		45	10	6	8	22	12•	2	2		½	UP;LW,S
DANVILLE	WBTM*	1330	5-D,1-N	ABC	Gill-Perna			45	5	30	6	12	2		13			AP;W
	WDVA	1250	5kw	MBS	Keller	3		59	1	19	8	16	3•	4	5		3	UP;LW
FARMVILLE	WFLO	870	1kw-D		Thos. Clark			36	10	9	2	11	3•	2	6		9	UP;T
FREDERICKSBURG	WFVA	1230	250w	A.K		7		37		6	4	16	x		¼			UP
FRONT ROYAL	WFTR	1150	250w	KBS				72	5	10	4	23	3•	3	2		2	AP;W
HAMPTON	WVEC	1490	250w	NBC	Avery-Knodel	5		72	14		5	11	3•					AP;W,St
HARRISONBURG	WSVA*	550	1kw	NBC	Devney	6		x		14		x		3	12			W
HOPEWELL	WHAP	1340	250w		Indie Sales			74	10	9	1	10	1•	3	3		6	UP;T
LYNCHBURG	WLVA*	590	1kw	ABC	Hollingbery	9		45	6	10		10	2		6			AP;LW
MARION	WMEV	1010	1kw-D	A.K	Indie Sales	x		40	1	12	2	8	2		2			AP;W
MARTINSVILLE	WMVA*	1450	250w	N.K	Grant	7		45	27	20	2	10	2	1	2			AP
MT. JACKSON	WSIG	790	1kw-D					60	2	25	5	4	17•		3			UP
NARROWS	WNRV	990	1kw-D					27	13	25	6	12	5	2	2			AP;W
NEWPORT NEWS	WHG*	1310	5kw	ABC	Gill-Perna	3	1	92	7		6	19	3	1				AP;A
NORFOLK	WCMS	1050	1kw-D		Koste			12		100	10	4	1		¼			UP
	WLOW	1390	250w	MBS	Forjoe	4	24	24		40	18	6	36•			1	46	
	WNOR	1230	250w		Weed		24	168				10	2•		2			AP
	WRAP	850	1kw		Pearson						41	1					126	
	WRVA	(See RICHMOND)																
	WTAR	790	5kw	CBS	Petry	9		25	6	2	3	10	2•	4	2			
NORTON	WNVA	1050	1kw-D	M.K	Burn-Smith	4		15	1	10	10	18	4		1			AP
ORANGE	WJMA	1310	250w	MBS		5		38	7	18	8	23	6•	5	9		4	UP
PORTSMOUTH	WAVY	1350	5kw	NBC	Burn-Smith	9	1	37	4	13	4	14	1	3	3			UP;T
RADFORD	WRAD	1340	250w	KBS				69	13	16	6	14	4•	2	3		2	AP;A.T
RICHLANDS	WRIC	1050	1kw-D	KBS				33		37	4	12	3	1	6			Se.T.W
RICHMOND	WANT	990	1kw-D		United					9	7	7	2•				84	UP
	WCOD	(Sonnets WMBG)																
	WEET*	1320	5kw	MBS	Forjoe	3	1	67		15		10	1•	5	3		10	AP
	WMBG*	1380	5kw	NBC	Bolling	x	½	x		x		x		x	x			UP
	WRNL*	910	5kw	ABC	Petry	x	1	11	21	2	9	23	3•	3	8		1	AP;T.St
	WRVA	1140	50kw	CBS	CBS Spot	8	24	29	8	37	10	12	3		1			UP;W.LW
	WRVB	94.5		CBS	CBS Spot	1		24	38	1	8	11	2		4			UP;LW,W
	WXGI	950	1kw-D		Indie Sales					65	11	2	2		2		4	AP
ROANOKE	WDBJ*	960	5kw	CBS	Free & Peters	11	2	16	3	10	7	12	2	3	x			AP,U P;W
	WPIC	1410	1kw-D	KBS				35		28		11	4•		1			AP;St
	WROV*	1240	250w	ABC	Burn-Smith	4		90		1	6	21	1•		1		6	UP
	WSLS*	640	1kw	NBC	Avery-Knodel	9	¼	29	4	15	11	15	2	1	10			AP;T.LW
SOUTH BOSTON	WHLE	1400	250w	A.K		7		28	6	5	8	12	7•	3	2		6	AP;W
STAUNTON	WAFC	960	1kw-D		Thos. Clark			12	4	12	15	9	2	2	3			UP;Se
	WTON	1400	250w	ABC		6		x			1	24	2		3			AP;T
WAYNESBORO	WAYB	1490	250w	M.K		9		27	13		2	23	1•					AP;W.LW
WINCHESTER	WINC	1300	250w	A.K		5		60				11						UP
WYTHEVILLE	WYVE	1280	1kw-D	M.K		2		29	2	11	12	9		1	2		1	UP;LW

NO INFORMATION: [illegible] WBLT, Bedford; WBTM, Danville; WCHV, Charlottesville; WCOD, Richmond; WEET, Richmond; WFTR, Front Royal; WHAP, Hopewell; WINA, Charlottesville; WKLV, Blackstone; WLOW, Norfolk; WMBG, Richmond; WPIC, Richlands; WRAP, Norfolk; WRVA, Richmond; WSLS, Roanoke; WTON, Staunton; WYVE, Wytheville.

WASHINGTON

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ABERDEEN	KXRO	1320	1kw	M,K	Walker	7		40	2	18	2	25	6•	2	1			UP
BELLINGHAM	KPUG	1170	1kw	M,K	Headley-Reed	9		18	9	10	11	23	6•		5			UP
	KVOS	790	1kw	ABC	Forjoe	6		70	4	5	12	21	10•	3	6			UP
BREMERTON	KBRO	1490	250w					100	8	12	2	18	9•					UP;St
CENTRALIA	KELA	1470	1kw	M,K	Walker	10		35	5	10	10	21	8•	½	3			UP
CHEHALIS	KGLM	1420	1kw-D					45	8	5	1	11						UP
COLFAX	KCLX	1450	250w	KBS				68		23	7	11	3•		2			AP
EVERETT	KRKO	1380	1kw	MBS	McGillvra	9		24	4	2	10	25	12•		1			AP;Se
KELSO	KLOG	1490	250w		Ayres			103	4	1	¼	6	1•	½	2			UP
KENNEWICK	KWIE	610	1kw	CBS	Meeker	10		40	3	4	3	15	½	2	2			AP;A
KIRKLAND	KNBX	1050	1kw-D						42	2	27	1		2			2	UP
MOSES LAKE	KSEM	1450	250w	KBS	Everett-McK			36	8	10	1	12	2•	2	8			UP
MOUNT VERNON	KBRC	1430	500w		McGillvra			60	1	14	3	13	2•	2	4			UP
OLYMPIA	KGY	1240	250w	M,K	Geo. Clark	10		18	1		5	22	2•		1			UP;W
PULLMAN	KOFE	1150	1kw-D		Ayres			50	2		2	7			2			UP
PUYALLUP	KAYE	1450	250w	KBS				60	12	12	25							
RAYMOND	KAPA	1340	250w		McGav.;M-L	5		50	1	8	3	18	6•	3	2			AP
RENTON	KLAN	1230	250w				1	96	6	4	6	3	3•					UP;W
SEATTLE	KAYO	1150	5-D,1-N		Headley-Reed		24	134	13		5	7	x•			1		UP
	KING*	1090	50kw	ABC	Blair	9	2	101	1		2	13	5•	5	2		½	UP-INS
	KIRO*	710	50kw	CBS	Free & Peters	9	¼	29	9	1	3	17	2	12	1			UP
	KISW‡	99.9	21kw						63		1							
	KOL	1300	5kw		Bolling		2	111			2	x	x•		2			INS,UP
	KOMO	1000	50kw	NBC	Hollingbery	9		22	7	3	3	14	x	3	5			UP;A
	KNBX	(See KIRKLAND)																
	KTW*	1250	1kw				24		35		18	1				½	½	
	KVI	570	5kw	MBS	H-R	12				x		x			x			AP;T
	KXA	770	1kw-D		Rambeau				90		2	7			¼			AP
SPOKANE	KGA	1510	50kw	ABC		8	24	20	3	24	19	21	6•		2			UP;W
	KHQ	590	5kw	NBC	Katz	9		37	3	14	2	22	1	3	4			AP;A
	KNEW	790	5kw	MBS	Weed	11		25			2	15	1•	2	4	3		AP;C
	KREM*	970	1kw		Bolling		1	95		12		14	x		½			AP
	KSPO	1340	250w		Benton-Paschall		24	77	8	17	7	5	2•		1			UP
	KXLY	920	5kw	CBS	Walker	10				3		20		3	5			AP,UP
SUNNYSIDE	KREW	1230	250w		McGillvra; M-L			98		14	6	10	1•	3	3	3‡		
TACOMA	KMO	1360	5kw		Branham			84	45	1	5	14	2•		2	½		UP;St,T
	KTAC	850	1kw		Gill-Perna			63	8	9	7	11	8	5			5	UP;W
	KTNT*	1400	250w		Weed			80	12	1	2	14	2•	5	3			AP,UP,A
VANCOUVER	KVAN	910	1kw		Bolling		2	18	6	31	10	3	x•	6	2			UP
WALLA WALLA	KTEL	1490	250w	ABC	Grant	8		14	5	2	2	5	2•	¼	6			AP;W
	KUJ	1420	5kw	MBS	Weed	8		36	6	6	8	20	2•		2			UP;T
WENATCHEE	KPQ	560	5kw	A,N	Forjoe	5		44	4	1	12	24	6•	2	6			UP;LW
	KWNW	1340	250w	MBS	McGillvra	11		16	2	3		24	x•					AP;St
YAKIMA	KIMA	1460	1-D,500-N	CBS	Weed			15	3	3	2	13	2	1	2			
	KIT	1280	5-D,1-N	ABC	Branham	10		21		6	5	12	3•	3	3	½‡		UP;C
	KYAK	1390	1-D,500-N	MBS	Walker	7		31	8	7	11	13	2•	2	5	7‡		UP;W

NO INFORMATION: Aberdeen, KBKW; Ellensburg, KXLE; Ephrata, KULE; Grand Coulee, KPDR; Omak, KOMW; Pasco, KEKW; Port Angeles, KONP; Richland, KALE; Seattle, KJR; Toppenish, KENE; Yakima, KUTI

SYMBOLS: * am-fm station; ‡ fm station; D—daytime power; N—night power; • local sports covered; ‡ Mex. Span. included; x figure unspecified category unclaimed

WEST VIRGINIA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	Post-mid	Pop music	Concert	Folk	Relig	WEEKLY HOURS: News	Sports	Home-making	Farm	Foreign	Negro	Services
BECKLEY	WJLS*	560	5kw	CBS	Weed	8		38	4	2	10	4	1•	2	3		1	UP
	WWNR	620	1-D,500-N		Ev'ett-McK; D-C			71	14	18	8	13	9•	2	3		1	AP
BLUEFIELD	WHIS	1440	5kw	NBC	Katz	8		18	6	21	9	11	1•	2	½	½		AP;W,C
CHARLESTON	WCAW	1400	250w		McGillvra		1	65	6	9	3	9	3•	3	3			UP;LW, St,T
	WCHS	580	5kw	CBS	Branham	11	1	50	9	18	4	22	3•	2	6		2	AP,UP
	WGKV	1490	250w	NBC	Katz	9		8	5		7	6	3•	2	½		3	AP
	WKNA*	950	5-D,1-N	ABC	Weed	5		36	4	8	15	15	8•	3	2			UP
	WMON	(See MONTGOMERY)																
	WOAY	(See OAK HILL)																
	WTIP	1240	250w	MBS	Forjoe	4	¼	20	2	50	15	17	6•	1				UP;W
CLARKSBURG	WBLK	1400	250w	NBC	Branham	10		25	6	3	4	15	3	3	6	2		T
ELKINS	WDNE	1240	250w	M,K				25		3	7	18	3•	3	1			UP
FAIRMONT	WVVW*	1490	250-500	A,K	Gill-Perna	6	2	32				16	3•	1		3		AP,UP;-
HUNTINGTON	WHTN*	800	1kw-D		Indie Sales			14	27	12	7	6	2•	1	2			UP;T
	WPLH*	1450	250w	M,K	Walker	10		45	3		2	14	5•					AP;C
	WSAZ	930	5-D,1-N	ABC	Katz	6	1	51	9	1	4	16	21•	4	3			AP
KEYSER	WKYR	1270	1kw-D	KBS	McGillvra			34		28	8	11	x•	3	7			UP
LOGAN	WVOW	1290	5kw	KBS				33	11	21	17	8	x•	2				UP;LW
MARTINSBURG	WEPM*	1340	250w	KBS	McGillvra			35	18	7	10	11	3•	3	8			AP;T
MATEWAN	WHJC	1360	1kw-D	KBS				10	10	17	12	8	2•	3			¼	UP;Se
MONTGOMERY	WMON	1340	250w	MBS		9		37	4	13	7	15	2•	4				AP;W
MORGANTOWN	WAJR*	1230	250w	M,K		6		45			15	14	2•					UP;W
MOUNDSVILLE	WMOD	1370	1kw-D	KBS				21	23	46	9	11	3		3			UP;W
N. MARTINSVILLE	WETZ	1330	1kw-D	A,K	Gill-Perna	3		25	2	2	2	12	3•	2	3			AP,St,Se
OAK HILL	WOAY*	860	10kw-D					60	1	27	20	7	1•		2		6	AP;C,T
PARKERSBURG	WCOM	1230	250w	ABC	McGillvra	9		30	2	4	6	17	2•		3			AP;W
	WPAR*	1450	250w	CBS	Branham	7		56	1	3	5	15	2	1	2			UP;T
WEIRTON	WEIR	1430	1kw		Rambeau			74	7	1	5	19	11•	2	1	3		AP;T
WELCH	WBRW	1340	250w	M,K		9		40		26	3	11	3				x	AP;G
WESTON	WHAW	1450	250w	M,K		8		26	5		2	22	x•		6			UP;A
WHEELING	WHLL	1600	5kw-D		Gill-Perna			45	1		4	10	2•		1	1		UP
	WKWK*	1400	250w	ABC	Weed	10		45	½			12	3•	2		½		UP
	WWVA*	1170	50kw	CBS	Blair	8	24	22	3	45	11	10	1•	2	2			AP;LW

NO INFORMATION: Bluefield, WKOY; Clarksburg, WHAR, WPDX*; Fairmont, WMMN; Logan, WLOG; Morgantown, WCLG; Pineville, WWYO; Princeton, WLOH; Ronceverte, WRON; Welch, WELC; Williamson, WBTH.

WISCONSIN

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	Post-mid	Pop music	Concert	Folk	Relig	WEEKLY HOURS: News	Sports	Home-making	Farm	Foreign	Negro	Services
APPLETON	WAPL	1570	1kw-D		Gill-Perna			71				11	2					UP
	WHBY	1230	250w	MBS	Meeker	7		18	8	30	6	25	15•	½	6			AP;W
BELOIT	WBEL	1380	5kw-D		Rich; Holman			60	14	20		10	x	x	x	8		AP;T
	WGEZ	1490	250w	MBS	Geo. Clark	5		25	5			16	6•					AP;W
CHIPPEWA FALLS	WCHF	1150	1kw-D	KBS	Thos. Clark			30	1	16	4	10	3	3	6			UP;W
EAU CLAIRE	WBIZ	1400	250w	MBS	McGillvra	9		62	10		4	12	12•	2	2			UP
	WEAU*	790	5kw	NBC	Hollingbery	7		12		1		7	1		4			UP;T
	WRFW	1050	1kw-D					21	8	21	9	6	2	3	5			AP;St,C
GREEN BAY	WBAY	1360	5kw	CBS	Weed	10		15	3	14	4	16	2	3	14			UP
	WJPG	1440	1-D,500-N	MBS	McGillvra	5		35				20	7•	2	11			AP;T,St
JANESVILLE	WCLO*	1230	250w	MBS	Everett-McK	3		58	3		2	24	8•		12			AP
KENOSHA	WLIP	1050	250w-D		Everett-McK			13	8		3	10	4	4	5		2	AP;W
LA CROSSE	WKBH	1440	5kw	NBC	Raymer	9		19	4	9		10	3	3	3			AP;W
	WKTY	580	1kw	ABC	Everett-McK	8		40		14		18	x•		20			UP;T
	WLCX	1490	250w	M,K		3	2	129			1	3	x•		1			UP-INS
LADYSMITH	WLDY	1480	250w	KBS	Thos. Clark	7		80	14		5	34	15•		6			UP

SYMBOLS: * am-fm station; ‡ fm station; D—daytime power; N—night power; • local sports covered; ┼ Mex. Span. included; x figure unspecified; ___ category unclaimed

WISCONSIN *(continued)*

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ADISON	WIBA*	1310	5kw	NBC	Avery-Knodel	8		37	9	4	5	14	3•	3	9			AP
	WISC*	1480	1kw	A.M	Hollingbery	7		80	10		5	16	10•		6			UP
	WKOW	1070	10kw	CBS	Headley-Reed	x		42	6	6	3	10	2•	3	18			UP;LW
	WMFM‡	104.1	7.5kw	——				100	2	1	2	6	2•	½	½			UP
ANITOWOC	WOMT	1240	250w	MBS	Holman	9		17	5	7	5	20	6•	3	5			UP
	WWOC	980	1kw-D	——	McGillvra	3		35	5	12	4	9	21•	4	4			AP
ARINETTE	WMAM	570	250w	NBC	V,R&McC	11		21	5	15	6	25	9•	3	11			UP;T
ARSHFIELD	WDLB*	1450	250w	——				30	10	6	5	19	6•	3	6			UP;T
ENOMONIE	WMNE	1360	500w-D	KBS	Lawson			20	3	20	2	15	3	2	3	1		UP;LW
ILWAUKEE	WCAN	1250	5kw	——	Rosenman			56	17	11		10	6			4	6	UP;St
	WEMP*	1340	250w	——	Headley-Reed		24	143			2	3	x•			2		UP
	WFOX	860	250w-D	KBS	Geo. Clark			42				7	2			14		AP
	WISN	1150	5kw	CBS	Katz	8		51	7		2	12	2	5	2			INS;W.A, AP
	WMIL	1290	1kw-D	——	Everett-McK					72		10				3	6	UP
	WOKY	920	1kw	——	Bolling		24	112	6	6	2	28	6•	1	3		15	UP
	WTMJ	620	5kw	NBC	Christal	8	½	x				x		3	6			
ONROE	WEKZ	1260	500w-D	——				30	6	6	5	3	2•	10	15	7		AP
EENAH	WNAM	1280	1kw	KBS	Walker			84	2		10	7	16•		1	1		UP;T
SHKOSH	WOSH	1490	250w	ABC	Pearson	3		85			2	12	5•		¼			UP
ARK FALLS	WPFP	1450	250w	KBS	Thos. Clark			50	25	70	6	x	18•	6	8	½		UP;LW
ORTAGE	WPDR	1350	1kw-D	——				35	8	2	3	10	3	5	4			UP;C,T
RAIRIE DU CHIEN	WPRE	1280	500-w-D	——				45	1	7	3	3	2•	2	3			UP;C,W
ACINE	WRAC	1460	500w-D	KBS	Sears & Ayer			41	1	5	4	13	4•			1		UP;LW
	WRJN*	1400	250w	ABC	Walker	8		22	10	6	4	16	6•	3		5		AP
HINELANDER	WOBT	1240	250w	MBS	McGillvra	7		40	8		8	20	6•	2	¼			UP;T
CHLAND CENTER	WRCO	1450	250w	KBS				40	9	7	4	18	x•	4	2			UP;T
HAWANO	WTCH	960	1kw	KBS	Lawson			50	11	17	5	11	2•	6	7	2		UP;W
HEBOYGAN	WHBL	1330	1-D,250-N	ABC	V,R&McC	5		47	9	8	7	15	7•	1	2			AP;W
PARTA	WKLJ	990	250w-D	KBS				28	1	5	4	10	7•		5			UP;St,Se
TURGEON BAY	WDOR	910	500w-D	——	McGillvra			x			x	5	1	3	6			AP;T
ATERTOWN	WTTN	1580	250w-D	KBS				60	5	2	4	x	3•	3	10	½		UP;T
AUKESHA	WAUX	1510	250w-D	KBS	Holman			20	2	12		7			5	12		AP;LW
AUSAU	WOSA*	550	5kw	M.K	Rambeau	3	2	24	9	24	6	12	20•	5	6			UP;A.Sc,C, St,Co
	WSAU	1400	250w	NBC	Meeker	9		38	7	5	3	11	3•	½	1			UP,AP;T
ISC. RAPIDS	WFHR*	1340	250w	MBS	Devney	6		40	7	7	5	18	8•	2	6			AP;W,T

) INFORMATION: Antigo, WATK; Ashland, WATW; Baraboo Dells, WBEV; Fond Du Lac, KFIZ; Green Bay, WDUZ; Hartford, WTRW; Medford, WIQM; Prescott, WIBU; edsburg, WRDP; Rice Lake, WJMC; Stevens Point, WSPT; Sturgeon Bay, WOKW; Superior, WDSM; Two Rivers, WTRW; [illegible], WHVL; West Bend, WBEV.

WYOMING

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ASPER	KSPR	1470	5-D,1-N	CBS	Walker-Moore	6		40				25	3					UP;W,A
	KVOC	1230	250w	M.A	McGillvra			18	7	3	6	17	5•	3	3			AP
HEYENNE	KFBC	1240	250w	ABC	——	8		30	4		2	16	8•	2	5½			UP;St
DDY	KODI	1400	250w	ABC	McGillvra	8		13	4	2		10	4•	2	16			AP;W
NDER	KOVE	1330	1kw	M.K	Continental	9		35	13	11	5	14	12•	2	2			AP
RAMIE	KOWB	1340	250w	M.K	Avery-Knodel	8		50		10	1	12	10•	1	1			UP,W
EWCASTLE	KASL	1240	250w	ABC	McGillvra			11	8	7	0	13	6•	6	6			AP,W
AWLINS	KRAL	1240	250w	A.K	McGillvra	9		14	4	1	6	17	5•	3	3	11		AP

) INFORMATION: Glenrock, KVWO; Laramie, KLAR; Lovell, KPOW; Riverton, KWRL; Rock Springs, KVRS; Sheridan, KWYO; Torrington, KOGY; Worland, KWOR.

ALASKA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ANCHORAGE	KFQD	730	10kw	CBS	Alaska Sls	7		50	33	9	5	18	5	3				AP;LW,T
FAIRBANKS	KFRB	900	10kw	CBS	Alaska Sls	7		52	33	9	4	18	5	3				AP;LW,T
JUNEAU	KINY	800	5kw	CBS	Alaska Sls	5		30	28	9	4	3	4	3	¼			AP;LW,T
KETCHIKAN	KABI	580	1-D,500-N	A.M. N	Fletcher	9		30	5	1	4	10	4•	1			—	AP;A
	KTKN	930	1kw	CBS	Alaska Sls	5		30	28	9	4	3	4	3	¼			AP;LW,T
SEWARD	KIBH	1340	250w	CBS	Alaska Sls	5		30	28	9	4	3	4	3	¼			AP;LW,T
SITKA	KIFW	1230	250w	CBS	Alaska Sls	5		30	28	9	4	3	4	3	¼			AP;LW,T

NO INFORMATION: Anchorage, KBYR; Kenai, Fairbanks, KFAR; Juneau, KJNO.

GUAM, M. I.

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
AGANA	KUAM	610	1kw	NBC	Young	6		80	3	14	1	7	1	5	2	7	—	—

HAWAII

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
HILO	KHBC	970	1kw		(Same as KGMB Honolulu)													
	KHLA	850	1kw	MBS	Hollingbery	6	1	x	....		8	12				43		UP
	KAHU	(See	WAIPAHU)															
HONOLULU	KGMB	590	5kw	CBS	Free & Peters	5		36	3	3	1	8	3•	4		17		UP;C
	KGU	760	250w	NBC	NBC Spot	10				5		11	x•			12		UP
	KIKI	860	250w		Rambeau		24	66	21	18		2	3•		1	27		LW
	KPOA	630	5kw	MBS	Hollingbery	4	1	60		28	2	6	13•			42		UP
	KULA	690	10kw	ABC	Young			43		....	4	6	x			25		UP
WAILUKU	KMVI	550	1kw	NBC	NBC Spot	6		20				7	x•			14		UP;T
WAIPAHU	KAHU	920	1kw		Devney; L.O'C		1	70	6	13		1	x		¼	51		AP

NO INFORMATION: Hilo, KIPA; Honolulu, KHON; Kaneohe, KANI; Lihue, KTOH.

PUERTO RICO

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
CAGUAS	WJFR	1240	250w					95					2•			100†		—
MAYAGUEZ	WAEL	600	1kw					60	4	6	4	13	15•			119†	8	—
	WTIL	1300	1kw					40	4		4	11	7•			119†		—
PONCE	WISO	1260	1kw		Pan-Am. Bdcst.			60	4		4	11	3	2				
SAN JUAN	WAPA	680	10kw	A.M	Caribbean			80			4	2	5•	1	5	103†		
SANTURCE	WKAQ	580	5kw	CBS	Inter-American	6		14			1	4	4			x†		UP

NO INFORMATION: Aguadilla, WABA; Arecibo, WCMN; Bayamon, WENA; Caguas, WMLA, WVJP; Fajardo, WMDD; Guayama, WXRF; Mayaguez, WKJB, WORA, WPRA; Ponce, WPAB, WPRP; Rio Piedras, WRIO, WWWW; San Juan, WHOA, WLAC, WITA, WKVM; Santurce, WIPR.

CANADA

ALBERTA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS: Network	DAILY HOURS: Post-mid	WEEKLY HOURS: Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
CALGARY	CFAC	960	5kw	T-C	Weed; All-Can.	5	½	10	15	2	5	13	7•	1	5			BUP,BN;A,T,W
	CFCN	1060	10kw	Dom	CSR; Oakes; Reps. Ltd.	3	1		4	13	9	9	3		6			BN,BUP;LW,Se
	CKXL	1140	1kw		Forjoe; Stovin		24	73	5	11	6	19	10•	2				BN,BUP
EDMONTON	CFRN*	1260	5kw	Dom	CSR; Oakes; Reps. Ltd.	2	24	91	4	7	10	24	8•	4	4	½		BUP,BN;LW
	CHED	1080	1kw		Forjoe; Stovin		24	135	14	2	3	2	4•					BUP,BN
	CHFA	680	5kw	Fr	McGillv;Renaud	5		15	31	15	6	10	2	3	4	32		BUP;Se
GRAND PRAIRIE	CFGP	1050	5kw	T-C	Weed; All-Can.			22	8	6	7	11	8•	3	3			BN
LETHBRIDGE	CJOC	1220	10-D,5-N		Weed; All-Can.	7		43	9	7	3	14	6•	3	3			BUP,BN;LW,W,A,T
PEACE RIVER	CKYL	630	1kw		Alexander		1	65	16	11	6	9	x•	3	2	2		BN;Se

NO INFORMATION: Edmonton, CBX, Calgary, CFCW, Edmonton, CJCA, CKCA, Medicine Hat, CHAT; Red Deer, CKRD.

SYMBOLS: * am-fm station; fm station. D—daytime power. N—night power. • local sports covered. † Mex. Span. included. x figure unspecified. — category unclaimed.

CANADA *(continued)*

BRITISH COLUMBIA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
CHILLIWACK	CHWK	1270	1kw	Dom	Weed; All-Can.	4		45	23	10	9	15	6	2	3	½		BUP
DAWSON CREEK	CJDC	1350	1kw	T-C	Cooke; Reps Ltd.			60	12	15	10	25	x•	12	6			BN;A
KAMLOOPS	CFJC	910	1kw	Dom	Weed; All-Can.	5		37	16	9	6	7	1•	3	2			BN
KELOWNA	CKOV	630	1kw	T-C	Weed; All-Can.			30	13	7	7	11	5•	2	4			BN;W
NANAIMO	CHUB	1570	1kw		Cooke; S&T		1	x	x	1	1	x	2	30		1		BUP;W,St
NELSON	CKLN	1240	250w	T-C	CSR; Stovin	6		34	7	1	12	11	6•	8	3	¼		BN
N. WESTMINSTER	CKNW	1320	5kw		Forjoe; NBS		24	117	2	12	2	24	6•	1				BUP,BN; A,St
PENTICTON	CKOK	800	1kw	Dom	Cooke;Hunt;Mul.	2	1	64	8	2	1	13	3•		1	45		BN;St
PORT ALBERNI	CJAV	1240	250w		S&T			66	19	4	5	17	8•			½		BN;W,C,St, LW,Co
PRINCE GEORGE	CKPG	550	250w	T-C	Weed; All-Can.	2		51	2	4	10	11	1•	6	5			BN
PRINCE RUPERT	CFPR	1240	250w	T-C	Stovin	12		28	21	14	1	13	3		6			
TRAIL	CJAT	610	1kw	T-C	Weed; All-Can.	x		45	30	3	3	16	3•	2				BN;W
VANCOUVER	CJOR	600	5kw	Dom	CSR; Stovin	2	24	48				18						UP,BUP, BN;T
	CKMO	1410	1kw		Cooke; Renaud		1	36	12	20	4	17	3•					UP;A
	CKWX	980	5kw	MBS	Weed; All-Can.	1	24	40	33	6	8	17	4•	1	5			BN,BUP; W
VERNON	CJIB	940	1kw	Dom	Cooke; Reps Ltd.			x	7	x		13	3•	2	x	2		BN;Se
VICTORIA	CJVI	900	1kw	Dom	Weed; All-Can.	5	24	49	7	3	½	15	3•					BN;T
	CKDA	1280	5kw	T-C	Forjoe; NBS		1	65	8	18	1	x	5•					BN,BUP; Se,St

TO INFORMATION: Vancouver, CBC, CKLG.

MANITOBA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
BRANDON	CKX	1150	1kw	Dom	CSR; Reps Ltd.		1											
DAUPHIN	CKDM	1230	250w					101	8	15	5	14	1•	10	2	1		BN;Se
FLIN FLON	CFAR	590	1kw	T-C	CSR; Stovin	4	¼	36	16	10	4	9	5•	3				BN;Se
ST. BONIFACE	CKSB	1250	1kw	Fr	McGillvra	3		19	22	6	4	11	1	6	2	4		BUP
WINNIPEG	CJOB	1340	250w		CSR; Reps Ltd.		24	104	7	12	3	16	1	6				Both;A,W, T,LW,St
	CKRC	630	5kw	Dom		3	½	79	9	2	2	16	2	1	3			BN,BUP; LW,St
	CKY	580	5kw		Cooke; Stovin		1	70		25	9	18	x•	3	6			A,C,Se

TO INFORMATION: Regional Station, CBW.

NEW BRUNSWICK

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
CAMPBELLTON	CKNB	950	1kw		Weed; Hardy			10	9	6	7	8	2					
EDMUNDSTON	CJEM	570	1kw		CSR; Stovin	5		15	22	5	2	11	3	½	7			BN;Se
FREDERICTON	CFNB	550	5kw	T-C	Weed; All-Can.	6	¼	18	5	9	4	13	3					St,T
MONCTON	CKCW	1220	10kw	Dom	CSR; Stovin	4	1	18	3	3	1	11	2•	2	6			BUP,BN; LW
NEWCASTLE	CKMR	1340	250w	T-C	Renaud	6		15	2	14	3	11	x•	3	2			BUP,BN
ST. JOHN	CFBC	930	5kw	Dom	CSR; NBS		1		8	5	x	12	3•	3	x	¼		BN,BUP; T

TO INFORMATION: Moncton, CBAF; Sackville, CBA; Saint John, CHSJ.

NEWFOUNDLAND

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ST. JOHN'S	CJON	930	5kw		Weed; All-Can.		1	38	5	12	7	16	4	5				BN;LW

TO INFORMATION: Corner Brook, CBY; Gander, CBG; Grand Falls, CBT; St. John's, CBN, VOAR, VOCM.

NOVA SCOTIA

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	DAILY HOURS Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
ANTIGONISH	CJFX	580	5kw	Dom	CSR; P.M.	6		21	6	15	4	12	4•		1			BUP;Se
BRIDGEWATER	CKBW	1000	1kw	T-C	Cooke; Reps Ltd.	5		30	16	22	8	13	2•	3	4			BN

CANADA (continued)

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
HALIFAX	CHNS	960	5kw	Dom	Weed; All-Can.	3	½	42	4	10	2	11	2•	½				BN,BUP; T,LW
	CJCH	920	5kw		CSR; P.M.		2	60	5	16	8	14	4•	6				BN;W
KENTVILLE	CKEN	1390	250w		Alexander			25	15	8	7	9	x•	3	2			BN;W
SYDNEY	CJCB*	1270	5kw	Dom	Weed; All-Can.	2		70	10	45	10	15	8	12				BN;LW,T
TRURO	CKCI	1400	250w		RTS			40	10	10	3	11	3•	6	3	½		BN,BUP; W
WINDSOR	CHAB	1450	250w		Alexander			25	15	8	7	9	x•	3	2			BN;W

NO INFORMATION: Halifax, CBH; New Glasgow, CKEC; Sydney, CBI; Yarmouth, CJLS.

ONTARIO

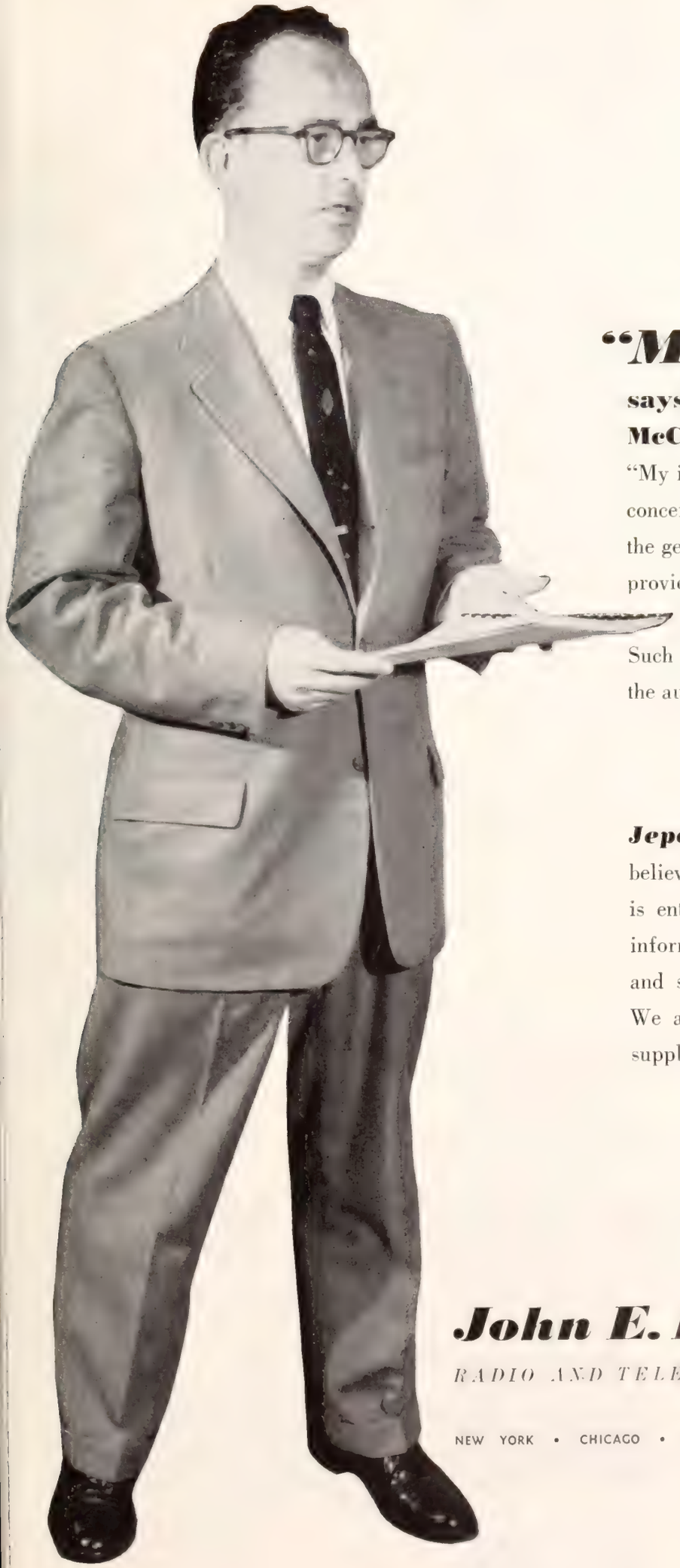
City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
BARRIE	CKBB	1230	250w		CSR													
BELLEVILLE	CJBQ	1230	250w		CSR; Stovin			80	10			11	3		6			W,T
BRAMPTON	CFJB	1090	250w-D		Radio & Tv Sls			50	2	7	5	x	x		2	2		BN,BUP; W,Se
BRANTFORD	CKPC	1380	1kw	Dom	Alexander			67	2	6	10	18	7	7	3	1		BUP;W,C
BROCKVILLE	CFJR	1450	250w	Dom	CSR; Stovin	6		26	18	11	7	8	4	6	4			BUP
FORT FRANCES	CFOB	800	1kw	Dom	Cooke; Lawson	8		58	1	28	1	11	2	2	3			BN
FORT WILLIAM	CKPR	580	1kw	T-C	CSR; Radio Rep	8		27	4	3	6	12	4	3	¾			BN;T
HAMILTON	CHML	900	5kw	Dom		x	3	108	5	11	6	x	6•	8		3		BN;St
	CKOC	1150	5kw	T-C	Weed; All-Can.	3	1	63	5	3	2	14	3	5				BN,BUP; W,T
KENORA	CJRL	1220	1kw	Dom	Cooke; Stovin	6		70	3	3	2	10	5•					BN,BUP; AP
KINGSTON	CKLC	1380	1kw	Dom	Forjoe; Stovin	3	2	90	14	10	4	13	9•	6	2			BN,BUP; W
	CKWS*	960	5kw	T-C	Cooke; NBS	8	1	40	6	4	2	9	3	1	6			BN;L,W,T
KITCHENER	CKCR	1490	250w	Dom	CSR; Renaud	½	¼	72	10	18	10	11	13•	3	½	3		BN;A,Se
LONDON	CFPL*	980	5kw	Dom	Weed; All-Can.	3	2	72	5	7	6	16	6•	10	4			BN;L,W,W
NIAGARA FALLS	CHVC	1600	5kw		Cooke; Alex'r			60	1	9	10	9	5	6	¼	17		BUP;T
ORILLIA	CFOR	1570	1kw	Dom	CSR; S&T	4		40	4	20	12	10	4•	5	2			BN;W
OSHAWA	CKLB	1240	250w		McGillvra		1	77	11	6	11	15	4•	6	1	1		BN;W,I.W
OTTAWA	CFRA*	560	5kw		Weed; S&T		24	85	5	20	3	19	6•	3	6			BN,BUP; LW,C
	CKOY	1310	5-D.I-N	Dom	Cooke; NBS	2	24	100	3	3	6	16	6•	6				BN,BUP; T,LW,C, W
OWEN SOUND	CFOS	1470	1kw	Dom	CSR			36	2			12	3	6	9			
PETERBOROUGH	CHEX	1430	1kw	Dom	Weed; NBS	4		66	6	10	6	12	4•	2	2			BN;LW
PORT ARTHUR	CFPA	1230	250w	Dom	Weed; Alex'r	3		10	3	4	2	7	3•			½		BN;St
ST. CATHARINES	CKTB	620	1kw	Dom	McGillvra; P.M.						4	16	2•	9	2	2		BN;W,St
ST. THOMAS	CHLO	680	1kw	T-C	CSR; S&T	5	24	69	16	11	8	16	5	10	4			BN,BUP; LW,Se
SARNIA	CHOK	1070	5-D.I-N	T-C	Cooke; P.M.	5	¼	28	24	11	9	11	7•		1			BN;LW
SAULT STE. MARIE	CJIC	1490	250w	T-C	McGillv; Ale'xr	7	1	46	10	13	6	20	x•	3		2		
SUDBURY	CHNO	900	1kw	D-F	CSR; Renaud	4	1	50	10	6	4	12	9•		3	3		BN;Se
	CKSO	790	5kw	T-C	Weed; All-Can.	8	1	19	3	3	5	12	4•	3				BN
TIMMINS	CFCJ	580	1kw		McGillv; Renaud	3		60	20	10	5	10	7•	5	3	4		BUP;Se
TORONTO	CFRB	1010	50kw	CBS	McGillv;R&T Sls							6	2	3				BN,BUP
	CHUM	1050	1kw-D		McGillv;R&T Sls			x			6	x	2	3		6		BN
	CKEY	580	5-D.I-N		Cooke; NBS		24	100	2	4	5	19	5•	1				BN,BUP; W,A,C, T,St
	CKFH	1400	250w		Weed; S&T		21	100	16	5	1	7	11•	2		5		BUP;Se,A
WELLAND	CHVC	(See NIAGARA FALLS, ONT.)																
WINDSOR	CKLW	(See DETROIT, MICHIGAN)																
WINGHAM	CKNX	920	1kw	Dom	CSR; Alexander			35	15	19	8	8	1•	4	6			BUP;T
WOODSTOCK	CKOX	1340	250w		Renaud			25	10	8	7	11	6•	8	3			BUP;LW

NO INFORMATION: Chatham, CFCO; Cornwall, CJSS; Geraldton, CJGY; Kirkland Lake, CJKL; Leamington, CJSP; North Bay, CFCH; Ottawa, CBO; Pembroke, CHOV; Stratford, CFOR; Timmins, CFRB; Toronto, CBL, CHUC; Windsor, CBE.

PRINCE EDWARD ISLAND

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
SUMMERSIDE	CHRW	1240	250w		Radio Reps Ltd.			56	10	19	11	9	6•	3	1			BUP;W

NO INFORMATION: Charlottetown, CFCY.

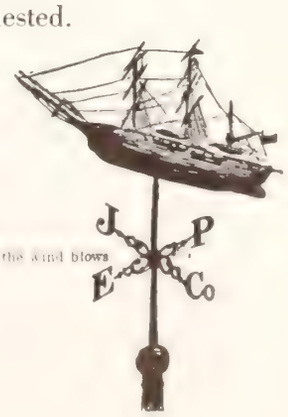


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says Ted Kelly of
McCann-Erickson, New York

"My ideal would provide the intangible data concerning a market or station area not found in the general statistical sources, i.e., would provide data either common to other markets or specific to the market's makeup. Such information would aid the buyer in selecting the audience most suitable for the product."

Jepco
believes the client
is entitled to special
information about markets
and stations whenever requested.
We are prepared to
supply such data.



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RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO

CANADA *(continued)*

QUEBEC

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
AMOS	CHAD	1340	250w	Fr	Weed; Renaud	7	¼	31	13	6	5	14	10•	3	5	½		BUP
CHICOUTIMI	CJMT	1450	250w		Renaud		1	74	23	5	5	5	3	4	2	3		BN
HULL	CKCH	920	1kw	Fr	McGillv; Renaud	8	½	12	33	11	5	12	3•	3	3		—	BN
JONQUIERE	CKRS	590	1kw		CSR; Hardy	2			13	6	3	13	4	2	3			BN
LA SARRE	CKLS	1240	250w	Fr	Weed; Renaud	7	¼	31	13	6	5	14	10•	3	5	½		BUP
MONTREAL	CBF	690	50kw	Fr		16		6	25	½	3	7	6	2	4			BN,BUP
	CFCF	600	5kw	ABC;Dom	Weed; Renaud	7	¼	31	13	6	2	14	4•					BN,BUP; St
	CHLP	1410	1kw		McG; Renaud			57	18	3	7	13	3•	5		38		BN,BUP; A
	CKAC	730	10kw	CBS	CSR; Renaud		½	70	5	2	7	14	5•	10				BN,BUP
QUEBEC	CHRC	800	5kw		CSR; Hardy			70	20	2	7	12	1•	4	3			BN,BUP
	CJQC	1340	250w	T-C	R&T Sales		3	28	5	11	4	12	3•	3				BN;W,LW
	CKCV	1280	1kw		Weed; Renaud	4		111	12		5	11	4		1			BN;W
RIMOUSKI	CJBR	900	5kw	Fr	CSR; Stovin		½	38	25	6	6	9	4•	1	4			BN;Se
ROUYN	CKRN	1400	250w	Fr	Weed; Renaud	7	¼	31	13	6	5	14	10•	3	5	½		BUP
SOREL	CJSO	1320	1kw		Cooke; Hardy			70	15	11	4	3	8•	3				BN
THETFORD MINES	CKLD	1230	250w	Fr	CSR; Hardy	4		8	6	7	2	10	4	1				BUP
TROIS-RIVIERES	CHLN	550	1kw		CSR; Renaud	1		27	18	25	5	14	7	3	3			BUP
VAL D'OR	CKVD	1230	250w	Fr	Weed; Renaud	7	¼	31	13	6	5	14	10•	3	5	½		BUP
VILLE-MARIE	CKVM	710	1kw		CSR; Hardy	6		1	7	3	8	x	4•	3	7			Se

NO INFORMATION: Alma, CFGT, Clarenville, CBJ, Drummondville, CHRD, Granby, CHEF, Matane, CKBL; Montmagny, CKBM, Montreal, CBM, CJAD, CJMS, CKVL; New Carlisle, CHNC, Quebec, CBV, Riviere-Du-Loup, CJFP, Roberval, CHRL; Ste. Anne De La Pocatiere, CHGL; St. Georges De Beauce, KRB; Shawinigan Falls, CKSM; Sherbrooke, CHLT, CKTS, Three Rivers, CKTR; Victoriaville, CFDA.

SASKATCHEWAN

City	Call letters	Freq.	Power	Natl network	National rep	DAILY HOURS Network	Post-mid	WEEKLY HOURS Pop music	Concert	Folk	Relig	News	Sports	Home-making	Farm	Foreign	Negro	Services
GRAVELBOURG	CFRG	1230	250w	Fr	Renaud	6		8	4		3	8	1	3	4	105		
MOOSE JAW	CHAB	800	5kw	Dom	Weed; Stovin	2		41	16	5	9	17	5•	2	3			BUP
N. BATTLEFORD	CJNB	1460	1kw		Stovin		1	48	5	16	8	14	11•	3	3			UP;St
PRINCE ALBERT	CKBI	900	5kw	Dom	Weed; All-Can.	3	1	x	1	30	10	14	3•	1	12	2		BN;T
REGINA	CKCK	620	5kw	T-C	Weed; All-Can.	3	1	30	5	2	5	10	5•	5	1		—	BN,BUP; W
	CKRM	980	5kw	Dom	CSR; Reps Ltd.	2	1	50	15	7	3	12	7•	6	5			BN,BUP; LW,A
SASKATOON	CFNS	1170	1kw	Fr	Renaud	8		15	36	11	4	8	1	2	1			BUP
	CKOM	1420	5kw		Weed; Stovin		1	56	9	12	6	13	5•	2	3	2		BN;T,C
YORKTON	CJGX	940	1kw	Dom	CSR; Stovin	5		18	2	20	10	10	2•		5	2		BN;LW

NO INFORMATION: Estevan, CHAT, Saskatoon, CFQC.

SYMBOLS: * am-fm station; / fm station; D—daytime power; N—night power; • local sports covered; † Mex. Span. included; x figure unspecified; — category unclaimed

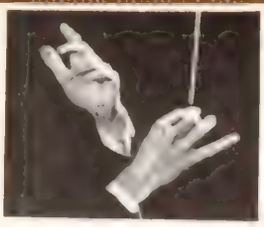
Sound Broadcasting at Its Very Finest!

WGAR WRFD WTTM WMMN

CLEVELAND, OHIO WORTHINGTON, OHIO TRENTON, N. J. FAIRMONT, W. VA.

Great Radio Stations Serving and Selling Rich American Markets!

PEOPLES BROADCASTING CORPORATION



concert music PAGE 67

493 stations with 10 weekly hours or more of orchestral music.



farm radio PAGE 73

679 stations reporting special programing beamed to rural America.



folk music PAGE 80

357 stations programing 20 hours or more per week in this category.



foreign language PAGE 83

369 stations programing in 38 languages with table of hours per week

1955 BUYERS' GUIDE TO STATION PROGRAMING

SECTION 2

RADIO CATEGORY DIRECTORY



mexican-american PAGE 87

139 stations with Spanish language programing for this audience.



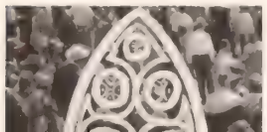
negro radio PAGE 91

596 stations regularly scheduling programs appealing to Negro audiences.



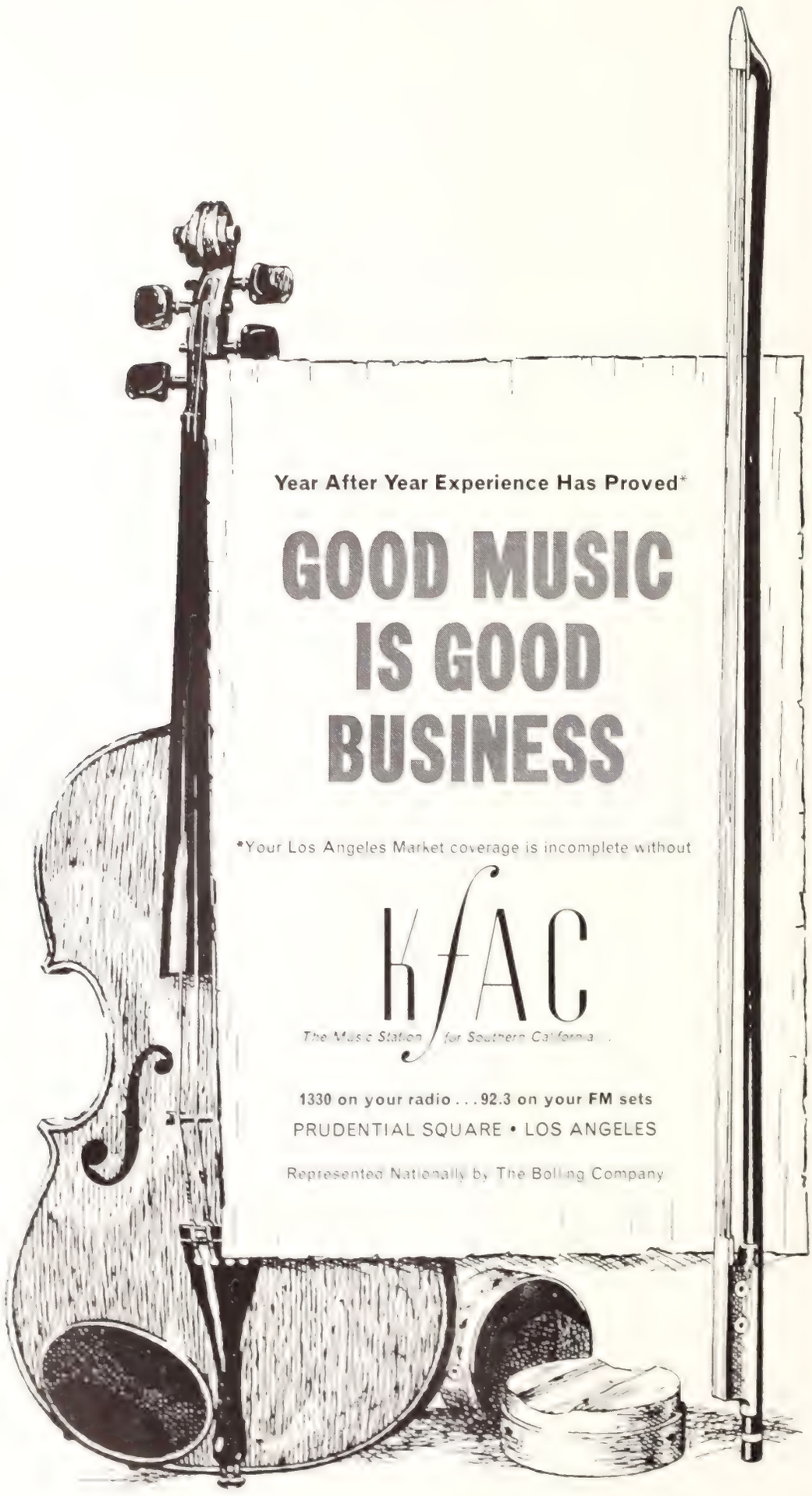
popular music PAGE 102

250 stations with a total of 75 hours or more per week in this category



religious & gospel PAGE 105

373 stations scheduling 10 or more hours per week in this category.



Year After Year Experience Has Proved*

GOOD MUSIC IS GOOD BUSINESS

*Your Los Angeles Market coverage is incomplete without

KFAC

The Music Station for Southern California

1330 on your radio . . . 92.3 on your FM sets

PRUDENTIAL SQUARE • LOS ANGELES

Represented Nationally by The Bolling Company

concert music



symbols

‡ station features light concert music predominantly (44% of list)
* member Good Music Broadcasters
Figures represent hours per week

1684 stations regularly schedule either light orchestral or classical music. This represents 78% of all 1955 questionnaire respondents. In 1954, 922 stations reported schedules in this category or 61% of all respondents. Further indication of the growing popularity of this type of programing is the number of stations now scheduling 10 hours or more in this category—493 or 23% of total respondents as against 144 stations or 9% of total respondents last year. All states including the District of Columbia are represented in this special section.

Most of the stations are located in the larger metropolitan areas. 123 of them, however, or 25% of this special list also appear in the Farm Radio category (see page 73). In fact, concert music stations comprise 18% of the total number of stations in the Farm category. In 1954 only 5% of the farm stations were in the concert directory.

Also on the concert list are 24% of the foreign language stations.



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Name

Firm

Address

City State

IN SAN FRANCISCO FOR 100% GOOD MUSIC

KEAR



1 Nob Hill Circle
EXbrook 2-4265

10,000 WATTS

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the LARGEST IMPACT AUDIENCE OFFERED BY ANY MEDIUM —

NEARLY 2½ MILLION "GOOD MUSIC" RADIO FAMILIES —

can be reached for A SMALL PART OF YOUR BUDGET —

GOOD MUSIC BROADCASTERS INC.

representing

CHICAGO	WEAW
PHILADELPHIA	WFLN
LOS ANGELES	KFAC
SAN FRANCISCO	KEAR
DETROIT	WLDM
BOSTON	WCRB
ST. LOUIS	WEW
BALTIMORE	WITH-FM
WASHINGTON, D. C.	WGMS
DALLAS-FORT WORTH	KIXL
HARTFORD	WFMQ
SAN DIEGO	KSON
ALLENTOWN-EASTON	WFMZ
BRIDGETON, N. J.	WSNJ
MIAMI, FLA.	WVCG

any combination of stations may be purchased under one contract and controlled through one source — GMB

* MORE

BUYING POWER
(Median Family Income Over $7,000)

EXECUTIVES & PROFESSIONAL PEOPLE
(First by Frequency in Audience Composition)

ADULT
(Nearly Three-fourths Between 18-65)

EDUCATION
(3 to 6 Times As Many College Graduates)

WRITE OR CALL FOR NEW GMB BROCHURE GIVING STATION, MARKET, AUDIENCE, RATE CARD INFORMATION.

Good Music Broadcasters, Inc.
6 E. 39th ST.
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IMITATION

is the sincerest form of flattery"

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the magazine radio and TV advertisers use

CONCERT MUSIC

(continued)

ALABAMA

BIRMINGHAM	WCRT		28‡
GADSEN	WGAD		11
GUNTERSVILLE	WGSI		10‡
HUNTSVILLE	WBHP		10

ARIZONA

FLAGSTAFF	KCLS		14‡
PHOENIX	KONI		40
TUCSON	KTUC		28‡

ARKANSAS

PINE BLUFF	KOTN		11‡

CALIFORNIA

ALTURAS	KCNO		12
BERKELEY	KRE		38
BLYTHE	KYOR		13‡
CRESCENT CITY	KCRE		16
EUREKA	KIEM		15
FORT BRAGG	KDAC		10
FRESNO	KREM		19
GLENDALE	KUTE	(fm)	84‡
LANCASTER	KAVL		17‡
LONG BEACH	KNOB	(fm)	20
LOS ANGELES	KFAC		156*
See Long Beach	KFI		18
	KNX		33
	KPOL		55‡
MONTEREY	KNYN		28
NEEDLES	KSFE		12
OAKLAND	KLX		18‡
REDDING	KSDA		12
SACRAMENTO	KCRA		35
	KGMS		16‡
SAN BERNARDINO	KFXM		13‡
	KITO		10
SAN BRUNO	KSBR	(fm)	15
SAN DIEGO	KFMB		20
	KSON		36*
SAN FRANCISCO	KCBS		12
	KEAR		119
	KGO		11‡
	KNBC		10
SAN JOSE	KEEN		10
SANTA BARBARA	KDB		16‡
	KIST		11‡
	KTMS		20
SANTA CRUZ	KSCO		18‡
SANTA MARIA	KSMA		20‡
SANTA ROSA	KSRO		21‡
SONORA	KROG		18
STOCKTON	KSTN		12
UKIAH	KUKI		10
VISALIA	KONG		12
WASCO	KWSO		12

COLORADO

BOULDER	KBOL		25
CANON CITY	KRLN		13‡
DENVER	KVOD		11
FORT COLLINS	KCOL		10‡
LA JUNTA	KBNZ		19‡
LAMAR	KLMR		15
MANITOU SPRINGS	KCMS	(fm)	72
STERLING	KGEK		16

CONNECTICUT

HARTFORD	WCCC		32
	WFMQ	(fm)	63*
	WGTH		15‡
NEW BRITAIN	WHAY		14‡
NEW HAVEN	WNHC		11‡
NORWALK	WNLK		37‡
NORWICH	WICH		22
PUTNAM	WPCT		20‡

DELAWARE

MILFORD	WKSB		17
WILMINGTON	WDEL		10

DISTRICT OF COLUMBIA

WASHINGTON	WASH		10
	WGMS		85*
	WTOP		31

FLORIDA

BRADENTON	WTRL		12
CLEARWATER	WTAN		18
DADE CITY	WDCF		22
DE LAND	WIBS		15
DELRAY BEACH	WDBF		17
FT. WALTON BEACH	WFTW		25
GAINESVILLE	WGGG		12
	WRUF		16
JACKSONVILLE	WJHP		23
LAKE CITY	WDSR		15‡
LAKELAND	WLAK		10
MIAMI	WLRD	(fm)	119
	WMIE		12
	WVCG		55
MIAMI BEACH	WAHR		60
MILTON	WEBY		10
NAPLES	WNOG		14
ORLANDO	WDBO		10
PALATKA	WWPF		12
PENSACOLA	WCOA		15
ST. AUGUSTINE	WSTN		28
SANFORD	WTRR		10‡
SARASOTA	WSPB		17
VERO BEACH	WNTM		11‡
W. PALM BEACH	WWPG		22‡

GEORGIA

ATHENS	WRFC		14
AUGUSTA	WBBQ		10
CORNELIA	WCON		10
MONROE	WMRE		10‡
ROME	WLAQ		10
	WROM		11
SAVANNAH	WFRP		12
	WSAV		11‡
	WTOC		10
TIFTON	WWGS		10
TOCCOA	WLET		10‡

IDAHO

BLACKFOOT	KBLI		11
BOISE	KGEM		13‡
	KIDO		16
MOSCOW	KRPL		26‡
PRESTON	KPST		12
WEISER	KWEI		16‡

ILLINOIS

BLOOMINGTON	WJBC		15‡
CANTON	WBYS		11
CHICAGO	WBBM		36‡
	WEDC		24
	WFMT		70
	WMAQ		12
E. ST. LOUIS	WTMV		29‡
EVANSTON	WEAW		98*
	WNMP		80
JOLIET	WJOL		19‡
KEWANEE	WKEI		15
MACOMB	WKAI		12
OTTAWA	WCMY		11

INDIANA

BEDFORD	WBIW		11
FORT WAYNE	WKJG		15‡
GARY	WWCA		12
HAMMOND	WIOB		12
MARION	WMRI		6
TERRE HAUTE	WBOW		11

IOWA

CLINTON	KROS		12
DAVENPORT	KFMA		14‡
DES MOINES	KSO		11
FORT MADISON	KNGI		13
MUSCATINE	KWPC		28
SIOUX CITY	KSCJ		12
SPENCER	KICD		13
STORM LAKE	KAYL		16

KANSAS

CONCORDIA	KNCK		11‡
FT. SCOTT	KMDO		10‡
KANSAS CITY	KCKN		10
LAWRENCE	KLWN		20
LIBERAL	KSCB		16
TOPEKA	WREN		11
WICHITA	KANS		14
	KFBI		13

KENTUCKY

DANVILLE	WHIR		10‡
FRANKFORT	WFKY		17
NEWPORT	WNOP		16
PRESTONSBURG	WPRT		13

LOUISIANA

BATON ROUGE	WIBR		12
	WLCS		10
NEW IBERIA	KANE		11‡
NEW ORLEANS	WNOE		15
SHREVEPORT	KENT		14‡

MAINE

PRESQUE ISLE	WAGM		16
RUMFORD	WRUM		10‡

MARYLAND

ANNAPOLIS	WNAV		16
BALTIMORE	WITH	(fm)	91
HAGERSTOWN	WJEJ		10‡
SALISBURY	WBOC		18‡

MASSACHUSETTS

ATTLEBORO	WARA		16‡
BOSTON	WBMS		11
	WCRB		112
	WEEI		30
	WNAC		16
BROCKTON	WBET		10‡
CAMBRIDGE (Boston)	WMHR	(fm)	5.3
FALL RIVER	WSAR		14
GARDNER	WGAW		26‡
GREENFIELD	WHAI		19‡
HAVERHILL	WHAV		13‡
HOLYOKE	WREB		14
LOWELL	WLLH		14
PITTSFIELD	WBRK		15
QUINCY	WJDA		28
SALEM	WESX		16
SPRINGFIELD	WMAS		22‡
	WTXL		12
W. YARMOUTH	WOCB		28

MICHIGAN

BIG RAPIDS	WBRN		13‡
COLDWATER	WTVB		16
DETROIT	WLDM	(fm)	40
	WWJ		45*
	WXYZ		12
FLINT	WTAC		20‡
GRAND RAPIDS	WFUR		14
	WJEF		18‡
HOLLAND	WHTC		21
HOUGHTON LAKE	WHGR		14
IRON RIVER	WIKB		11
KALAMAZOO	WKMI		24
MIDLAND	WMDN		2
MT. PLEASANT	WCEN		12
MUSKEGON	WMUS		21
PONTIAC	WPON		10‡
ROGERS CITY	WHAK		12
SAGINAW	WSGW		13
SAULT STE. MARIE	WSOO		12

CONCERT MUSIC (continued)

MINNESOTA

ALBERT LEA	KATE	20
[illegible]	KARA	12
[illegible]	KKLK	26
[illegible]	WEBC	14
[illegible]	KEYD	15
[illegible]	KOGY	27
[illegible]	KALL	10

MISSISSIPPI

HATTIESBURG	WFOR	12
JACKSON	WJDX	30
	WRBC	10
TUPELO	WTUP	10
VICKSBURG	WQBC	14‡

MISSOURI

COLUMBIA	KFRU	10
JOPLIN	KMBH	15
KANSAS CITY	KCMO	26
KIRKSVILLE	KIRX	12
ROLLA	KTTR	12
ST. LOUIS	KWK	52*

MONTANA

BOZEMAN	KBMN	24‡
KALISPELL	KGEZ	19
LIBBY	KLCB	15

NEBRASKA

[illegible]	KMMJ	15‡
CHADRON	KCSR	10
OMAHA	KOIL	10

NEVADA

LAS VEGAS	KLAS	10
RENO	KBRN	10

NEW HAMPSHIRE

CONCORD	WKXL	18
LACONIA	WLNH	10
ROCHESTER	WWNH	19‡

NEW JERSEY

ASBURY PARK	WJLK	35‡
ATLANTIC CITY	WMID	12
BRIDGETON	WSNJ	19*
MILLVILLE	WMLV	15‡
MORRISTOWN	WMTR	41‡
NEW BRUNSWICK	WCTC	10‡
PATERSON	WPAT	88‡
PLEASANTVILLE	WOND	11

NEW MEXICO

ALBUQUERQUE	KHFM	66
	KOAT	20
CARLSBAD	KAVE	27
	KPBM	15‡
FARMINGTON	KIBC	15‡
GALLUP	KGAK	11
LOS ALAMOS	KRSN	25
PORTALES	KENM	12‡
ROSWELL	KSWS	13‡
Truth or Consequences	KCHS	12

NEW YORK

BUFFALO	WBNY	18‡
CORNING	WCLI	13‡
GLENS FALLS	WWSC	12
HEMPSTEAD	WHLI	27
HORNELL	WWHG	12
HUDSON	WHUC	10
JAMESTOWN	WJOC	12
	WJTN	20
LOCKPORT	WUSJ	12
MIDDLETOWN	WALL	11‡
NEW ROCHELLE	WNRC	10
NEW YORK	WBNX	17‡
	WCBS	35
	WGHF (Dmo)	70
	WOR	17‡
	WQXR	104*
	WRCA	32
	WWRL (Dmo)	38‡
NORWICH	WCHN	11
OLEAN	WHDL	20
ONEONTA	WDOS	16
PATCHOGUE	WALK	25
PLATTSBURG	WIRY	22‡
ROCHESTER	WBBF	12
	WRNY	75‡
SARANAC LAKE	WNBZ	19
SARATOGA SPRINGS	WSPA	24
SCHENECTADY	WSNY	12
SYRACUSE	WHEN	24‡
WATERTOWN	WWNY	14
WHITE PLAINS	WFAS	49
RURAL RADIO NET	17 AM & 13 FM stations	50

NORTH CAROLINA

CHAPEL HILL	WCHL	10‡
CHARLOTTE	WIST	13
	WMIT	37‡
GREENSBORO	WCOG	10
JACKSONVILLE	WJNC	10‡
LAURINBURG	WEWO	13
NEW BERN	WHIT	13‡
SANFORD	WWGP	14‡
THOMASVILLE	WTNC	12
WILSON	WGTM	11‡
WINSTON-SALEM	WAIR	13

NORTH DAKOTA

HETTINGER	KNDC	10‡
MINOT	KCJB	15‡

Some things you should know about WQXR

1954 was the biggest, for both business and audience, in our 19 year history.

145 agencies and 357 accounts bought WQXR's big 600,000 family market of radio homes in the New York metropolitan area.

1955 brings an increase in our power to 50,000 watts by summer.

Let us tell you how more power to WQXR will mean more power to your selling with WQXR's good music and news programming.

WQXR *The Radio Station of The New York Times*
"Always the Best in Music"
229 West 43rd Street, New York 36, N. Y. LAckawanna 4-1100

OHIO

ALLIANCE	WFAH	20‡
ASHLAND	WATG	20
BELLAIRE	WTRI	12
CANTON	WAND	10
	WHBC	13
CINCINNATI	WKRC	12‡
CLEVELAND	WDOK	23
	WGAR	15
COLUMBUS	WCOL	15‡
DEFIANCE	WONW	10‡
DOVER	WJER	26‡
ELYRIA	WEOL	21‡
MARION	WMRN	12
NEWARK	WCLT	25‡
PIQUA	WPTW	11‡
WARREN	WHHH	12‡

OKLAHOMA

SHAWNEE	KGFF	15
TULSA	KOME	54

OREGON

COTTAGE GROVE	KOMB	16‡
EUGENE	KASH	12
HOOD RIVER	KIHR	16‡
McMINNVILLE	KMCM	15
MEDFORD	KYJC	14
NEWPORT	KNPT	11‡
PORTLAND	KEX	20
	KOIN	12‡
	KPAM	40
SALEM	KSLM	32‡

PENNSYLVANIA

ALLENTOWN	WFMZ (fm)	62*
BETHLEHEM	WGPA	14
BUTLER	WISR	12‡
CHESTER	WVCH	16‡
COUDERSPORT	WFRM	14
ERIE	WERC	16
GETTYSBURG	WGET	19
JOHNSTOWN	WARD	12
KANE	WADP	21
LANCASTER	WLAN	19
LEBANON	WLBR	12‡
LOCK HAVEN	WBPZ	15‡
PHILADELPHIA	WCAU	14
	WFLN (fm)	100
PITTSBURGH	KQV	11
	WWSW	14
PITTSTON	WPTS	12
POTTSVILLE	WPAM	30
	WPPA	16‡
READING	WEEU	14
	WHUM	10
SCRANTON	WARM	10
	WQAN	11‡
WILLIAMSPORT	WLYC	12
	WRAK	13‡

RHODE ISLAND

WOONSOCKET	WWON	20

SOUTH CAROLINA

ANDERSON	WANS	12‡
FLORENCE	WJMX	15†
GREENVILLE	WMUU	12‡
ORANGEBURG	WTND	12
SUMTER	WSSC	12

SOUTH DAKOTA

ABERDEEN	KSDN	37‡
SIOUX FALLS	KISD	24‡
	KSOO	18‡
WATERTOWN	KWAT	12

TENNESSEE

KNOXVILLE	WNOX	11
LEXINGTON	WDXL	10
McMINNVILLE	WMMT	13
MEMPHIS	WMC	11
	WMPS	10

TEXAS

ABILENE	KWKC	10
ATLANTA	KALT	12
AUSTIN	KTBC	11
BAYTOWN	KREL	10‡
BONHAM	KFYN	14
CORPUS CHRISTI	KSIX	16
DALLAS	KIXL	56*
	WRR	35
EASTLAND	KERC	20‡
HEREFORD	KPAN	23‡
HOUSTON	KAYZ	15
KERRVILLE	KERV	12
LONGVIEW	KFRO	11‡
	KLTI	8‡
LUFKIN	KTRE	10
MIDLAND	KCRS	35
PALESTINE	KNET	25
SAN ANGELO	KTXL	10‡
SAN ANTONIO	KITE	22
	KONO	12
SEGUIN	KWED	10‡
SHERMAN	KRRV	15‡
TEMPLE	KTEM	11‡
VICTORIA	KNAL	16‡

UTAH

CEDAR CITY	KSUB	16
LOGAN	KLGN	34‡
MURRAY	KMUR	15‡
OGDEN	KLOG	19
PROVO	KEYY	10‡
	KIVA	11
RICHFIELD	KSVC	11
SALT LAKE CITY	KDYL	15‡
	KSL	19

with the LARGEST AUDIENCE GAIN

of any radio-TV station in GREATER PHILADELPHIA

WFLN now reaches more than
12% of the
DELAWARE VALLEY RADIO HOMES *Regularly!*

plus an unsurveyed Bonus Audience
in 17 other counties!

AVERAGE DAILY LISTENERSHIP
Over 3 Hours Every Day

***19.2% TOTAL AUDIENCE INCREASE**
1954 over 1953—Audience Analysts, Inc.

WFLN
fine music

8200 RIDGE AVE. IVyridge
PHILA 28, PA. 2-6000

Represented Nationally by Good Music Broadcasters - N.Y.C.

CONCERT MUSIC *(continued)*

VERMONT

[illegible]	WBTN	14
[illegible]	WJOY	17
[illegible]	WIKI	11

VIRGINIA

BRISTOL	WCYB	25
[illegible]	WCHV	50
[illegible]	WCVI	10
[illegible]	WCVA	10
FARMVILLE	WFLO	10‡
[illegible]	WJJC	11
HOPEWELL	WHAP	10
MARTINSVILLE	WMVA	27‡
NARROWS	WNRI	13
RADFORD	WRAD	13
RICHMOND	WRNL	21
	WRUB (Unv)	38
WAYNESBORO	WAYB	13

WASHINGTON

KIRKLAND	KNBX	42‡
PUYALLUP	KAYE	12
SEATTLE	KAYO	13
	KISW (Unv)	63
	KTW	35
	KVI	90
TACOMA	KMO	45
	KTNT	12

WEST VIRGINIA

BECKLEY	WWNR	14‡
HUNTINGTON	WHTN	27
LOGAN	WLOW	14‡
MARTINSBURG	WEPM	18
MATEWAN	WHIC	10
MOUNDSVILLE	WMOD	23‡

WISCONSIN

BELOIT	WBEL	14
EAU CLAIRE	WBIZ	10
LADYSMITH	WLDY	14
MADISON	WISC	10‡
MARSHFIELD	WDLB	10
MILWAUKEE	WCAN	17
PARK FALLS	WPFP	25
RACINE	WRJN	10
SHAWANO	WTCH	14

WYOMING

LANDER	KOVE	13‡

ALASKA

ANCHORAGE	KFQD	33‡
FAIRBANKS	KFRB	33
JUNEAU	KINY	28
KETCHIKAN	KTKN	28
SEWARD	KIBH	28
SITKA	KIFW	28

HAWAII

HONOLULU	KIKI	21‡

CANADA

ALBERTA

CALGARY	CFAC	15‡
EDMONTON	CHED	14‡
	CHFA	31
PEACE RIVER	CKYL	16‡

BRITISH COLUMBIA

CHILLIWACK	CHWK	23‡
DAWSON CREEK	CJDC	12‡
KAMLOOPS	CFJC	16
KELOWNA	CKOV	13‡
PORT ALBERNI	CJAV	19‡
PRINCE RUPERT	CFPR	21
TRAIL	CJAT	30‡
VANCOUVER	CKMO	12
	CKWX	33‡

MANITOBA

FLIN FLON	CFAR	16‡
ST. BONIFACE	CKSB	22

NEW BRUNSWICK

EDMUNDSON	CJEM	22

NOVA SCOTIA

BRIDGEWATER	CKBW	16‡
KENTVILLE	CKEN	15
SYDNEY	CJCB	10
TRURO	CKCL	10‡
WINDSOR	CFAB	15‡

ONTARIO

BELLEVILLE	CJBQ	10
BROCKVILLE	CFJR	18‡
KINGSTON	CKLC	14‡
KITCHENER	CKCR	10
OSHAWA	CKLB	11‡
ST. THOMAS	CHLO	16
SARNIA	CHOK	24‡
SAULT STE. MARIE	CJIC	10
SUDBURY	CHNO	10‡
TIMMINS	CFCL	20
TORONTO	CKFH	16
WINGHAM	CKNX	15‡
WOODSTOCK	CKOX	10‡

PRINCE EDWARD IS.

SUMMERSIDE	CJRW	10‡

QUEBEC

AMOS	CHAD	13
CHICOUTIMI	CJMT	23‡
HULL	CKCH	33‡
IONQUIERE	CKRS	13‡
LA SARRE	CKLS	13
MONTREAL	CBF	25
	CHLP	18‡
QUEBEC	CHRC	20
	CKCV	12‡
RIMOUSKI	CJBR	25
ROUYN	CKRN	13
SOREL	CJSO	15‡
TROIS-RIVIERES	CHLN	18‡
VAL D'OR	CKVD	13

SASKATCHEWAN

MOOSE JAW	CHAB	16
REGINA	CKRM	15
SASKATOON	CFQC	36‡

RADIO AT ITS FINEST

WGAR CLEVELAND, OHIO
WRFD WORTHINGTON, OHIO
WTTM TRENTON, N. J.
WMMN FAIRMONT, W. VA.

Peoples Broadcasting Corp.

good music® SELLS

in Greater Miami on . . .

WVCG 1070

on your Radio Dial
Coral Gables, Fla.

746,453

people attended concerts in Greater Miami last year.

MORE—than attended any dog or horse track, or all of The University of Miami Football games.

WVCG's primary appeal is to the vast middle and upper income families in this Billion Dollar Market.②

Represented by Clements, Detroit, Atlanta, etc.
THOMAS F. CLARK CO. Inc.

•

Represented by New York Ind.
GOOD MUSIC BROADCASTERS

① CLASSICAL—SEMI CLASSICAL and CONCERT MUSIC

② RETAIL SALES—1954—$1,000,000,000.00



symbols

* indicates member Nat'l Assoc. Radio & Tv Farm Directors (Apr. '55)
† indicates subscriber to U. S. Dept. of Agriculture program service

farm

1531 stations in the U. S. and Canada schedule some farm programing each week. That is 70% of the Buyers' Guide respondents. In 1954 a total of 964 stations scheduled such programing, or 64% of those returning questionnaires. Of the 1531 total, 679 stations with schedules of 5 or more hours of farm programing a week are listed below. Also shown are the stations belonging to the National Assn. of Radio and Television Farm Directors as well as the subscribers to the program information service of the U. S. Department of Agriculture. Farm stations in this listing offer a wide variety of other programing. There is indicated, for example, an appreciable increase in concert music, from 6% of respondents in 1954 to 18% in 1955 offering 10 or more hours in this category. Folk music, too, is popular. 99 stations, or 15%, schedule 20 hours or more per week in that category.

GRASS ROOTS FACTS

About the Kansas Farm Market



Waving wheat, tall corn, fat cattle, men on tractors—*this* is Kansas—a state of high-income, big-buying farmers. Sell them *best* with the station they listen to *most* –WIBW.



The average income of these Kansas farmers is $8,312 per household† *after* taxes . . . 58% above the national average! And remember, this vast buying power listens to WIBW *more* than any other radio station.



Last year, Kansas farmers banked $1,092,211,000† from wheat, corn, cattle, hogs, poultry, hay, sheep, and other farm products. They buy heavily and steadily—all year long. AND the greatest part of their purchasing decisions are guided by WIBW.

These upper-income Kansas Farmers have the extra cash to buy *your* product. The best way to sell it to them is to tell them about it on the radio station *they* listen to most—WIBW—first listening choice of Kansas Farmers since 1924.*

*Kansas Radio Audience—1954
†Consumer Markets—1954

"See How Copper Flies"
WIBW
CBS RADIO

TOPEKA, KANSAS
Ben Ludy Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City
Rep:
Capper Publication, Inc.

ALABAMA

[illegible]	WAVU
[illegible]gham	WSGN
[illegible]	WHOS†
[illegible]	WDJC
Florence	WOWL†
Foley	WHEP
[illegible]	WKRG†
Monroeville	WMFC
Montgomery	WBAM
	WCOV
[illegible]	WCRI
Tuscaloosa	WJRD

ARIZONA

Nogales	KNOG†
Phoenix	KOY
Yuma	KOLD

ARKANSAS

Blytheville	KLCN
Crossett	KAGH
Dermott	KVSA†
Fort Smith	KFSA
Helena	KFFA
Jonesboro	KNEA
Little Rock	KARK†
	KLRA*†
	KTHS†
Magnolia	KVMA†
Malvern	KDAS†
Mountain Home	KTLO
Osceola	KOSE
Pine Bluff	KOTN
Pocahontas	KPOC
Rogers	KAMO
Springdale	KBRS

CALIFORNIA

Bakersfield	KERN†
Blythe	KYDK*†
Chico	KXOC†
El Centro	KXO†
Fresno	KFRE*†
	KMJ†
Hanford	KNGS
Los Angeles	KFI†
	KNX*†
Modesto	KBOX†
Monterey	KXXL
Redding	KVCV†
Redlands	KCAL†
Sacramento	KCRA†
	KFBK*†
San Bernardino	KCSB†
San Diego	KCBQ†
	KFMS
San Francisco	KCBS
	KGO*†
	KNBC*†
Stockton	KWG†
Susanville	KSUE†
Tulare	KCOK
Turlock	KTUR
Wasco	KWSO†

COLORADO

Denver	KIMN†
	KLZ*†
	KOA†‡
	KVOD†
Durango	KIUP
Fort Collins	KCOL
Glenwood Springs	KGLN
Greeley	KFKA*
[illegible]	KBNZ
Lamar	KLMR
[illegible]	KSLB
[illegible]	KUBC
[illegible]	KGHF†
[illegible]	KGEK

CONNECTICUT

Bridgeport	WICC
Hartford	WTIC

DELAWARE

Dover	WDOV†
Georgetown	WJWL†

DIST. OF COLUMBIA

Washington	WMAL
	WRC

FLORIDA

Bradenton	WTRL
Hollywood	WINZ
Kissimmee	WRWB
Lake City	WDSR
Ocala	WTMC
Orlando	WORZ†
Tampa	WFLA*†

GEORGIA

Atlanta	WCON*
	WSB†
Griffin	WHIE
La Grange	WTRP
Moultrie	WMGA
Rome	WRGA
	WROM†
Thomson	WTWA
Waynesboro	WBRO

IDAHO

Boise	KBOI†
	KGEM†
	KIDO†
Caldwell	KCID
Lewiston	KLER
	KRLC
Moscow	KRPL
Pocatello	KEYY†
	KSEI
Preston	KPST
Twin Falls	KTFI

ILLINOIS

Centralia	WCNT
Chicago	WBBM*†
	WGN*†
	WLS*†
	WMAQ*†
Decatur	WDZ*†
De Kalb	WLBK†
Effingham	WCRA*
Fairfield	WFIW
Galesburg	WGIL
Harrisburg	WEBQ
Jacksonville	WLDS†
Kankakee	WKAN
Kewanee	WKEI
La Grange	WLS*
La Salle	WLPO*
Lincoln	WPRC
Litchfield	WSMI†
Mt. Carmel	WVMC
Mt. Vernon	WMIX
Olney	WLVN
Paris	WPRS
Peoria	WMBD*†
	WPEO
Quincy	WTAD*
Springfield	WMAY
Sterling	WSDR†
Streator	WIZZ
Urbana	WILL†

INDIANA

Elkhart	WTRC
Evansville	WJPS*†
Fort Wayne	WKJG*†
	WOWO*†
Hammond	WJOB*
Indianapolis	WFBM*†
	WIBC*†
	WIRE*†
Jasper	WITZ
Kokomo	WIOU*†
Lafayette	WBAA*†
Lebanon	WINL*
Logansport	WSAL
Marion	WBAT
	WMRI†
New Castle	WCTW
Salem	WSLM*†
Terre Haute	WBOW†
Vincennes	WAOV
Warsaw	WRSW†
	WKAM

IOWA

Ames	WOI*
Burlington	WBUR
Cedar Rapids	KCRG*†
	WMT*†
Centerville	KCOG
Charles City	KCHA
Clinton	KROS
Davenport	KSTT*†
Des Moines	KIOA*†
	KWDM
	WHO*†
Dubuque	KDTH*†
Fairfield	KFAD
Iowa City	KXIC
Le Mars	KLEM
Marshalltown	KFJB
Mason City	KGLO*†
Muscatine	KWPC†
Oelwein	KOEL
Ottumwa	KBIZ
Shenandoah	KMA*†
Sioux	KCOM
	KTRI*†
Spencer	KICD
Storm Lake	KAYL†
Waterloo	KWWL*
	KXEL*†

KANSAS

Arkansas City	KSOK
Atchison	KARE†
Colby	KXXX*†
Dodge City	KGNO
Emporia	KTSW†
Garden City	KGAR
Great Bend	KVGB†
Hutchinson	KWHK
Lawrence	KLWN†
Manhattan	KMAN
Salina	KSAL†
Stanley	KMBC*†
Topeka	WIBW*†
Wichita	KFH†
	KFBI*†

KENTUCKY

Bowling Green	WKCT
	WLBJ
Danville	WHIR
Fulton	WFUL
Hopkinsville	WHOP
Lexington	WBLK
	WLAP†
	WLEX
Louisville	WHAS*
Madisonville	WFMW
Maysville	WFTM*†
Owensboro	WBJS
Paducah	WPAD
Winchester	WWKY

LOUISIANA

Alexandria	KALB
New Orleans	WWL*†
Opelousas	KSLO
Ruston	KRUS
Shreveport	KWKH*†
	KIBS†

MAINE

Bangor	WABI†
Houlton	WABM
Portland	WCSH*†
	WGAN*†
Presque Island	WAGM†
Rumford	WRUM

MARYLAND

Baltimore	WBAL*†
	WBMD†
Cambridge	WCEM
Frederick	WFMD†
Hagerstown	WARK
	WJEJ
Havre de Grace	WASA
Leonardtown	WKIK†
Pocomoke City	WESM
Salisbury	WBOC†
Ware	WARE
Westminster	WTTR

MASSACHUSETTS

Boston	WBZ*†
	WEEI*
	WHDH†
Greenfield	WHAI*†
North Adams	WMNB†
	WNAW
Worcester	WORC†

MICHIGAN

Adrian	WABJ*†
Ann Arbor	WPAG†
Bay City	WBCM*†
Benton Harbor	WHFB*†
Big Rapids	WBRN
Coldwater	WTVB†
Detroit	CKLW
	WJR*
	WWJ*
East Lansing	WKAR*†
Escanaba	WDBC
Grand Rapids	WOOD
Kalamazoo	WKZO*†
Ludington	WKLA
Mount Pleasant	WCEN
Port Huron	WTTH†
Rogers City	WHAK†

MINNESOTA

Albert Lea	KATE
Fairmont	KSUM
Faribault	KDHL*
Hutchinson	KDUZ
Mankato	KTOE
	KYSM
Min.-St. Paul	KSTP*†
	WCCO*†
	WDGY
New Ulm	KNUJ*†
Owatonna	KOBK
Red Wing	KAAA
Rochester	KROC*
Thief River Falls	KTRF†
Worthington	KWOA†

big...and growing every day!

AGRICULTURE
OIL AND URANIUM
MANUFACTURING
TOURISTS



The Western Market

Served and *Sold* by KOA Radio

KOA Delivers Boom-Town Denver and 302 counties in 12 states (Nielsen)

KOA Is the *leader* in creating local programs and personalities for Western tastes.

KOA Serves a farm and ranch population of 700,030 with 18 hours per week of informative and entertaining agricultural programs. To many of these listeners, KOA has long been their only day-in, day-out source of vital news and weather information.

KOA Is heard by more people who can't get TV than any radio station in the U.S.A.!

KOA Sells this ever-increasing market, developing and keeping phenomenal listener-loyalty, as proved by 39% greater mail response in 1954 over 1953.

LET KOA SELL FOR YOU!

	FARM	TOTAL
Population . . .	700,030	3,633,000
Households . .	191,140	1,088,420
Radio Homes . .	175,850	1,049,020
Buying Income .	$2,044,714,000	$5,226,724,000
Retail Sales . .		$4,071,951,000

Source: 1955 Survey of Buying Power

KOA
DENVER
Covers The West...*Best!*

NBC • 850 kc • 50,000 WATTS • CALL PETRY

Send us your name and address for monthly factual "Western Market" information folder.

FARM RADIO (continued)

MISSISSIPPI

Cleveland — WCLD
Hattiesburg — WBKH
Hazlehurst — WMDC
[illegible] — WJDX
[illegible] — WRBC*
Louisville — WLSM
McComb — WSKB

MISSOURI

[illegible] — KDMO
Clinton — KDKD
Columbia — KFRU
[illegible] — KFAL
Hannibal — KHMO
Jefferson City — KLIK*†
KWOS
Joplin — KSFB†
WMBH
Kansas City — KCMO*†
KMBC
WDAF
Kirksville — KIRX
Marshall — KMMO
Maryville — KNIM
Nevada — KNEM
Rolla — KTTR
St. Joseph — KFEQ
St. Louis — KMOX
KSTL
Springfield — KWTO
Warrensburg — KOKO
Warrenton — KWRE
West Plains — KWPM

MONTANA

Billings — KGHL
Glendive — KXGN†
Great Falls — KFBB*
KXLK
Libby — KLCB
Missoula — KGVO
Sidney — KGCX

NEBRASKA

Alliance — KCOW
Beatrice — KWBE†
Chadrons — KCSR
Fremont — KFGT†
Grand Island — KMMJ*†
Kearney — KGFW
Lexington — KRVN†
Lincoln — KOLN†
Norfolk — WJAG*†
North Platte — KODY†
Ogallala — KOGA
Omaha — KFAB*†
WOW*†
Scottsbluff — KNEB

NEVADA

Las Vegas — KLAS†
Reno — KOH†

NEW HAMPSHIRE

Manchester — WMUR†
Rochester — WWNH
West Swanzey — WKNE†

NEW JERSEY

Bridgeton — WSNJ
New Brunswick — WCTC†
Vineland — WWBZ†

NEW MEXICO

Artesia — KSVP
Lovington — KLEA
Roswell — KGFL
Truth or Consq. — KCHS

NEW YORK

Amsterdam — WCSS
Buffalo — WBEN†
WGR†
WKBW*†
Fulton — WOSC
Hornell — WWHG
Hudson — WHUC
Ithaca — WCHU*
Jamestown — WJOC
WJTN*†
Kingston — WKNY*
Newburgh — WGNY
New York — WABC†
WOR*
WRCA*
Oneonta — WDOS†
Plattsburg — WEAV†
Poughkeepsie — WEOK
Rochester — WHAM*†
WHFM
Schenectady — WGY*†
Syracuse — WFBL
WOLF
WSYR
Utica — WIBX*†
WRUN
Walton — WDLA†
Watertown — WWNY†
Woodside — WWRL†

NYS RURAL RADIO NETWORK
Latest addition of farm service daily to Delaware farmers. WHLD Niagara Falls, WKBW Buffalo, WHAM Rochester, WITN Jamestown, WHCU Ithaca, WAGE Syracuse, WRUN Utica-Rome, WWNY Watertown, WMSA Massena, WELM Elmira, WGY Schenectady, WKIP Poughkeepsie, WGNY Newburgh, WDLA Walton, WNBF Binghamton, WCAN Canandaigua, also 16 fm stations.

NORTH CAROLINA

Albemarle — WABZ
Asheville — WISE
WLOS
Burlington — WBBB
Charlotte — WBT†
WGIV
Durham — WTIK
Elizabeth City — WGAI
Elkin — WIFM
Fayetteville — WFNC*
Greensboro — WBIG
Greenville — WGTC
Henderson — WHNC
Jacksonville — WJNC
Kinston — WELS*
WFTC
Laurinburg — WEWO*†
Raleigh — WPTF*
Rocky Mount — WCEC
WEED
Roxboro — WRXO
Sanford — WWGP
Smithfield — WMPM†
Statesville — WSIC
Tarboro — WCPS
Wallace — WLSE
Whitesville — WENC
Wilmington — WMFD
Wilson — WGTM
WVOT
Winston-Salem — WSJS*†

NORTH DAKOTA

Bismarck — KFYR
Devils Lake — KDLR
Dickinson — KDIX
Fargo — KFGO*
WDAY*
Grand Forks — KNOX
Hettinger — KNDC
Jamestown — KSJB*†
Minot — KCJB
Williston — KWBM

OHIO

Akron — WHKK†
Alliance — WFAH†
Cincinnati — WLW*†
WKRC
Columbus — WBNS*†
WHKC*†
Dover — WJER
East Liverpool — WOHI
Findlay — WFIN*
Gallipolis — WJEH
Hamilton — WMOH
Ironton — WIRO
Lancaster — WHOK
Lima — WIMA
Marietta — WMOA
Marion — WMRN*†
Piqua — WPTW
Portsmouth — WPAY†
Sandusky — WLEC
Springfield — WWSO
Toledo — WSPD†
WTOD*
Washington C. H. — WCHO*†
Worthington — WRFD*†
Youngstown — WFMJ†

OKLAHOMA

Ardmore — KVSO*†
Chickasha — KWCO
Elk City — KASA†
Enid — KGWA†
Frederick — KTAT†
Guymon — KGYN
Lawton — KSWO
Muskogee — KBIX
KMUS
Oklahoma City — WKY*†
Paul's Valley — KVLH†
Ponca City — WBBZ
Poteau — KLCO
Shawnee — KGFF
Stillwater — KSPI†
Tulsa — KRMG
KVOO*
Woodward — KSIW†

OREGON

Bend — KBND
Corvallis — KOAC*
KRUL†
Eugene — KERG*
Grants Pass — KUIN
Klamath Falls — KFJI†
Medford — KMED†
Ontario — KSRV
Portland — KGW†
KOIN†
KPOJ*
Salem — KSLM*†
Tillamook — KTIL

PENNSYLVANIA

Altoona — WVAM
Bloomsburg — WHLM†
Butler — WBUT*†
WISR*
Carbondale — WCDL
Coudersport — WFRM
Doylestown — WBUX
Gettysburg — WGET
Harrisburg — WCKB*
WCMB*†
WISR*
Lemoyne — WCMB*
Lewiston — WKVA
WMRF
New Castle — WKST
Philadelphia — KYW*†
WCAU*†
WFIL*†
Pittsburgh — KDKA*†
Reading — WEEU†
St. Marys — WKBI†
Sayre — WATS
Somerset — WVSC
Sunbury — WKOK
Williamsport — WWPA†
York — WNOW
WORK†
WSBA*†

WRFD

OHIO'S FAVORITE FARM RADIO STATION

Represented Nationally by Meeker Associates

WORTHINGTON, OHIO — PEOPLES BROADCASTING CORPORATION

CAN THE FARMER USE YOUR PRODUCT?



DON TUTTLE



ENOCH SQUIRES



CHARLES J. STEVENSON

Here Are

3 Big Ways

You Can Reach Farmers in New York and New England

FARM PAPER OF THE AIR 12:15—1:00 p.m.

Monday through Saturday.
With the latest market and agricultural news, and crop reports, edited by Don Tuttle.

WGY TRAVELER 12:15—12:30 p.m.

Monday through Friday.
Now a part of the FARM PAPER, the WGY Traveler, Enoch Squires tells of the history and legends of WGYland.

CHANTICLEER 6:15—7:00 a.m.

Monday through Saturday.
Charles John Stevenson brings music and human interest stories flavored with rural wit to the WGY farm audience.

WGY

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK
SERVING 878,130 RADIO FAMILIES
Represented Nationally by Henry I. Christal Company



Wenatchee, Washington

Serving a

Down-to-Earth

FARMERS' MARKET

Washington State is an agricultural state, and any map will show you that KPQ, Wenatchee, is located in the very heart of this diversified farm area.

Right now KPQ is serving one of the richest farm areas in the nation (check any production reports).

But the

MIGHTY COLUMBIA

and its

MIGHTY DAMS

are creating a

MIGHTY PLUS-MARKET

Each day new farms are being developed. Eventually, 1,000,000 new acres of **irrigated** farm lands will fill the famous Columbia Basin . . . . all within easy range of 5000 watt KPQ, ABC-NBC. Located in the Apple Capital of the World, KPQ presently covers more than 46% of Washington State's farm income . . . . WITH MORE TO COME.

When You're Bending Over a Budget, Make KPQ a "Must Buy."

PER CAPITA INCOME
16% above national average

SALES PERFORMANCE
160% above national average

AND STEADILY INCREASING!

Certainly we assist our customers . . . . glad to . . . . in every way possible.

PARTICIPATIONS IN FARM SHOWS
6:45 AM & 12:30 PM Daily



5000 WATTS
560 K. C.
WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

FARM RADIO *(continued)*

RHODE ISLAND

Providence	WPJB

SOUTH CAROLINA

Columbia	WIS
Florence	WJMX†
Greenville	WFBC*†
	WMRC
Myrtle Beach	WMYB
Orangeburg	WDIX
	WTND
Rock Hill	WRHI
Seneca	WSNW
Spartanburg	WSPA*†

SOUTH DAKOTA

Aberdeen	KSDN†
Huron	KIJV
Rapid City	KOTA†
Sioux Falls	KELO†
	KSOO*†
Watertown	KWAT
Yankton	WNAX*†

TENNESSEE

Chattanooga	WDEF
Cleveland	WBAC
Columbia	WKRM
Dyersburg	WGSG
Elizabethton	WBEJ
Harrison	WDOD*
Jackson	WDXI
Knoxville	WNOX†
Levelland	KLVT
Lexington	WDXL
Memphis	WHBQ*
	WMC*†
Morristown	WCRK
Nashville	WSM*†
Springfield	WDBL†

TEXAS

Amarillo	KGNC*
Austin	KTBC†
Brownsville	KBOR
Brownwood	KBWD
College Station	WTAW
Corpus Christi	KEYS
	KRIS†
	KWBU†
Dallas	KRLD†
	WFAA*†
Eastland	KERC
Edinburg	KURV
El Campo	KULP†
El Paso	KEPO*†
	KROD†
Fort Worth	WBAP*†
Gainesville	KGAF†
Gonzales	KCTI
Greenville	KGVL
Harlingen	KGBT
Hillsboro	KSLM†
Houston	KPRC*†
	KTRH*†
Huntsville	KSAM
Jacksonville	KEBE†
Kerrville	KERV
Lampasas	KCYL
Lubbock	KDAV†
	KFYO*†
	KSEL*
Lufkin	KTRE
Nacogdoches	KSFA
Pampa	KPAT
	KPDN
Plainview	KVOP
San Angelo	KTXL
San Antonio	KCBS
San Antonio (con't.)	KENS†
	KITE
	KONO*†
	WOAI*†
Sulphur Springs	KSST
Texarkana	KCMC
	KTFS†
Tyler	KTBB†
Waco	KWTX
Weslaco	KRGV†
Wichita Falls	KFDX

UTAH

Cedar City	KSUB
Richfield	KSVC†
Salt Lake City	KDYL
	KSL*†

VERMONT

Burlington	WCAX†
	WDOT
Newport	WIKE
St. Johnsbury	WTWN†
Springfield	WNIX†
Waterbury	WDEV

VIRGINIA

Arlington	WARL
Bedford	WBLT
Bristol	WCYB*†
Danville	WBTM*†
	WDVA*
Harrisonburg	WSVA*†
Lynchburg	WLVA*†
Orange	WJMA
Portsmouth	WAVY†
Richmond	WLEE
	WRNL†
	WRVA*
Roanoke	WSLS*
Staunton	WFRC†
	WTON†

WASHINGTON

Bellingham	KPUG
	KVOS†
Moses Lake	KSEM
Renton	KLAN†
Seattle	KOMO*†
Spokane	KHQ*†
	KNEW
	KXLY*†
Tacoma	KTNT*†
Walla Walla	KTEL
Wenatchee	KPQ*†
Yakima	KYAK*†

WEST VIRGINIA

Charleston	WCHS
Clarksburg	WBLK
	WPDX†
Huntington	WSAZ*†
Keyser	WKYR
Martinsburg	WEPM
Parkersburg	WPAR†
Weston	WHAW
Wheeling	WWVA†

WISCONSIN

Appleton	WHBY
Beaver Dam	WBEV*†
Chippewa Falls	WCHF
Eau Claire	WEAU*†
	WRFW
Green Bay	WBAY*
	WJPG*
Kenosha	WLIP
La Crosse	WKTY
Ladysmith	WLDY
Madison	WHA*
	WIBA
	WISC
	WKOW*†
	WMFM†
Manitowoc	WOMT
Marinette	WMAM
Marshfield	WDLB
Milwaukee	WTMJ*†
Monroe	WEKZ†
Park Falls	WPFP
Shawano	WTCH
Sparta	WKLJ
Sturgeon Bay	WDOR
Watertown	WTTN
Waukesha	WAUX
Wausau	WOSA
Wisconsin Rapids	WFHR

WYOMING

Cody	KODI
Newcastle	KASL

PUERTO RICO

San Juan	WAPA

CANADA

ALBERTA

Calgary	CFAC
	CFCN
Edmonton	CFCN†
	CFRN†

BRITISH COLUMBIA

Dawson Creek	CJDC
Prince George	CKPG
Prince Rupert	CFPR
Vancouver	CKWX*

MANITOBA

Winnipeg	CKY

NEW BRUNSWICK

Edmundston	CJEM
Moncton	CKCW

ONTARIO

Belleville	CJBQ*
Fort Frances	CKFI†
Kingston	CKWS
London	CFPL*†
Ottawa	CFRA
Owen Sound	CFOS†
Toronto	CFRB*
Trenton	CJBQ*
West Toronto	CFRB*
Wingham	CKNX*

QUEBEC

Amos	CHAD
La Sarre	CKLS
Montreal	CBQ*
Rouyn	CKRN
Val D'Or	CKVD
Ville-Marie	CKVM

SASKATCHEWAN

Prince Albert	CKBI
Regina	CKRM
Yorkton	CJGX



BROAD COVERAGE

in the land where *radio* reigns

Taking the measure of big Aggie is a man-sized job. It's a big figure to work with. For Big Aggie Land is a land of 190 counties in parts of 5 states in the great Upper Missouri Valley — Minnesota, the Dakotas, Nebraska and Iowa.

WNAX-570 strides the length and breadth of Big Aggie Land. Plays a far bigger role in the lives of the 670,000 families in this area than any other medium. (To most of these families TV simply means Taint-Visible.)

Yes, this is the land where radio reigns . . . morning, noon and night. And WNAX-570, the Big Aggie Station, is radio in prosperous Big Aggie Land.

Whatever media you buy in other lands, there is only one low-cost, high-return way to sell the 670,000 families in the great Upper Missouri Valley. WNAX-570.



BIG AGGIE LAND:
Where 80% of the homes hear WNAX-570 from 3 to 7 times a week.



WNAX-570

Yankton, South Dakota

A Cowles station. Under the same management as KVTV Channel 9, Sioux City, Iowa. Don D. Sullivan, Advertising Director.

Ask your Katz man. *CBS Radio*

folk music



symbols

* indicates 100% folk music
Figures represent hours per week

1671 stations regularly schedule folk music in 1955. That represents 77% of all respondents. Last year 1050 stations or 66% of respondents reported regularly scheduled folk music programing.

398 stations report 20 hours or more of folk music per week, or 16% of Buyers' Guide respondents. The 1954 Guide showed 236 stations with similar schedules for a total of 14% of the respondents. These stations are located for the most part in the South with a considerable number scattered throughout the midwest and far west. Relatively few stations in the eastern portion of the country reported this category.

31% of the stations on the folk music list are also on the Negro list while 25% also appear on the religious list and another 25% are represented on the farm directory.

ALABAMA

ALEXANDER CITY	WRFS	20
ANDALUSIA	WCTA	30
ANNISTON	WSPC	68
BIRMINGHAM	WLBS	24
	WAOK	45
DECATUR	WJJF	21
EUFAULA	WJLA	26
FLORENCE	WOBL	21
FOLEY	WHEP	27
FORT PAYNE	WFPA	112
GENEVA	WGEA	29
GUNTERSVILLE	WGSF	21
HAMILTON	WERH	30
HUNTSVILLE	WEUP	30
	WHBS	26
MOBILE	WKAB	42
MONROEVILLE	WMFC	23
MONTGOMERY	WRAM	33
	WCOV	24
OPELIKA	WJHO	25
PHENIX CITY	WPNX	40
SCOTTSBORO	WCRI	22
SYLACAUGA	WMLS	22
TALLASSEE	WTLS	21
TUSCALOOSA	WNPT	36

ARIZONA

FLAGSTAFF	KCLS	*
GLENDALE	KRUX	41
PHOENIX	KBIZ	22
TUCSON	KCNA	60

ARKANSAS

BLYTHEVILLE	KLCN	21
CROSSETT	KAGH	25
JONESBORO	KNEA	21
MORRILTON	KLOM	21
PINE BLUFF	KCLA	22
POCAHONTAS	KPOC	23
SEARCY	KWCB	28

CALIFORNIA

BAKERSFIELD	KAFY	20
CALEXICO	KICO	20
CHICO	KXOC	26
FRESNO	KGST	34
LONG BEACH	KFOX	21
MODESTO	KBOX	50
MONTEREY	KXYL	21
OROVILLE	KMOR	26
PASADENA	KXLA	150*
PITTSBURG	KECC	36
SAN BERDARDINO	KRNO	20
SAN FRANCISCO	KYA	20
SAN JOSE	KFEN	40
TURLOCK	KTLR	12
UKIAH	KUKI	40

COLORADO

ENGLEWOOD	KGMC	15
FORT COLLINS	KCOL	22
FORT MORGAN	KFTM	20
GREELEY	KYOU	21
LA JUNTA	KBNZ	32
STERLING	KGEK	20

FLORIDA

CRESTVIEW	WCNU	30
GAINESVILLE	WDUH	45
HOLLYWOOD	WINZ	28
JACKSONVILLE	WJHP	22
KISSIMMEE	WRWB	26
MIAMI	WMIE	60
NEW SMYRNA BEACH	WSBB	20
ORLANDO	WABR	30
ST. AUGUSTINE	WSTA	20
TALLAHASSEE	WMEN	25
TAMPA	WEBK	32
	WHBO	42
WINTER HAVEN	WSIR	20

GEORGIA

ALBANY	WJAZ	36
AMERICUS	WDEC	21
BAINBRIDGE	WMGR	25
BRUNSWICK	WMOG	25
COLUMBUS	WDAK	25
CORNELIA	WCON	30
DALTON	WBLJ	24
DECATUR	WEAS	23
DUBLIN	WMLT	20
EAST POINT	WTJH	40
FITZGERALD	WBHB	32
FORT VALLEY	WFPM	22
GAINESVILLE	WDUN	36
	WGGA	24
GRIFFIN	WHIE	26
JESUP	WBGR	22
LA GRANGE	WTRP	20

MACON	WBML	20
	WIBB	24
MONROE	WMRE	30
ROME	WROM	33
SUMMERVILLE	WGTA	25
WAYCROSS	WACL	60
	WAYX	20
WINDER	WIMO	40

IDAHO

BOISE	KGEM	39
CALDWELL	KCID	22

ILLINOIS

CENTRALIA	WCNT	24
CHARLESTON	WEIC	22
CHICAGO	WTAQ	38
CLINTON	WHOW	64
EFFINGHAM	WCRA	34
METROPOLIS	WMOK	23

INDIANA

HAMMOND	WJOB	56
SALEM	WSLM	35
SHELBYVILLE	WSRK	21

IOWA

DES MOINES	KWDM	25
FORT MADISON	KXGI	36
OELWEIN	KOEL	30

KANSAS

GARDEN CITY	KGAR	24
LEAVENWORTH	KCLO	61
PITTSBURG	KOAM	20
WICHITA	KFBI	22
	KWBB	27

KENTUCKY

ASHLAND	WWKO	35
BOWLING GREEN	WKCT	26
	WLBJ	24
COLUMBIA	WAIN	21
FRANKFORT	WFKY	21
FULTON	WFUL	22
GLASGOW	WKAY	28
HAZARD	WKIC	25
LEXINGTON	WLEX	30
LOUISVILLE	WKLO	41
MAYFIELD	WNGO	28
MIDDLESBORO	WMIK	24
NEWPORT	WNOP	24
PIKEVILLE	WLSI	22
PRESTONSBURG	WPRT	20
RUSSELLVILLE	WRUS	29
SOMERSET	WSFC	40
WHITESBURG	WTCW	50
WINCHESTER	WWKY	28

LOUISIANA

BATON ROUGE	WIBR	23
	WAOK	24
DE RIDDER	KDLA	26
HAMMOND	WIHL	25
LAKE CHARLES	KAOK	40
MANSFIELD	KDBC	60
NEW IBERIA	KIVM	30
NEW ORLEANS	WBOK	21
SHREVEPORT	KWKH	37

MARYLAND

BALTIMORE	WBMD	18
FREDERICK	WFMD	25
HAGERSTOWN	WARK	20
LEONARDTOWN	WKIK	21
ROCKVILLE	WINX	60

MICHIGAN

HOUGHTON LAKE	WHGR	21

MINNESOTA

ALBERT LEA	KATE	20
CLOQUET	WKLK	22
CROOKSTON	KROX	20
FARIBAULT	KDHL	32
NEW ULM	KNUJ	70
OWATONNA	KOBK	27
ST. PAUL	WCOW	60
THIEF RIVER FALLS	KTRF	30
WADENA	KWAD	25

MISSISSIPPI

ABERDEEN	WMPA	30
BOONEVILLE	WBIP	32
CANTON	WDOB	30
CLEVELAND	WCLD	27
HATTIESBURG	WBKH	20
	WFOR	25
JACKSON	WJAN	40
LAUREL	WLAU	25
LOUISVILLE	WLSM	30
PHILADELPHIA	WHOC	30

MISSOURI

BOONVILLE	KWRT	45
KENNETT	KBOA	30
MALDEN	KTCB	24
OSAGE BEACH	KRMS	22
ST. LOUIS	KXLW	24
SEDALIA	KDRO	29
	KSIS	30
SPRINGFIELD	KWTO	35
UNION	KLPW	27
WARRENTON	KWRE	21
WEST PLAINS	KWPM	20

KXLA

LOS ANGELES SPECIALIZES IN TWO THINGS

1. WESTERN & HILLBILLY MUSIC 24 HOURS A DAY.

2. RESULTS FOR ADVERTISERS 7 DAYS A WEEK.

* * * * * * * *

For PROOF that specialization pays, contact—

KXLA 10,000 watts 1110 kc

Loyal K. King, P. & G. M.

MONTANA

BUTTE	KXLF	20

NEW HAMPSHIRE

CONCORD	WKXL	25

NEW JERSEY

NEWARK	WAAT	22

NEW MEXICO

ALBUQUERQUE	KABQ	32
CLOVIS	KCLV	28
FARMINGTON	KLBC	24
GALLUP	KGAK	20
LOVINGTON	KLEA	22
PORTALES	KENM	32

NEW YORK

ALBANY	WPTR	23
NEW YORK	WBNX	42
UTICA	WRUN	46

NORTH CAROLINA

ALBEMARLE	WABZ	20
ASHEBORO	WGWR	27
ASHEVILLE	WSKY	75
BURLINGTON	WFNS	21
DURHAM	WSSB	33
ELKIN	WIFM	26
GOLDSBORO	WFMC	31
GREENVILLE	WGTC	22
HENDERSON	WHNC	44
KINGS MOUNTAIN	WKMT	20
LEAKSVILLE	WLOE	22
MOUNT AIRY	WPAQ	23
NEW BERN	WOOW	70
N. WILKESBORO	WKBC	37
RALEIGH	WMSN	47
	WNAO	28
REIDSVILLE	WREV	28
ROCKINGHAM	WBLA	21
ROXBORO	WRXO	21
SALISBURY	WSAT	22
SANFORD	WWGP	20
SMITHFIELD	WMPM	42
STATESVILLE	WSIC	20
THOMASVILLE	WTNC	24
TRYON	WTYN	28
WADESBORO	WADE	44
WASHINGTON	WHED	25
WAYNESVILLE	WHCC	20
WHITESVILLE	WENC	32
WILSON	WGTM	24

NORTH DAKOTA

BISMARCK	KFYR	20
DICKINSON	KDIX	24
HETTINGER	KNDC	24

OHIO

ATHENS	WATH	22
BELLEFONTAINE	WOHP	23
CINCINNATI	WLW	30
DEFIANCE	WONW	20
FOSTORIA	WFOB	30
MIDDLETOWN	WPFB	25

OKLAHOMA

ALTUS	KWHW	20
CHICKASHA	KWCO	30
DUNCAN	KRHD	26
McALESTER	KVFD	25
PRYOR	KOLS	28
WEWOKA	KWSH	40

FOLK MUSIC *(continued)*

OREGON

[illegible]	KWIL	39
HOOD RIVER	KIHR	20
[illegible]	KSRV	10

PENNSYLVANIA

[illegible]	WKAP	41

SOUTH CAROLINA

[illegible]	WBSC	30
BISHOPVILLE	WLGS	31
CHARLESTON	WCSC	67
[illegible]	WELP	37
GREENVILLE	WAKE	22
	WFBC	33
MULLINS	WJAY	22
NEW BERRY	WKDK	20
ORANGEBURG	WTND	28
ROCK HILL	WRHI	23
SENECA	WSNW	21
SPARTANBURG	WORD	20

TENNESSEE

CHATTANOOGA	WDXB	50
CLEVELAND	WBAC	30
ELIZABETHTON	WBEJ	30
FRANKLIN	WAGG	72
GALLATIN	WHIN	55
JACKSON	WDXI	37
KINGSPORT	WKIN	25
KNOXVILLE	WIVK	55
	WNOX	20
	WROL	31
LEBANON	WCOR	24
LEXINGTON	WDXL	36
MANCHESTER	WMMT	26
MEMPHIS	KWEM	45
	WHHM	31
	WMPS	50
MORRISTOWN	WCRK	21
NASHVILLE	WKDA	31
	WLAC	21
	WMAK	30
	WSM	38
NEWPORT	WLIK	37

TEXAS

BAYTOWN	KRCT	51
BEAUMONT	KTRM	47
BIG SPRING	KTXC	60
BONHAM	KFYN	23
CENTER	KDET	28
CLEBURNE	KCLE	27
COLEMAN	KSTA	20
CORSICANA	KAND	36
CROCKETT	KIVY	21
DALHART	KAIT	25
DALLAS	KSKY	21
EASTLAND	KERC	22
EL PASO	XEJ	42
	XELO	28
FORT STOCKTON	KFST	20
FORT WORTH	KCNC	42
	KNOK	24
FREEPORT	KBRZ	34
GLADEWATER	KSIJ	38
GONZALES	KCTI	33
GREENVILLE	KGVL	28
HEREFORD	KPAN	21
HOUSTON	KNUZ	52
KERRVILLE	KERV	25
LONGVIEW	KFRO	22
LUBBOCK	KDAV	51
MIDLAND	KJBC	49
PLAINVIEW	KVOP	70
ROSENBERG	KFRD	36
SAN ANTONIO	KMAC	24
	KONO	43
SHERMAN	KTAN	35
STAMFORD	KDWT	28
TAYLOR	KTAE	26
TEMPLE	KTEM	32
TERRELL	KTER	24
UVALDE	KVOU	30
VICTORIA	KNAL	31

VIRGINIA

ARLINGTON	WARL	65
BRISTOL	WFHG	32
CREWE	WSLS	24
DANVILLE	WBTM	30
MARTINSVILLE	WMVA	20
MT. JACKSON	WSIG	25
NARROWS	WNRV	25
NORFOLK	WCMS	100*
	WLOW	40
RICHLANDS	WRIC	37
RICHMOND	WRVA	37
	WXGI	65
ROANOKE	WRIS	28

WASHINGTON

COLFAX	KCLX	23
SPOKANE	KGA	24
VANCOUVER	KVAN	31

WEST VIRGINIA

BLUEFIELD	WHIS	21
CHARLESTON	WTIP	50
KEYSER	WKYR	28
LOGAN	WVOW	21
MOUNDSVILLE	WMOD	46
OAK HILL	WOAY	27
WELCH	WBRW	26
WHEELING	WWVA	45

WISCONSIN

APPLETON	WHBY	30
BELOIT	WBEL	20
EAU CLAIRE	WREW	21
MENOMONIE	WMNE	20
MILWAUKEE	WMIL	72
PARK FALLS	WPFP	70
WAUSAU	WOSA	24

HAWAII

HONOLULU	KPOA	28

CANADA

British Columbia

DAWSON CREEK	CJDC	45
VANCOUVER	CKMO	20

Manitoba

WINNIPEG	CKY	25

Nova Scotia

BRIDGEWATER	CKBW	22
SYDNEY	CJCB	45

Ontario

FT. FRANCES	CFOB	28
ORILLIA	CFOR	20
OTTAWA	CFRA	20

Saskatchewan

PRINCE ALBERT	CKBI	30
YORKTON	CJGX	20

Sound Broadcasting at Its Very Finest!

WGAR WRFD WTTM WMMN

CLEVELAND, OHIO — WORTHINGTON, OHIO — TRENTON, N. J. — FAIRMONT, W. VA.

Great Radio Stations Serving and Selling Rich American Markets!

PEOPLES BROADCASTING CORPORATION

foreign language



369 U. S. radio stations (17% of Buyers' Guide respondents) reported programing for one or more foreign speaking segments in their communities. This compares with 285 stations (19% of respondents) in 1954. Total of 38 languages are represented in 1955; 31 languages were reported in 1954.

LANGUAGE	NO. STNS.	LANGUAGE	NO. STNS.
POLISH	156	BOHEMIAN	4
ITALIAN	112	IRISH	4
GERMAN	80	AMER. INDIAN	3
FRENCH	42	ARMENIAN	3
SPANISH	37	JAPANESE	3
GREEK	32	RUSSIAN	3
JEWISH	28	YUGOSLAVIAN	3
PORTUGUESE	27	ALBANIAN	2
UKRAINIAN	22	ROUMANIAN	2
HUNGARIAN	21	SWISS	2
LITHUANIAN	15	SYRIAN	2
CZECH	14	ARABIC	1
SWEDISH	10	BASQUE	1
FINNISH	8	CHINESE	1
SLOVAK	7	LATVIAN	1
DUTCH	6	MACEDONIAN	1
NORWEGIAN	6	PENNA. DUTCH	1
SCANDANAVIAN	6	SCOTTISH	1
SERBO-CROATIAN	5	SYRIAN-LEBANESE	1

symbols

* indicates that station's Mexican-Spanish programing is listed in separate section, page 87
Figures represent hours per week

ALABAMA

Foley — **WHEP** German 1

ARIZONA

Flagstaff — **KCLS*** Navaho 7

CALIFORNIA

Barstow — **KWTC*** Spanish ½
Berkeley — **KRE*** Italian 13, Portuguese 11
Burbank — **KBLA*** Spanish 8
Fort Bragg — **KDAC** Italian ¾
Fresno — **KGST*** Japanese 2, German 1, Italian 1, Portugese ½, Armenian 3
Hanford — **KNGS** Italian 1, Portuguese 2
Los Angeles — **KGFJ** Spanish 7
KPOL Italian 1
Merced — **KYOS*** Portuguese 1, Italian ¾
Modesto — **KBOX*** Spanish 8, Portuguese 4
KMOD Italian, Portuguese
Oakland — **KROW** Italian 5
KWBR* Portuguese 6, Italian 8
Ontario — **KOCS*** Italian 1
Pasadena — **KALI*** Hungarian 2, Japanese 2, German 1
KWKW* Italian 9, Portuguese ½
Petaluma — **KAFP** Portuguese 3
Pittsburg — **KECC*** Portuguese 2
Sacramento — **KROY** Portuguese 1
Salinas — **KSBW*** Portuguese 1
San Francisco — **KSAN** Greek 3, Spanish 4, Chinese 6
San Jose — **KLOK*** Polish ½, Portuguese 9, Scandinavian 1, Italian 1, Japanese 5, Yugoslavian 1, French 1
San Rafael — **KTIM** Portuguese 5
Santa Maria — **KSMA** Spanish 1
Santa Monica — **KOWL*** Spanish 20, German 1, Jewish 7
Santa Rosa — **KSRO** Italian 1
Stockton — **KSTN** Spanish 7
Tulare — **KCOK*** Spanish 3, Portuguese 4
Turlock — **KTUR** Portuguese 14
Vallejo — **KVON** French 1, Dutch ½, Jewish ½
Ventura — **KVEN*** Italian 2
Wasco — **KWSO** German ¼

COLORADO

Greeley — **KFKA** German ½
Pueblo — **KCSJ** Spanish 1
KGHF* Slovak 1
Sterling — **KGEK*** German 3

CONNECTICUT

Bridgeport — **WNAB** Polish 5, Spanish 2, German 1
Danbury — **WLAD** Polish 2
Hartford — **WGTH** Polish 1
Meriden — **WMMW** Italian 1
New Britain — **WHAY** Italian 27
WKNB French 2, Greek ½, Lithuanian 1, Polish 8
New Haven — **WELI** Polish 3
New London — **WNLC** Polish 1, Italian 2
Norwalk — **WNLK** German ½, Hungarian 3, Italian 7, Polish 1
Norwich — **WICH** French 1, Italian 2, Polish 5
Stamford — **WSTC** Italian 3, Polish 1
Torrington — **WLCR** Italian 5, Polish 2
Waterbury — **WATR** Italian 2, Polish 1
WWCO Lithuanian 1, Polish ½, Italian 1

DISTRICT OF COLUMBIA

Washington — **WASH(FM)** Italian 2, Spanish 3
WGMS French 1

FLORIDA

Hollywood — **WINZ** Jewish ½
Miami — **WMIE** Hungarian 1, Jewish 3, Polish ½, Syrian-Lebanese ½
WWPB Spanish 11, Polish 1
Tampa — **WALT** Spanish 15
WEBK Italian 6, Spanish 7
West Palm Beach — **WEAT** Finnish ½, French 2

GEORGIA

Atlanta — **WBGE** Greek 1
Augusta — **WGAC** Jewish 1

IDAHO

Boise — **KBOI** Basque ½

FOREIGN LANGUAGE *(continued)*

ILLINOIS

	WEDC	Polish 4
	WGES	German 7, Polish 25, Spanish 1
	WTMV	German 10, Polish 5
	WGIL	[illegible]
	WJOL	Greek 1, [illegible]
Moline	**WQUA**	Swedish 1
	WOPA	Polish 11, [illegible]
Rockford	**WROK**	Swedish, Italian 2

INDIANA

	WWCA	Polish 2
Hammond	**WJOB**	Polish 4, Hungarian 2, Spanish 7
	WIMS	Polish 2
South Bend	**WJVA**	Hungarian ½, Italian 1, Polish 6, German ½
	WSBT	Polish 2

IOWA

Ames	**KASI**	Norwegian 6
Cedar Rapids	**KCRG**	Czech 3
Davenport	**KFMA**	German 2
Decorah	**KWLC**	Norwegian 1
Des Moines	**KWDM**	Italian 2, Swedish 2, Spanish 2
[illegible]	**KXGI**	Spanish ½

KANSAS

Leavenworth	**KCLO**	Polish 3, Spanish 3
Topeka	**KTOP**	Spanish 1

KENTUCKY

Covington	**WZIP**	German ½, [illegible]

LOUISIANA

Houma	**KCIL**	French 8
Lafayette	**KLFY**	French 3
	KVOL	French 2
Lake Charles	**KAOK**	French 2
New Iberia	**KVIM**	French 2
New Orleans	**WJBW**	Spansh 1, Italian 2
Opelousas	**KSLO**	French 13
Thibodaux	**KTIB**	French

MAINE

Augusta	**WFAU**	French 1
Biddeford	**WIDE**	French 8
Lewiston	**WCOU**	French 3
	WLAM	French 3
[illegible]	**WAGM**	French ¼
[illegible]	**WRKD**	Finnish 1
Waterville	**WTVL**	French ½

MARYLAND

[illegible]	**WBMD**	German 1, Greek 1, Italian 4, [illegible]
	WWIN	Italian 5, [illegible]
[illegible]	**WTBO**	Jewish ½
[illegible]	**WGAY**	Greek 1

MASSACHUSETTS

[illegible]	**WBMS**	[illegible]

Boston (con't)	**WCRB**	Italian 1
	WVOM	Armenian ½, Albanian ½, German ½, Jewish 5, Irish 7, Polish 1, French 5, Greek 8
Brockton	**WBET**	Lithuanian ½
Fall River	**WSAR**	French 1, Jewish 1, Portuguese 3, Polish 1
Framingham	**WKOX**	Italian 2
Gardner	**WGAW**	French ½, Polish 1
Greenfield	**WHAI**	Polish 2
Haverhill	**WHAV**	Arabic 1, Italian 1, Polish 1
Holyoke	**WREB**	French 7, Irish 7, Polish 7
Lawrence	**WCCM**	Polish ½
Lowell	**WCAP**	Polish 1, Greek 1, Portuguese 1, French 1
Lynn	**WLYN**	Greek 2, Italian 2
Medford	**WHIL**	Greek 1, Lithuanian 1, Portuguese 1
New Bedford	**WBSM**	Polish 1
	WNBH	French 1, Portuguese 3
North Adams	**WMNB**	Italian 1, Polish 2
Northampton	**WHMP**	Polish 2
Pittsfield	**WBRK**	Polish 1
Salem	**WESX**	Lithuanian 1, Polish 2
Springfield	**WACE**	Polish 9
	WJKO	Greek 6, Italian 7, Jewish ¼, Polish 1
	WSPR	Italian 1
Taunton	**WPEP**	Polish 1, Portuguese 1
Ware	**WARE**	Polish 7

MICHIGAN

Adrian	**WABJ**	Spanish 1
Ann Arbor	**WPAG**	Czech ½, Polish 4, Serbian ½
Cadillac	**WATT**	Swedish ¼
Detroit	**WJLB**	Polish 29, German 4, Greek 3, Italian 6, Jewish 3, Armenian, Hungarian, Lithuanian, Roumanian, Spanish 1, Syrian, Ukrainian
Flint	**WFDF**	Polish 3
	WMRP	Czech 1, Polish 1
Grand Rapids	**WGRD**	Polish 10
Ironwood	**WJMS**	Finnish 2
Ishpeming	**WJPD**	Italian 1, Finnish 2
Jackson	**WIBM**	Polish 3
Manistee	**WMTE**	Polish 4
Marine City	**WDOG**	Polish 1
Midland	**WMDN**	Polish 6, French 1
Pontiac	**WPON**	Spanish 2
Saginaw	**WKNX**	Polish ¼, Spanish ¼
	WSGW	Polish 1, Spanish 2

MINNESOTA

Alexandria	**KXRA**	German ½
Bemidji	**KBUN**	Indian ¼
Cloquet	**WKLK**	Finnish 2, Polish 2
Crookston	**KROX**	Scandinavian ½
Duluth	**WDSM**	Finnish 1
Fairmont	**KSUM**	Swedish ½
Fergus Falls	**KGDE**	Norwegian ½
Mankato	**KTOE**	German 1
St. Paul	**WCOW**	Swedish 3
Virginia	**WHLB**	Finnish 3

MISSISSIPPI

Biloxi	**WLOX**	Spanish 1

MISSOURI

Joplin	**KFSB**	French ½
Kansas City	**KPRS**	Spanish 1
St. Louis	**KSTL**	German ½, Slavic 2
	WEW	Italian ½
	WIL	Jewish 2

MONTANA

Great Falls	**KFBB**	Irish ½
Sidney	**KGCX**	Norwegian ½

NEBRASKA

Columbus	**KJSK**	Czech-Bohemian 12, Polish 2, German 2
Fremont	**KFGT**	Bohemian 4
Grand Island	**KRGI**	Polish 2, Czech 2

NEW HAMPSHIRE

Manchester	**WFEA**	Polish ½, French 3, Greek ½
	WKBR	Polish ½, French 10, Greek ½
	WMUR	French 2
Nashua	**WOTW**	Polish ½, French 2, Greek 2
Rochester	**WWNH**	French 2, Polish 1

NEW JERSEY

Atlantic City	**WFPG**	Italian 7, Jewish 1
Camden	**WCAM**	Italian 2, Greek ½, Spanish 1
	WKDN	German ½, Greek ½, Polish 2
Millville	**WMLV**	Polish 3
Morristown	**WMTR**	Polish 2
New Brunswick	**WCTC**	Hungarian 2, Polish 2
Trenton	**WBUD**	Polish 10, Hungarian 3
	WTNJ	Greek ½, Hungarian 2, Italian 1, Roumanian ½
	WTTM	Hungarian 1, Italian 1
Vineland	**WWBZ**	Italian 2

NEW MEXICO

Albuquerque	**KDEF**	Spanish 3
Gallup	**KGAK**	Zuni 3, Navajo 13

NEW YORK

Albany	**WABY**	German 2, Polish 2
	WOKO	Italian 1, Polish 2, Ukrainian 1, French 1
Amsterdam	**WCSS**	Polish 12, Italian 1, Ukrainian ½, Lithuanian 1
Binghamton	**WKOP**	Italian 1, Polish 6
	WNBF	Polish ½
Buffalo	**WBNY**	Polish 1
	WKBW	Italian ½, Polish 3
	WWOL	Italian 8 Polish 23, Ukrainian 1, German 2
Cortland	**WKRT**	Italian 1
Fulton	**WOSC**	Italian 1 Polish 1
Hornell	**WLEA**	Italian 2

Jamestown — **WJOC** Swedish 3, Italian 1
Kenmore — **WXRA** Hungarian 1, Polish 6
Kingston — **WKNY** Polish 1
Little Falls — **WLFH** Polish 2
Middletown — **WALL** Polish 2
New Rochelle — **WNRC** Polish 4
New York City — **WBNX** French 2, German 5, Italian 15, Polish 3, Spanish 26
WEVD Jewish 50, German 1, Italian 1, Spanish 5
WHOM German 10, Italian 17, Polish 18, Russian 5, Spanish 62
WLIB Greek 2, Hungarian 2, Polish 8, Spanish 6
WOV Italian 63
WWRL Czech 3, German 20, Greek 3, Polish 1, Spanish 83
Peekskill — **WLNA** Italian 2
Poughkeepsie — **WEOK** Italian 1
Rochester — **WHEC** Ukrainian ½
WRNY Italian 2
WSAY German 1, Italian 2, Jewish 2, Polish ½, Ukrainian 1, Spanish 3
WVET Italian 4
Schenectady — **WSNY** Polish 4, Italian 3
Syracuse — **WAGE** Ukrainian 2, Italian 1
WHEN Ukrainian 2
WOLF Italian 1, Polish 2
Utica — **WGAT** Italian 5, Polish 3
WIBX Italian 1 Polish 5
WRUN Italian 2, Polish 5

NORTH DAKOTA

Minot — **KLPM** Norwegian ½

OHIO

Akron — **WADC** Hungarian ½, Italian ½
Ashtabula — **WICA** Italian 1, Polish 3
Bellaire — **WTRX** Bohemian 1, Greek 1, Italian 1, Polish 6, Syrian 1
Cleveland — **WDOK** German 3, Polish 2, Spanish ½
WERE Italian 1, Slovak 2, Irish ½, Polish 2, Hungarian 2
WHK Italian ¼, Hungarian ¼, German ¼, Bohemian ¼, Polish ¼, Yugoslavian ¼
WJMO Polish 4, Jewish 1, Croatian-Serbian 1, Italian 2, German 1
WJW German 1, Polish 1
WSRS Italian 1, German ½, Jewish ½, Lithuanian ½, Croatian 1
Dayton — **WING** Jewish ½
Fostoria — **WFOB** Polish 1
Middletown — **WPFB** Hungarian 1
Steubenville — **WSTV** Italian 2
Toledo — **WSPD** Hungarian ½
WTOD* Czech ½, German 1, Polish 4, Spanish ½
Warren — **WHHH** Greek-Ukrainian 1
Youngstown — **WBBW** Italian 1
WFMJ Polish 3, Jewish 1

OKLAHOMA

Shawnee — **KGFF** Czech 1

OREGON

Tillamook — **KTIL** Swiss 1

PENNSYLVANIA

Allentown — **WAEB** German 1
WHOL German ½
WKAP Italian ½
Altoona — **WVAM** Italian ½
Beaver Falls — **WBVP** Italian 1, Polish 3
Carbondale — **WCDL** Polish 6
Chester — **WDRF** Polish 1
Connellsville — **WCVI** Polish 4
DuBois — **WCED** Polish 1
Erie — **WIKK** Italian 1
WJET German 1, Polish ¼
WLEU Polish 7
Farrell — **WFAR** Polish ½
Hazleton — **WAZL** Polish 4
Johnstown — **WARD** Polish 1
WCRO Italian ½, Polish 1
McKeesport — **WEDO** Greek, Italian, Polish 1, Serbian
Philadelphia — **WDAS** Polish 3, German 1, Jewish 5, Spanish 6, Ukrainian 2
WHAT Italian 13, Spanish 2
WJMJ Greek 1, Italian 27, Polish 7
WTEL Albanian ½, German 9, Greek 1, Hungarian ½, Lithuanian 2, Latvian ½, Polish 8, Slovak ½, Spanish 6, Ukrainian 2
Pittsburgh — **WHOD** Croatian 2, German 1, Greek 7, Italian 14, Jewish 1, Lithuanian 1, Polish 7, Slovak 2
WPIT Croatian ½, Italian 1, Lithuanian ½ Polish ¼, Ukrainian 2
Pittston — **WPTS** Italian 10, Polish 4
Pottsville — **WPPA** Polish 1
Reading — **WEEU** German 1, Polish ½
Red Lion — **WGCB** German ¼
St. Marys — **WKBI** Polish 1
Somerset — **WVSC** Polish 2
Sunbury — **WKOK** Penna. Dutch ¼
Uniontown — **WMBS** Italian 1, Polish ½, Slovak ½
Washington — **WJPA** Polish 5
Wilkes-Barre — **WBRE** Italian 5, Polish 2
WILK Lithuanian ½, Polish ½
Williamsport — **WLYC** Italian 1

RHODE ISLAND

Newport — **WADK** Portuguese 2
Pawtucket — **WPAW** Polish 3, Italian 8, French 5
Providence — **WICE** French 1, Spanish 1
WRIB Italian 20, Jewish 1, Portuguese 5
Westerly — **WERI** Italian 1
Woonsocket — **WWON** French 6

SOUTH CAROLINA

Charleston — **WCSC** German ¼, Spanish 1

SOUTH DAKOTA

Huron — **KIJV** German 1

TENNESSEE

Jackson — **WDXI** Jewish ½

TEXAS

Brenham — **KWHI** German 1
College Station — **WTAW*** Czech 1
El Campo — **KULP*** Czech 5, German 1
Marlin — **KMLW*** Czech ½
New Braunfels — **KGNB*** German 10
Rosenberg — **KFRD*** Czech 9, German ½
Seguin — **KWED*** German 7
Terrell — **KTER** Czech 3

UTAH

Salt Lake City — **KALL** German ½
KDYL German ½
KUTA* Dutch 3

VERMONT

Brattleboro — **WTSA** Polish 1
Rutland — **WHWB** Italian 1, Polish 2
St. Johnsbury — **WTWN** French 1

VIRGINIA

Alexandria — **WPIK** Greek 1
Norfolk — **WLOW** Greek 1

WASHINGTON

Seattle — **KAYO** Italian 1
KTW Japanese ½
Spokane — **KNEW** Italian ½, Scandinavian 2
Tacoma — **KMO** Italian ½
Yakima — **KYAK*** Spanish 4

WEST VIRGINIA

Clarksburg — **WBLK** Jewish 2
Fairmont — **WVVW** Italian 3
Weirton — **WEIR** Greek 1, Italian 2
Wheeling — **WHLL** Polish 1
WKWK Polish ½

WISCONSIN

Beloit — **WBEL** Scandinavian 2, German 6
Kenosha — **WLIP** Italian 1, Polish 1
Ladysmith — **WLDY** Polish ½
Menomonie — **WMNE** German ½, Scandinavian ½
Milwaukee — **WCAN** German 3, Polish 6
WEMP German 1, Italian ½
WFOX German 5, Polish 7, Jewish 1, Spanish ½
WMIL German 2, Polish 1
Monroe — **WEKZ** German 3, Swiss 4, Norwegian 1
Neenah — **WNAM** Polish 1
Park Falls — **WPFP** Polish ½
Racine — **WRJN** Polish 5
WRAC Spanish 1
Shawano — **WTCH** German 2
Watertown — **WTTN** German ½
Waukesha — **WAUX** German 6, Polish 6

NO WEAK LINKS



IN OUR NETWORK!

Each of the four stations of the Texas Spanish Language Network is a key all Spanish station in its market. And the TSLN gives advertisers coverage of approximately 1,000,000 Spanish speaking Mexican-Americans.

You get no weak links in our chain. The TSLN stations have pioneered Spanish language radio in the Southwest and know their audiences and markets. Primarily, they know how to sell their advertised products. In this phase of their operations the TSLN has set up an all Spanish merchandising program that is second to none. (*Sample evidences can be furnished upon request.*)

Additional features of the network are low cost, special discounts, one contract and single billing.

For further information contact your nearest "rep".

Represented Nationally by
NATIONAL TIMES SALES
New York • Chicago
HARLAN G. OAKES & ASSOC.
Los Angeles • San Francisco



One of the 1,000,000 Mexican-American consumers in the TSLN coverage area. An attractive market.

Texas Spanish Language Network

KIWW	XEO-XEOR	XEJ
San Antonio	*Rio Grande Valley*	*El Paso*



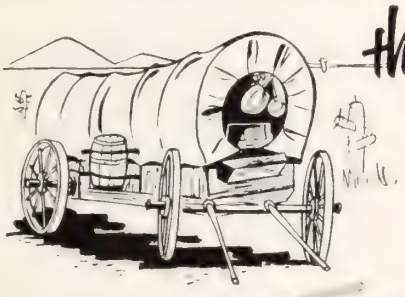
mexican-american

139 radio stations (7% of Buyers' Guide total) reported programing for the Spanish-speaking Mexican-Americans in the Southwest and Far West.

This programing, either in Spanish or in English, directed to the Mexican-American audience, is most evident in California with 51 stations, and in Texas with 56 stations. A number of other states offer this special appeal.

For Spanish language programing, including Puerto Rican population segments in New York and other states, see Foreign Language section.

Of the 139 stations listed here, 14 are 100% Spanish language (marked with *).



the 'Pioneer Station'
IN SPANISH-LANGUAGE RADIO!

1ST

★ In Popularity ★ In Programming
★ In Sales—to National & Regional Accounts
★ In Merchandising ★ In Production and
Distribution of Programs, Jingles,
Commercials . . . for all national accounts
in all Spanish-Speaking Markets

Represented by
RICHARD O'CONNELL—National Adv. Dir.
DORA CLAYTON—ATLANTA, GEORGIA

KCOR
RAOUL A. CORTEZ, PRES. SAN ANTONIO, TEXAS
5000 WATTS — 45 COUNTY COVERAGE

Flagship Station of
the Sombrero Network



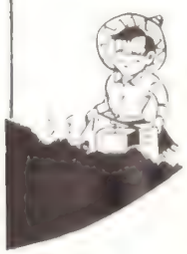
Sí, AMIGO



SELLS MERCHANDISE IN ARIZONA

Tapping a $20,000,000 market. That's why, month after month and year after year, these shrewd Yanqui advertisers KEEP RIGHT ON advertising over this 5-year-old Spanish-language station.





Safeway Stores (20)
Falstaff Beer
Pet Milk
A-1 Beer
Folger's Coffee
Foi
White King

If Spanish-speaking people Leesten . . . if they Reef Avay not tell them YOUR sales story? Talk is cheap, but results are REEC, the Central Arizona's ONLY full-time Spanish language station!

ASK THOSE YANQUIS ABOUT KIFN!

NATIONAL TIME SALES
17 E. 42nd St.
New York, New York

HARLAN G. OAKES AND ASSOCIATES
672 Lafayette Park Place
Los Angeles, Calif.

KIFN

860 Kilocycles • 1000 Watts
REACHING PHOENIX AND ALL OF CENTRAL ARIZONA

ARIZONA

Flagstaff	KCLS	5
	KGPH	3
Grendale	KRUX	10
Globe	KWJB	4
Nogales	KNOG	10
Phoenix	KIFN	84*
	KRIZ	3
Tucson	KEVT	84*
	KTUC	6
	KVOA	14
Yuma	KOLD	6
	KYMA	6

CALIFORNIA

Baja (Tijuana, Mex.)	XEAC	153*
Bakersfield	KAFY	10
	KBIS	2
	KPMC	7
Barstow	KWTC	5
Berkeley	KRE	1
Blythe	KYOR	6
Burbank	KBLA	8
Corona	KBUC	20
Fresno	KGST	30
	KYNO	6
Los Angeles (See Pasadena, Pomona, Santa Ana, Santa Monica)	KFVD	21
	KMPC	3
Merced	KYOS	10
Modesto	KBOX	2
	KMOD	4
Monterey	KXXL	7
Needles	KSFE	1
Oakland	KWBR	8
Ontario	KOCS	1
Pasadena	KALI	41
	KWKW	78
Pittsburg	KECC	3
Pomona	KPMO	6
Redlands	KCAL	7
Riverside	KPRO	21
Sacramento	KGMS	4
	KROY	5
Salinas	KSBW	6
San Bernardino	KCSB	15
	KITO	8
	KRNO	10
San Diego	KSON	10
San Francisco	KSAN	1
San Jose	KLOK	45
	KEEN	11
	KSJO	25
Santa Ana	KVOE	8
	KWIZ	7
Santa Barbara	KDB	2
	KIST	10
	KTMS	8
Santa Maria	KCOY	3
Santa Monica	KOWL	36
Stockton	KSTN	7
	KXOB	1
Tulare	KCOK	1
Ventura	KVEN	11
Visalia	KONG	1
Yuba City	KUBA	6

COLORADO

Alamosa	KGIW	7
Denver	KFSC	5
Greeley	KFKA	1
	KYOU	9
Pueblo	KCSJ	1
	KGHF	1
Sterling	KGEK	3



In Los Angeles County

***Belden Market Study Shows**

KWKW

No. 1 Station in
No. 1 Mexican-American Market

For the first time Facts are available

- Average family income is $4,233
- 95% have radios
- 30% have two or more radios
- 75% have radio in car
- 51% do *NOT* read magazines
- 23% do *NOT* read newspapers

KWKW
is preferred by 2 to 1 over second best station

*This just completed Belden Study covering audience, market and brand preferences is available. Write or phone for your copy, now.

Tell 'Em Sell 'Em in Spanish



Representatives
New York — Richard O'Connell, Inc.
San Francisco — Broadcast Time Sales

KSON SAN DIEGO, California

Opens The Door To San Diego's

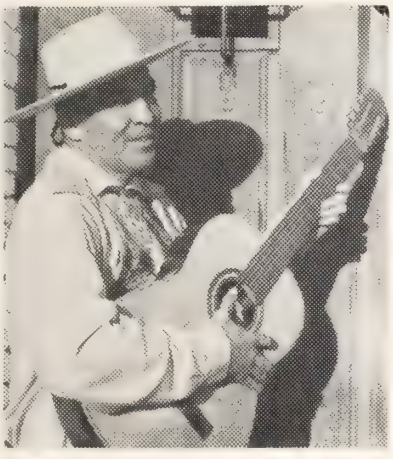
Billion Dollar Market

with its

Large

MEXICAN AMERICAN POPULATION

- 114,291 Mexican - American Population Within 20 Miles of Radio Station KSON



KSON'S Spanish Voice

DON REYMUNDO'S HACIENDA

The favorite of the English speaking Mexican Americans — playing the Latin American music they love, each morning from 5 a.m. to 7 a.m.

Nationally Known Accounts Using The "Don Reymundo Hacienda" Program include:

TODDS CLOTHIERS	HUNT'S FOOD
B.C. HEADACHE TABLETS	FORD
SSS TONIC	GOLD LABEL BEER
McMILLAN OIL	PEPSI COLA
GRAND OLE OPERA	SEVEN UP
PLASTERING INSTITUTE	JIM CLINTON
	ICE CYCLES
	LINCOLN CARS

- Last year, $64,500,000 worth of American products crossed the Mexican border at San Diego.*

*computed from U.S. Custom export stamps

KSON

The Music Station of San Diego

NEW MEXICO

Albuquerque	KABQ	15
	KGGM	6
	KOB	3
Artesia	KSVP	3
Carlsbad	KAVE	2
	KPBM	3
Clovis	KCLV	3
Deming	KOTS	6
Las Cruces	KOBE	9
Lovington	KLEA	1
Portales	KENM	1
Roswell	KGFL	4
Silver City	KSIL	7
Tucumari	KTNM	5

TEXAS

Alice	KBKI	26
Alpine	KVLF	7
Austin	KTXN	54
Baytown	KREL	24
Beeville	KIBL	25
Big Spring	KTXC	5
Brownsville	KBOR	25
(Matamoros, Mex.)	XEO	124*
Coleman	KSTA	2
College Station	WTAW	7
Colorado City	KVMC	2
Corpus Christi	KCCT	91
	KEYS	10
	KUNO	120*
	KWBU	32
Eagle Pass		
(Piedras Negras, Mex.)	XEMU	98*
Edinburg	KURV	26
El Campo	KULP	6
El Paso	KEPO	2
(Jaurez, Mex.)	XEJ	137*
	XELO	77*
Falfurrias	KBLP	18
Fort Stockton	KFST	8
Fort Worth	KNOK	17
Galveston	KGBC	4
	KLUF	3
Gonzales	KCTI	6
Harlingen	KGBT	63
Laredo	KVOZ	7
(Nueva Laredo, Mex.)	XEAS	115*
	XEDF	113*
Lubbock	KSEL	3
McAllen (Raynosa, Mex.)	XEOR	124
Midland	KJBC	6
New Braunfels	KGNB	12
Odessa	KECK	2
	KRIG	3
Pasadena	KLVL	105*
Pecos	KIUN	9
Plainview	KVOP	6
Rosenberg	KFRD	13
San Angelo	KTXL	7
San Antonio	KCOR	123*
	KEXX	84*
	KIWW	84*
San Marcos	KCNY	34
Sequin	KWED	14
Sinton	KANN	14
Sweetwater	KXOX	2
Uvalde	KVOU	18
Victoria	KNAL	11
Waco	WACO	2

UTAH

Ogden	KOPP	1
Provo	KEYY	3

WASHINGTON

Sunnyside	KREW	3
Yakima	KYAK	7

WYOMING

Rawlins	KRAL	1

SPANISH SPEAKING PROGRAMS ALONE WILL NOT REACH THE OVER 400,000 MEXICAN ... MEXICAN-AMERICANS IN LOS ANGELES COUNTY ...OVER 80% OF THIS GROUP ARE NATURALIZED CITIZENS SPEAKING BOTH SPANISH AND ENGLISH...

TO REACH AND SELL THIS GROUP YOU MUST HAVE PROGRAMMING THAT APPEALS TO EVERYONE...

ONLY KOWL OFFERS BOTH SPANISH SPEAKING AND SPANISH-ENGLISH SPEAKING PROGRAMS.



"CHICO" LIONEL SESMA, TOP MEXICAN-AMERICAN D.J. IS THE FAVORITE OF ALL. HIS WAS THE FIRST SPANISH-ENGLISH SPEAKING PROGRAM IN LOS ANGELES... NOW IN HIS SIXTH SUCCESSFUL YEAR. **ELENA SALINAS,** THE FIRST LADY OF SPANISH RADIO. HER VARIETY PROGRAM HAS BEEN SELLING IN SPANISH FOR OVER 17 YEARS. AN ESTABLISHED PERSONALITY WITH A TREMENDOUS AUDIENCE.



SENOR OROZCO, SPANISH NEWS COMMENTATOR AND FEATURING MEXICO HIT PARADE MUSIC. ONE OF THE FIRST IN LOS ANGELES RADIO STA AGO. MAN IN AND ONE KNOWN IN FIELD. THESE ARE THE PEOPLE REACH AND SELL TO THE OVER 400,000 MEXICAN AND MEXICAN-AMERICANS IN LOS ANGELES COUNTY OVER



KOWL

10,000 WATTS

Transmitter: Los Angeles, California
Executive Offices: Santa Monica, California

National Representatives:

Forjoe & Co. — New York, Chicago, Dallas, San Francisco

Dora-Clayton — Atlanta, Georgia

GEORGE A. BARON, Gen'l Mgr.

Major Power

IN PHILADELPHIA NEGRO

LEADER: Philadelphia's Top Negro Audience (Pulse)

LEADER: In Total Number of Hours Broadcast to Negro Philadelphia

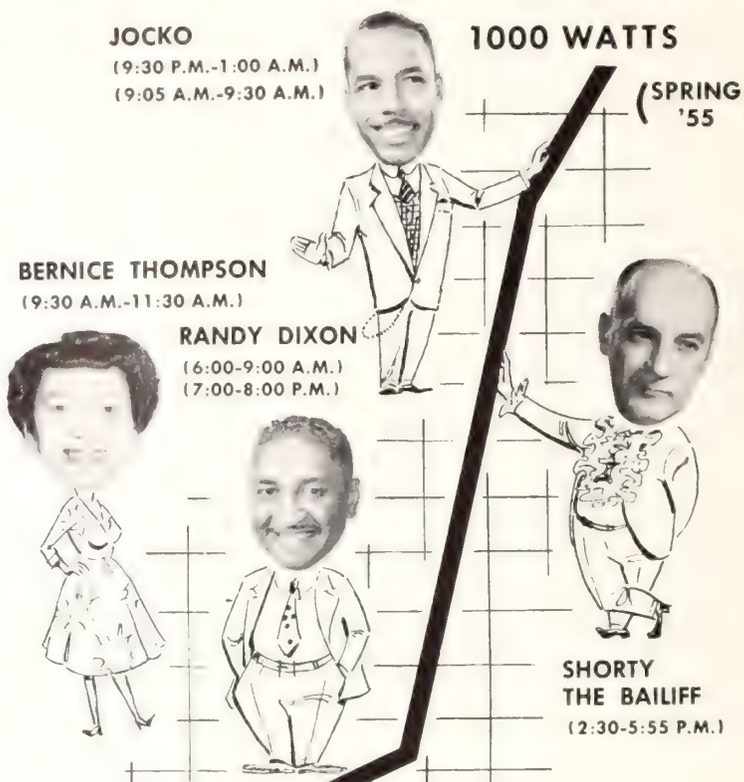
LEADER: Top Talent in Philadelphia Negro Broadcasting

LEADER: In Number and Quality of Accounts (Camels, General Foods, B. C., Rem, Johnson & Johnson, Aunt Jemima, etc.)

LEADER: In Market Data and Research Studies

LEADER: Philadelphia's First Full-time Negro Merchandising Department

LEADER: In Community Service Programs



. . . AND GOING UP
(IN AMERICA'S THIRD LARG-) MARKET):



IRV TIMBERS
Merchandising Mgr.

SOON TO BE THE PHILADELPHIA MARKET'S ONLY POWER STATION (1000 WATTS FULL-TIME) BEAMING DIRECTLY TO THIS AREA'S 500,000 NEGROES.

WDAS

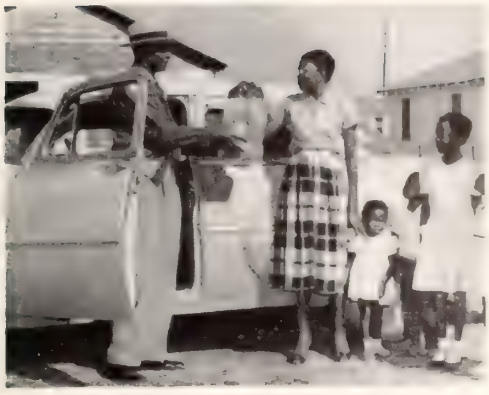
1400 ON YOUR DIAL



PHILADELPHIA'S OLDEST INDEPENDENT

NATIONAL REPRESENTATIVES: **FORJOE & CO.**

NEW YORK • CHICAGO • ATLANTA
SAN FRANCISCO • LOS ANGELES





symbols

* indicates 100% Negro programing
‡ member National Negro Network

negro radio

596 stations (29% of the total response) reported that they were programing at least partially for their local Negro audience. The trend in this direction continues this year with 4% increase in the number of stations identified with this category. The 1954 Guide showed a total of 374 stations in this directory or 25% of the respondents.

In all, 39 states reported Negro programing. The 1955 data shows a total of 32 stations with 100% Negro programing against a total of 22 such stations in 1954.

26% of the stations reporting Negro programing also devote 10 hours or more per week to religious programing (see section, page 105).

Negro programing covers wide range of interests, such as Negro news, sports, soap operas, music, community public service—all especially planned for the Negro audience. Most often mentioned by all stations reporting in this category are the rhythm and blues music by Negro performers, or spirituals.

WMGY MONTGOMERY ALABAMA

ANOTHER INDEPENDENT METRO-MARKET STATION

COVERS and SELLS
CENTRAL & SOUTHERN ALABAMA
with clear Channel 800 kc—1000 watts

Programing
Hillbilly—News—Sports—Pop—Race

featuring

"Uncle Bob Helton"
Dean of Alabama's D.J.'s

Red Ryan—
9 years State Capitol
newscaster

Chuck Elliott as
"Charlie the Square"
7 year veteran with
a huge loyal following

Chucks—Atomic Boogie
Rhythm & Blues

Reach and Sell Alabama with **WMGY**
Montgomery, Ala.
800 Kc. 1000 Watts
Thomas W. Sewell, Gen. Mgr.
Rep. Forjoe, Inc., New York City
Dora Clayton, Inc., Atlanta

IN AND AROUND
MONTGOMERY, ALA.
WRMA
is the
only 100%
Negro Station
serving
more than 200,000 Negroes
in
Central Alabama
who earn one, out of every five
and spend
one, out of every four
Consumer Dollars
in the area
USE WRMA
to reach and sell all
Central Alabama Negroes
Ralph M. Allgood, G.M.
Joseph Hershey McGillvra Inc.
National Rep.

Always
FIRST IN
FRESNO
CALIFORNIA
- gospel
- rhythm & blues
- dixie
- swing
- hot jazz
- spirituals
- results for advertisers

KGST
1000 WATTS

ALABAMA

ALEXANDER CITY	WRFS	10
ANDALUSIA	WCTA	3
ANNISTON	WHMA	3
	WSPC	5
AUBURN	WAUD	6
BIRMINGHAM	WBCO	122*‡
	WEDR	84*
	WJLD	120*
	WVOK	2
DECATUR	WAJF	5
	WHOS	3
DOTHAN	WDIG	9
	WOOF	4
EUFAULA	WULA	7
FLORENCE	WJOI	5
	WOWL	9
GADSDEN	WETO	9
	WGAD	X
GENEVA	WGEA	½
HAMILTON	WERH	3
HUNTSVILLE	WBHP	4
	WFUN	6
MARION	WJAM	10
MOBILE	WKAB	18
	WKRG	5
	WMOZ	98*‡
MONROEVILLE	WMFC	8
MONTGOMERY	WBAM	1
	WCOV	5
	WMGY	18
	WRMA	87*‡
OPELIKA	WJHO	5
PHENIX CITY	WPNX	21
RUSSELLVILLE	WWWR	1
SCOTTSBORO	WCRI	2
SYLACAUGA	WMLS	6
TALLASSEE	WTLS	6
TUSKEGEE	WTUS	36

ARIZONA

FLAGSTAFF	KGPH	7
GLENDALE	KRUX	11

ARKANSAS

ARKADELPHIA	KVRC	4
CROSSETT	KAGH	4
EL DORADO	KDMS	3
FAYETTEVILLE	KGRH	3
FORT SMITH	KFPW	3
	KWHN	6
HELENA	KFFA	35
HOT SPRINGS	KWFC	6
LITTLE ROCK	KGHI	10‡
	KTHS	4
	KXLR	25
MAGNOLIA	KVMA	9
MALVERN	KDAS	3
McGEHEE	KVSA	6
MORRILTON	KVOM	3
NEWPORT	KNBY	5
OSCEOLA	KOSE	6
PINE BLUFF	KOLA	10
	KOTN	12
WARREN	KWRF	2

CALIFORNIA

BAKERSFIELD	KBIS	17
BERKELEY	KRE	20
BLYTHE	KYOR	1
BURBANK	KBLA	3
FRESNO	KGST	14
	KMJ	1
LONG BEACH	KFOX	28
	KGER	10
LOS ANGELES	KFI	1
	KFVD	19
	KGFJ	18
	KPOL	6

3 TOP PERSONALITIES that REACH, SELL Los Angeles BIG 350,000 NEGRO MARKET

JOE ADAMS
Los Angeles' Top Negro Disc Jockey (also Negro Spirituals) now in his 7th successful year.



LILLIAN RANDOLPH
Famed Negro Star of Radio, TV and Movies . . . daily stars on her own Variety Show.



CHESTER WASHINGTON
West Coast Editor and Sports Chief of Pittsburgh Courier, features News and Sports Program.



from the most powerful "SPECIALIZED PROGRAMMING" station in the West
KOWL
10,000 WATTS
Transmitter: Los Angeles, California
Executive Offices: Santa Monica, California
National Representatives:
Forjoe & Co. New York, Chicago, Dallas, San Francisco
Dora-Clayton Atlanta, Georgia
GEORGE A. BARON, Gen'l Mgr.

NAPA	*KVON*	5
OAKLAND	*KLX*	2
	KROW	12
	KWBR	73‡
PASADENA	*KALI*	21
	KWKW	6‡
PITTSBURG	*KECC*	1
SAN BERNARDINO	*KCSB*	7
	KRNO	12
SAN FRANCISCO	*KSAN*	115
See Oakland, Pittsburg, San Jose		
SAN JOSE	*KLOK*	4
SAN RAFAEL	*KTIM*	5
SANTA MONICA	*KOWL*	29
STOCKTON	*KSTN*	2
	KXOB	2
VALLEJO	*KGYW*	6

COLORADO

DENVER	*KLIR*	½
	KTLN	10
	KVOD	½
ENGLEWOOD	*KGMC*	3

CONNECTICUT

NORWALK	*WNLK*	1
STAMFORD	*WSTC*	2
WATERBURY	*WATR*	12

DELAWARE

WILMINGTON	*WAMS*	21
	WILM	12

DISTRICT OF COLUMBIA

WASHINGTON	*WOL*	6
	WOOK	133*‡
See Annapolis & Bethesda, Md	*WWDC*	12

FLORIDA

CLEARWATER	*WTAN*	1
COCOA	*WKKO*	3
DADE CITY	*WDCF*	5
FT. LAUDERDALE	*WTFL*	20
FORT PIERCE	*WARN*	11
GAINESVILLE	*WDVH*	6
	WGGG	5
HOLLYWOOD	*WGMA*	15
JACKSONVILLE	*WOBS*	44‡
	WRHC	36
KISSIMMEE	*WRWB*	4
LAKE CITY	*WDSR*	4
LAKELAND	*WONN*	3
MIAMI	*WFEC*	84*
	WMBM	84*‡
	WMIE	22
	WWPB	19
MILTON	*WEBY*	2
NEW SMYRNA BEACH	*WSBB*	7
OCALA	*WTMC*	3
ORLANDO	*WABR*	15
	WHOO	7
	WROZ	½
PALATKA	*WWPF*	6
PANAMA CITY	*WPCF*	3
PENSACOLA	*WCOA*	3
PLANT CITY	*WPLA*	1
ST. AUGUSTINE	*WSTN*	9
SANFORD	*WTRR*	7
SARASOTA	*WKXY*	½
TALLAHASSEE	*WMEN*	14
TAMPA	*WEBK*	12‡
	WHBO	10
	WIOK	90*
VERO BEACH	*WNTM*	3
W. PALM BEACH	*WIRK*	12
	WJNO	5
WINTER HAVEN	*WSIR*	5

WBCO

BIRMINGHAM'S *ONLY*

FULL TIME

ALL NEGRO

Radio Station

1450 ON YOUR DIAL

WBCO serves 45% of Birmingham's population—250 thousand Negroes—18 hours a day.

★ MERCHANDISING
★ PROMOTION
★ AIR PERSONALITIES

National Representative — Forjoe and Co.
Southern Representative — Dora-Clayton, Inc.

WBCO

Birmingham and Bessemer, Alabama

J. E. Lanier, President
Eugene P. Weil, Manager

K$AN

—the ONLY medium dominating the 165,000 San Francisco Area Negro Market—spending 1 million dollars daily.*



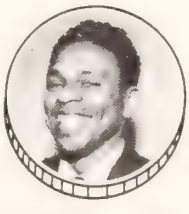
"JUMPIN' GEORGE" OXFORD

"Jumpin' George" is unquestionably the number one Bay Area Negro appeal personality. George sells *twice* as many national and regional accounts to the San Francisco Area Negro market than any other Negro appeal disc jockey.



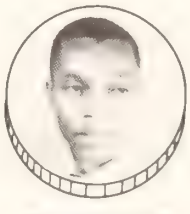
JACKIE FORD

Jackie has been acclaimed by Negro magazines as the number-one feminine personality on the Pacific Coast. She offers the only disc jockey, woman interest show to Bay Area Negro homes.



"JOLLY JOE" CARTHENS

"Jolly Joe" has his own loyal following. He holds—and *sells* them with an effective formula of Negro appeal programming: spirituals, rhythm and blues shows.



WALLY RAY

Here's Mister Satin Voice himself. Smooth delivery coupled with a large audience puts Wally's shows among the top rated programs in the Bay Area Negro community.

*The San Francisco Negro market has a daily earning power of $991,000 and the third largest per capita Negro median income in the U. S. KSAN dominates this big, buying market with more Negro programming than any other station in the West—105 hours a week! You buy ALL the Bay Area with KSAN, the only medium dominating the 165,000 San Francisco Negro community—spending 1 million dollars a day! For full facts and information, phone, write or wire:

KSAN Studio and Office — 1355 Market Street • San Francisco, Calif.

When you buy "Fabulous New Orleans"...

Buy WMRY for *Fabulous* results!

During 34 daytime quarter-hours of competitive Negro programming, WMRY leads in New Orleans Negro Homes by 9-to-1.*

In its full broadcasting period of 44 quarter-hours, WMRY leads all stations in Negro Homes in this area by 7-to-1.*

*Pulse *New Orleans Negro Home Survey Nov.-Dec., 1954.*

**U. S. 1950 Census projected 12.1% by N. O. Chamber of Commerce.*

NO WONDER WMRY delivers fabulous results. It's the only All-Negro station in the fast-growing, potent metropolitan New Orleans Negro Market. Also, WMRY is beamed exclusively to 226,530** Negro persons in the city area, and well over a half-million Negro listeners alone in the wide WMRY coverage area.

Mort Silverman, Gen. Mgr.

600KC THE SEPIA STATION

WMRY

NEW ORLEANS LA

Represented Nationally by Gill-Perna, Inc.

GEORGIA

ALBANY	WJAZ	30
AMERICUS	WDEC	11
ATHENS	WRFC	6
ATLANTA	WAOK	140*
	WBGE	36
	WERD	86
AUGUSTA	WAUG	40‡
	WBBQ	9
	WBIA	6
	WGAC	1
BAINBRIDGE	WMGR	7
BRUNSWICK	WMOG	6
CAIRO	WGRA	6
COLUMBUS	WDAK	15
	WGBA	17
COVINGTON	WGES	8
DECATUR	WEAS	25
DOUGLAS	WDMG	4
DUBLIN	WMLT	6
FITZGERALD	WBHB	6
GAINESVILLE	WDUN	6
GRIFFIN	WHIE	11
	WRHT	14
LA GRANGE	WLAG	7
	WTRP	6
MACON	WBML	10
	WIBB	30
NEWNAN	WCOH	2
ROME	WLAQ	9
SAVANNAH	WCCP	12
	WJIV	25‡
	WSAV	3
THOMASVILLE	WPAX	7
TIFTON	WWGS	5
VALDOSTA	WGAF	3
WAYCROSS	WACL	14
	WAYX	7
WINDER	WIMO	6

ILLINOIS

BELLEVILLE	WIBV	1
CAIRO	WKRO	1
CHICAGO	WAAF	15
	WGES	52‡
	WGN	7
	WSBC	20
EAST ST. LOUIS	WTMV	24
JOLIET	WJOL	1
METROPOLIS	WMOK	2
OAK PARK	WOPA	23
PEORIA	WKID	1

INDIANA

BEDFORD	WBIW	3
EVANSVILLE	WJPS	3
FT. WAYNE	WANE	1
GARY	WWCA	24
HAMMOND	WJOB	24
MICHIGAN CITY	WIMS	5
SOUTH BEND	WJVA	1

There's only
ONE Station in the
TAMPA-ST. PETERSBURG
BAY AREA
that programs exclusively
for the
NEGRO MARKET!

WIOK-Tampa
1150 KC—1000 watts
with
ALL-NEGRO
PERSONALITIES

Can be bought in
combination with
(WSOK-Nashville)
Represented by
FORJOE and DORA CLAYTON

IOWA

DES MOINES	KWDM	8

KANSAS

WICHITA	KANS	2

KENTUCKY

ASHLAND	WWKO	7
CAMPBELLVILLE	WTCO	2
BOWLING GREEN	WLJB	10
COLUMBIA	WAIN	1
COVINGTON	WZIP	14
CUMBERLAND	WCPM	5
FRANKFORT	WFKY	3
FULTON	WFUL	7
LEXINGTON	WLAP	1
	WLEX	5
LOUISVILLE	WINN	2
	WLOU	76*‡
MADISONVILLE	WFMW	5
MIDDLESBORO	WMIK	4
WINCHESTER	WWKY	1

LOUISIANA

ALEXANDRIA	KSYL	18
BATON ROUGE	WIBR	16
	WNOK	52
DE RIDDER	KDLA	6
HAMMOND	WIHL	3
HOUMA	KCIL	6
LAFAYETTE	KVOL	1
LAKE CHARLES	KAOK	22
MANSFIELD	KDBC	8
MINDEN	KAPK	2
MONROE	KLIC	10
	KMLB	2
	KNOE	6
MORGAN CITY	KMRC	14
NEW IBERIA	KANM	5
NEW ORLEANS	WBOK	60
	WMRY	86*‡
	WWEZ	126*
OAKDALE	KREH	7
OPELOUSAS	KSLO	7
SHREVEPORT	KANV	84*
	KENT	10‡
	KWKH	6

ATTENTION, RADIO SPONSORS

NOW YOU CAN REACH THAT BIG RICH CHICAGO BILLION DOLLAR NEGRO MARKET

721,500

LATEST FIGURES

"JAM WITH SAM"



The disk jockey show that is the talk of the town

Monday Thru Saturday—
9:30 P.M.-12:00 M.

WGES—5,000 Watts — 1390 Kc.

PARTIAL LIST OF SPONSORS
ARMOUR—Carnation—Coca-Cola
Ebony Magazine—Illinois Bell Telephone—Lucky Strike
Miller High Life

WRITE, WIRE OR PHONE FOR AVAILABILITIES

SAM EVANS PRODUCTIONS
203 N. Wabash Ave., Chicago, Ill.
Phone Dearborn 2-0664

Sell The Rich Negro Market Of—

SHREVEPORT, La.

&

Ark-La-Tex Area
175,000 Negro Pop.
Approx. 40% of Total.

K A N V

*Rated 3rd. Place (13.9)
8 A.M.-12 N. Mon.-Sat.
Rated 4th. Place (13.3)
12 N.-6 P.M. Mon.-Sat.
*Jan. 55' Hooper.

Popular Air-Personnel
6-Men & 2-Women.
4 Hrs. Spirituals & Gospels
6 Hrs. Blues, Jazz, Pop & Bop.
3-¼ Hr. News & Sports

1050 KC.-250W.-DT.

Reps: Dora-Clayton, S.E.
Clyde Melville, S.W.
United Broadcasting Co. N.&E.
Harlan Oakes, West Coast.

MARYLAND

ANNAPOLIS	*WANN*	31*
	WNAV	8
BALTIMORE	*WBAL*	12
	WITH	19
	WSID	54
BETHESDA	*WUST*	70*
HAVRE DE GRACE	*WASA*	2
LEXINGTON PARK	*WPTX*	2

MASSACHUSETTS

BOSTON	*WBMS*	18‡
	WLOM	5
SPRINGFIELD	*WJKO*	7

MICHIGAN

ANN ARBOR	*WHRV*	3
	WPAG	3
BENTON HARBOR	*WHFB*	2
BIG RAPIDS	*WBRN*	2
DETROIT	*CKLW*	2
	WJLB	16‡
	WXYZ	18
FLINT	*WMRP*	16
GRAND RAPIDS	*WJEF*	1
	WLAV	3
MUSKEGON	*WMUS*	½
PONTIAC	*WPON*	1
PORT HURON	*WHLS*	2
SAGINAW	*WSGW*	3

MISSISSIPPI

ABERDEEN	*WMPA*	6
BOONEVILLE	*WBIP*	6
CANTON	*WDOB*	10
CENTERVILLE	*WGLC*	5
CLARKSDALE	*WROX*	21
CLEVELAND	*WCLD*	18
COLUMBIA	*WCJU*	1
COLUMBUS	*WACR*	6
GREENVILLE	*WGVM*	35
GRENADA	*WNAG*	12
GULFPORT	*WGCM*	5
HATTIESBURG	*WBKH*	6
	WHSY	5
HAZLEHURST	*WMDC*	8
INDIANOLA	*WNLA*	6
JACKSON	*WJXN*	15
	WOKJ	84*
	WRBC	28‡
LAUREL	*WLAU*	8
LOUISVILLE	*WLSM*	10
MERIDIAN	*WMOX*	10
	WTOK	5
PHILADELPHIA	*WHOC*	6
TUPELO	*WELO*	2
WAYNESBORO	*WABO*	1
WEST POINT	*WROB*	8

MISSOURI

CHARLESTON	*KCHR*	8
KANSAS CITY	*KMBC*	2
	KPRS	84*‡
	KUDL	7
ST. LOUIS	*KSTL*	18‡
	KXLW	53
	KXOK	½

NEVADA

LAS VEGAS	*KLAS*	2
	KORK	2
RENO	*KWRN*	1

WOOK
WASHINGTON, D. C.

WSID
BALTIMORE, MD.

WJMO
CLEVELAND, OHIO

WANT
RICHMOND, VA.

THE BIG 4

TO SEW UP

THE VAST, PROFITABLE

NEGRO MARKETS OF

WASHINGTON • BALTIMORE

CLEVELAND • RICHMOND

REACHING OVER

• 1,500,000 NEGROES •

WRBC

JACKSON MISS.

Sellin[illegible]
[illegible] counties
[illegible], 188 Negro
[illegible] population

all-afternoon
programming to
the Negro audience
at

5000 WATTS

Featuring

"The Ole Hep Cat"

6 years with
his Gospel Music and
Rhythm & Blues
and the

Sons Of The South

Nationally known
Gospel Quartet

[illegible] years on WRBC for
Gold Medal Flour

WRBC

JACKSON MISSISSIPPI

For the best ad[illegible]
The Branham Company

NEW JERSEY

ASBURY PARK	WJLK	2
ATLANTIC CITY	WFPG	3
	WMID	6
BRIDGETON	WSNJ	1
CAMDEN	WCAM	71
NEWARK	WAAT	14
	WHBI	20
	WNJR	130*
TRENTON	WBUD	16
	WTNJ	3

NEW YORK

BINGHAMTON	WINR	1
BUFFALO	WGR	3¼
	WKBW	4
BUFFALO-KENMORE	WXRA	1
CORNING	WCLI	½
ELMIRA	WELM	½
KENMORE	WXRA	1
KINGSTON	WKNY	1
NEW YORK	WABC	½
See Newark N. J.	WEVD	1
	WHOM	20
	WLIB	66
	WOV	603
	WWRL	51
NIAGARA FALLS	WJJL	8
PATCHOGUE	WALK	2
ROCHESTER	WSAY	2

NORTH CAROLINA

ASHEVILLE	WSKY	20
BURLINGTON	WBBB	5
	WFNS	4
CHARLOTTE	WGIV	583
	WWOK	45
DUNN	WCKB	3
DURHAM	WDNC	11
	WSRC	86*
	WSSB	24
	WTIK	7
ELIZABETH CITY	WGAI	3
FAYETTEVILLE	WFAI	17
	WFLB	15
	WFNC	13
GOLDSBORO	WFMC	10
GREENVILLE	WGTC	5
HENDERSON	WHNC	11
HIGH POINT	WHPE	7
	WMER	3
	WNOS	21
JACKSONVILLE	WJNC	½
KINGS MOUNTAIN	WKMT	7
KINSTON	WELS	15
	WFTC	6
LAURINBURG	WEWO	5
LINCOLNTON	WLON	1
LUMBERTON	WAGR	3
MOUNT AIRY	WSYD	3
NEW BERN	WHIT	3
	WOOW	6
N. WILKESBORO	WKBC	3
RALEIGH	WNAO	10
	WRAL	9
REIDSVILLE	WRUC	6
	WREV	7
ROCKY MOUNT	WCEC	8
ROXBORO	WRXO	4
SALISBURY	WSAT	16
SANFORD	WWGP	7
SILER CITY	WNCA	5
SMITHFIELD	WMPM	1
SOUTHERN PINES	WEEB	17
TARBORO	WCPS	15
TRYON	WTYN	7
WADESBORO	WADE	10
WALLACE	WISE	6
WASHINGTON	WHED	3
	WRRF	6
WHITEVILLE	WENC	11

WNJR

NEWARK

5000 WATTS FULL TIME 1430 KC


SLIM GAILLARD


RAMON BRUCE


GEORGE HUDSON



ZENAS SEARS


HUNTER HANCOCK


JOCKO MAXWELL


HAL WADE


CHARLES GREEN

AMERICA'S GREATEST

RHYTHM and BLUES

STATION

WWRL
NEW YORK
HAS THE LARGEST AUDIENCE IN 3 MARKETS

NEGRO SPANISH GERMAN
1,045,000 738,000 902,000

CUSTOMERS FOR 9¢ PER THOUSAND

5,000 WATTS DEfender 5-1600

WHOD PITTSBURGH'S
PIONEER NEGRO STATION



MARY DEE

In 1948 Mary Dee became Pittsburgh's first Negro radio personality. In seven years her program has grown to four hours. Mary broadcasts from a show window in Pittsburgh's "Harlem" where thousands see her every day.

7-8:30 A.M. daily
2-4:30 P.M. daily



MAL GOODE

Mal Goode comes to WHOD from the "Pittsburgh Courier." He presents four newscasts daily with emphasis on news of special interest to Negroes.

8 A.M.-3 P.M.-4:15-5 P.M. daily

Courier Women's Page of the Air

8:30-9:00 A.M. daily



TOKI SCHALK JOHNSON
WOMEN'S Editor of The
PITTSBURGH Courier.

AND



HAZEL GARLAND, associate editor of The Courier magazine.

NAT'L REP — FORJOE



WALT HARPER

Walt Harper is Pittsburgh's best known band leader. His knowledge of music and personal friendship with the biggest names in the music world gives his chatter between records a unique appeal.

4:30-6:00 daily



IN PHILADELPHIA
ALL ROADS
LEAD TO THE

NEW WHAT

WHAT HAS JUST ERECTED THE HIGHEST A-M NON-DIRECTIONAL RADIO TOWER IN PHILADELPHIA

WHAT NOW OFFERS ADVERTISERS THE MOST EXTENSIVE COVERAGE IN METROPOLITAN PHILADELPHIA AND SUBURBAN AREAS.

WHAT IS THE ONLY STATION THAT DEVOTES MORE HOURS TO NEGRO PROGRAMS THAN ANY OTHER STATION IN THIS AREA.

FOR TOP RADIO ENTERTAINMENT TO REACH THE LARGE NEGRO POPULATION IN PHILADELPHIA, YOU NEED

WHAT

1340 AM - 250 WATTS

105.3 FM. 10,000 WATTS

INDIE SALES, NEW YORK REPS.

NORTH CAROLINA (cont.)

WILLIAMSTON	WIAM	10
WILMINGTON	WGNI	3
WILSON	WIOT	14
WINSTON-SALEM	WAAA	84
	WAIR	7

OHIO

AKRON	WADC	2
	WAKR	1
CHILLICOTHE	WBEA	3
CINCINNATI	WCIN	84*
	WSAI	16
CLEVELAND	WJMO	75‡
	WJW	17
	WSRS	20
COLUMBUS	WCOL	1
	WHKC	3
	WLKO	12
EAST LIVERPOOL	WOHI	3
FOSTORIA	WFOB	2
GALLIPOLIS	WJEH	3
HAMILTON	WMOH	½
SPRINGFIELD	WIZE	3
STEUBENVILLE	WSTV	½
TOLEDO	WSPD	3
	WTOD	1
WARREN	WHHH	10

OKLAHOMA

ARDMORE	KVSO	1
LAWTON	KSWO	3
MUSKOGEE	KBIX	8
	KMUS	10
OKLAHOMA CITY	KBYE	2‡
OKMULGEE	KHBG	9
SHAWNEE	KGFF	5
WEWOKA	KWSH	X

PENNSYLVANIA

BEAVER FALLS	WBVP	3
BETHLEHEM	WGPA	1
CHESTER	WDRF	18
COATESVILLE	WCOJ	2
ERIE	WERC	½
	WJET	1
	WLEU	5
FARRELL	WFAR	2
HARRISBURG	WCMB	½
JOHNSTOWN	WARD	2
PHILADELPHIA	WDAS	90
	WHAT	90
	WJMJ	7
PITTSBURGH	WHOD	52‡
	WILY	60
	WPIT	3
READING	WEEU	½
SCRANTON	WARM	½

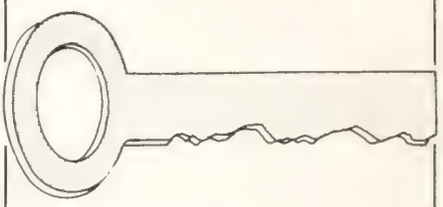
RHODE ISLAND

NEWPORT	WADK	3

SOUTH CAROLINA

AIKEN	WAKN	3
ANDERSON	WAIM	4
	WANS	3
BARNWELL	WBAW	7
BEAUFORT	WBEU	7
BENNETTSVILLE	WBSC	14
BISHOPVILLE	WAGS	9
CAMDEN	WACA	5
CHARLESTON	WCSC	1
	WPAL	55‡
	WTMA	3
	WUSN	50
CHERAW	WCRE	5

THERE'S ONLY ONE



Yes, The only KEY to the Tremendously Large and Rich NEGRO MARKET of

DURHAM, RALEIGH

And Eastern North Carolina

is

WSRC

Durham, N. C.

1410 Kc • 1000 Watts

"Only station in Eastern North Carolina programming exclusively to this great Negro Market." Over 200,000 Negroes with the highest income per capita of any area in America.

These Top Personalities rule the Roost in Eastern North Carolina

★ HONEYBOY FORD

★ NORFLEY WHITTED

★ DELORES JONES

★ DR. JIVE

For a look at our PULSE ratings and the complete WSRC story — Write, Wire or Phone John C. Greene, Jr., Mgr. or Contact our Reps.
Nationally—RAMBEAU
Southeastern—DORA-CLAYTON

COLUMBIA	WCOS	16‡
	WIS	3
	WMSC	7
	WOIC	63
FLORENCE	WJMX	5
	WOLS	9
GREENVILLE	WAKE	6
	WESC	10‡
GREENWOOD	WCRS	3
	WGSW	10
GREER	WEAB	3
NEWBERRY	WKDK	12
ORANGEBURG	WDIX	8
	WTND	11
ROCK HILL	WRHI	2
	WTYC	11
SPARTANBURG	WJAN	6
	WORD	3
SUMTER	WSSC	30
UNION	WBCU	3
WALTERBORO	WALD	6

TENNESSEE

CHATTANOOGA	WAPO	9
	WDXB	12
	WMFS	91*
CLARKSVILLE	WJZM	6
COLUMBIA	WKRM	2
FRANKLIN	WAGG	7
GALLATIN	WHIN	3
JACKSON	WDXI	21
JOHNSON CITY	WETB	1
KNOXVILLE	WIVK	8‡
	WKGN	10
LEWISBURG	WJJM	3
LEXINGTON	WDXL	1
MARYVILLE	WGAP	5
McMINNVILLE	WMMT	2
MEMPHIS	KWEM	31
	WCBR	84*
	WDIA	140*‡
	WHBQ	18
	WHHM	22
	WMPS	½
NASHVILLE	WKDA	3
	WLAC	38
	WSOK	81*‡
OAK RIDGE	WATO	1

TEXAS

ABILENE	KRBC	½
	KWKC	1
ATHENS	KBUD	1
ATLANTA	KALT	2
AUSTIN	KTXN	23
BAY CITY	KIOX	6
BAYTOWN	KREL	63
BEAUMONT	KJET	84*
	KRIC	14
	KTRM	6
BEEVILLE	KIBL	1
BRENHAM	KWHI	½
COLLEGE STATION	WTAW	5
CONROE	KMCO	6
CORPUS CHRISTI	KWBU	6
CORSICANA	KAND	6
CROCKETT	KIVY	7
DALLAS	KGKO	1
	KLIF	18
	KSKY	21
	WRR	6
DENISON	KDSX	6
EL CAMPO	KULP	4
FORT WORTH	KCNC	11
	KNOK	67‡
FREEPORT	KBRZ	1
GALVESTON	KGBC	23
GONZALES	KCTI	1
GREENVILLE	KGVL	4

COVERS

1/10 AMERICA'S NEGRO POPULATION

WDIA

50,000 WATTS

broadcasting exclusively to 1,466,618 Negroes—never reached before. Top Hooper and Pulse rated Station in the Memphis Market!

Write now for "Golden Market" Survey, WDIA, Memphis

Represented by
JOHN E. PEARSON CO.
DORA-CLAYTON AGENCY, SOUTHEAST

WMRY
NEW ORLEANS

KNOK
FT. WORTH-DALLAS
formerly KWBC

KCOH
HOUSTON

1 order delivers the Negro Population of the South's 3 Largest Markets ...cuts cost, too!

negro radio South

Gill-Perna, Inc., Nat'l Representatives
Lee F. O'Connell, West Coast

HOUSTON	KCOH	1
	KNUZ	12
	KPRC	6
	KYOK	12
HUNTSVILLE	KSAM	6
LONGVIEW	KLTI	6
LUFKIN	KTRE	1
MARLIN	KMLN	3
MARSHALL	KMHT	6
MIDLAND	KJBC	7
MOUNT PLEASANT	KIMP	3
NACADOCHES	KSFA	½
ORANGE	KOGT	5
PALESTINE	KNET	½
PASADENA	KLVL	21
ROSENBERG	KFRD	1
SAN ANTONIO	KCOR	9
	KMAC	12
SEGUIN	KWED	2
SHAMROCK	KEVA	2
SHERMAN	KRRV	½
SINTON	KANN	1
SWEETWATER	KXOX	1
TEMPLE	KTEM	5
TERRELL	KTER	1
TEXARKANA	KTFS	2
TEXAS CITY	KTLW	30
TYLER	KGKB	½
	KTBB	6
UVALDE	KVOU	3
UTAH		
OGDEN	KVOG	½
VIRGINIA		
ARLINGTON	WARL	½
BEDFORD	WBLT	3
BLACKSTONE	WKLV	9
CLIFTON FORGE	WCFV	2
CREWE	WSVS	1
CULPEPER	WCVA	½
DANVILLE	WDVA	3

There's only ONE Station in the MIDDLE TENNESSEE AREA that programs exclusively for the NEGRO MARKET!

WSOK-Nashville
1470 KC—1000 watts
with
ALL-NEGRO PERSONALITIES

Can be bought in combination with
(WIOK-Tampa)
Represented by
FORJOE and DORA CLAYTON

KPRC SELLS THE HOUSTON GULF COAST NEGRO POPULATION...TOO!

¼ hour firsts

KPRC	21
Station B	9
Station C	5
Station D	5

*Houston Negro Pulse, Winter 1953-1954

With more quarter-hour firsts than all other stations combined,* KPRC remains your best selling tool for reaching the estimated 200,000 Negro population as well as the rest of the entire 3 billion dollar market. Reach them . . . sell them . . . and re-sell them via Houston's first station, KPRC.

KPRC HOUSTON
NBC & TQN on the Gulf Coast
JACK HARRIS, Vice President and General Manager
Nationally Represented by EDWARD PETRY & CO.

WOKJ

Captures

45%

of Mississippi's

1 MARKET

Representing

72,066 Negroes in the Jackson Metropolitan Area

see

Joe McGillvra

for the WOKJ Story

Mississippi's only 100% Negro Program Station

1000 watts 1590 kc

FARMVILLE	*WFLO*	9
FRONT ROYAL	*WFTR*	2
HOPEWELL	*WHAP*	6
NORFOLK	*WLOW*	46
	WRAP	126*
ORANGE	*WJMA*	1
RADFORD	*WRAD*	2
RICHMOND	*WANT*	81*
	WLEE	10
	WRNL	1
	WXGI	1
ROANOKE	*WROV*	6
SOUTH BOSTON	*WHLF*	6
WYTHEVILLE	*WYTE*	1

WASHINGTON

KIRKLAND	*KNBX*	2
SEATTLE	*KING*	½
	KTW	½
TACOMA	*KTAC*	5

WEST VIRGINIA

BECKLEY	*WJLS*	1
	WWNR	1
CHARLESTON	*WCHS*	2
	WGKI	3
MATEWAN	*WHJC*	¼
OAK HILL	*WOAY*	6
WELCH	*WBRW*	X

WISCONSIN

KENOSHA	*WLIP*	2
MILWAUKEE	*WCAN*	6
	WMIL	6
	WOKY	15

PUERTO RICO

MAYAGUEZ	*WAEL*	8

WCBR . . . *MEMPHIS' FASTEST GROWING STATION*

From Beale Street . . . . Where Handy Wrote The Blues!

Serving the 250,000 Plus Negroes in the Greater Memphis Trade Area with Rhythm, Blues, Spirituals and News.

WCBR maintains full promotion and merchandising departments with close cooperation at retailer level for point of sale impact.

WCBR is First Station in Memphis to broadcast with 97% of production, programming, sales, and executive staff Negroes working for the enjoyment of Negroes.

WCBR *1,000 WATTS DAYTIME STATION AT 1480*

For Availabilities, Wire or Call

W. M. H. Smith, General Manager

in fort worth dallas

~~KWBC~~

has changed its name to . . .

KNOK

KNOK *ing on the doors of 300,000 Negroes and 85,000 Latin Americans every day—not to mention a large bonus non-racial audience.*

KNOK *ing out the very best and latest in rhythm and blues, spirituals and home-grown news.*

KNOK *ing outselves out for our sponsors in good programming and aggressive merchandising every day.*

970 kc.

JACK FLOOD

Gen'l Mgr. National Representatives

Direct to General Mgr. Coast

~~KWBC~~ Now **KNOK**

DAILY CONTACT

DOUBLE COOPERATION

. . . . . .

Agencies, advertisers, and stations have come to depend on the accurate, experienced know-how offered by our efficient DORA-CLAYTON staff.

We strive to render quick, dependable service for all types and sizes of radio and television schedules.

You, too, can count on us for . . .

D/C MARKET DATA

D/C COVERAGE FACTS

D/C EXPERIENCED ADVICE

D/C DILIGENT EFFORTS

D/C ACCURATE AVAILABILITIES

. . . . . .

call, wire, or write for full reliable information

. . . . . .

DORA—CLAYTON

Agency Incorporated

Regional Representatives for Radio & TV Stations

502 Mortgage Guarantee Bldg.

ALpine 7841 Atlanta, Ga.

. . . . . .

popular music



Popular music and news continue in high favor as a programing formula by just about all stations responding to the Buyers' Guide questionnaire. Heavy emphasis on this programing category is placed by 92% of the respondents this year as against 88% in 1954. An increasing number of stations are relying on this technique exclusively. The 250 stations listed here program 10 or more hours per day of popular music for a total of 75 hours per week minimum. That is 12% of the total respondents. In 1954 total number of stations reporting 75 or more hours per week of popular music was 131 or 8% of the respondents. While the trend is more pronounced in the larger metropolitan areas, it continues strong also in smaller communities. Music formats reported vary by geographical areas covered and by audience acceptance sought. For full list of station respondents reporting weekly hours of popular music programing, and transcription library services subscribers, please refer to master directory.

note

See radio master directory for popular music hours for stations with less than 75 hours a week in this category



5 big reasons

FOR INTENSE COVERAGE AND AUDIENCE ACCEPTANCE

KLAC

570 ON THE RADIO DIAL

First on the dial in Southern California
First in audience* in greater Los Angeles
First in choice of national advertisers

President and General Manager, M. W. Hall
General Sales Manager, Felix Adams
Represented nationally by Adam J. Young Jr., Inc.

* KLAC consistently tops all independents, Hooper, 1953 through 1954; December, 1954, Nielsen, ranks KLAC third among all stations including networks.

ALABAMA

MOBILE	WABB	98

ARIZONA

PHOENIX	KONI	78
	KOY	108
	KRIZ	122
YUMA	KYMA	90

CALIFORNIA

AVALON	KBIG	77
BAKERSFIELD	KBIS	135
BURBANK	KBLA	96
CORONA	KBUC	115
CRESCENT CITY	KCRE	80
FRESNO	KBIF	81
	KMAK	117
GLENDALE	KUTE	84
LOS ANGELES	KFWB	134
	KGFJ	108
	KLAC	124
	KMPC	106
OAKLAND	KLX	75
	KROW	143
OROVILLE	KMOR	75
POMONA	KPMO	94
REDDING	KSDA	92
REDLANDS	KCAL	82
RIVERSIDE	KPRO	120
SAN BERNARDINO	KCSB	91
SAN DIEGO	KCBQ	80
	KSDO	113
SAN FRANCISCO	KSFO	130
	KYA	98
SAN JOSE	KEEN	120
	KSJO	112
	KXRX	152
SANTA ANA	KUOE	111
SANTA CRUZ	KSCO	83
SANTA MARIA	KSMA	80
STOCKTON	KSTN	132

COLORADO

COLORADO SPRINGS	KWBY	84
DENVER	KMYR	98
	KTLN	130

The big look



is to KBIS

bakersfield
california

970

DOMINATING CALIFORNIA'S SOUTHERN SAN JOAQUIN VALLEY WITH POPULAR MUSIC AND NEWS 24 HOURS A DAY!

representatives:
SAN FRANCISCO
DAREN McGAVREN
NEW YORK
CHICAGO
ADAM YOUNG JR.
ST. LOUIS
LOS ANGELES

CONNECTICUT

BRIDGEPORT	WICC	1
	WNAB	76
NORWICH	WICH	90

DELAWARE

WILMINGTON	WAMS	85

DISTRICT OF COLUMBIA

WASHINGTON	WOL	98
	WWDC	104

FLORIDA

JACKSONVILLE	WMBR	79
MIAMI	WIPB	117
ORLANDO	WLOF	112

GEORGIA

ATLANTA	WBGE	90
MACON	WNEX	100

ILLINOIS

CHICAGO	WIND	142
	WTAQ	86
KEWANEE	WKEI	75
MARION	WGGH	77

INDIANA

EVANSVILLE	WIKY	75
GARY	WWCA	96

IOWA

CEDAR RAPIDS	KPIG	130
DES MOINES	KCBC	164
	KIOA	86
OTTUMWA	KLEE	80
SIOUX CITY	KTRI	110
SPENCER	KICD	75

KANSAS

ATCHISON	KARE	85
KANSAS CITY	KCKN	100
PITTSBURG	KSEK	89
TOPEKA	KJAY	90
	KTOP	80
WICHITA	KAKE	75
	KWBB	76

LOUISIANA

BATON ROUGE	WLCS	77
LAFAYETTE	KLFY	80
MORGAN CITY	KMRC	81
NEW IBERIA	KANE	78
NEW ORLEANS	WJBW	124
	WTIX	168
SHREVEPORT	KJOE	77

MAINE

BANGOR	WABI	80

MARYLAND

ANNAPOLIS	WNAV	90
BALTIMORE	WITH	120
	WWIN	89
CAMBRIDGE	WCEM	90

MASSACHUSETTS

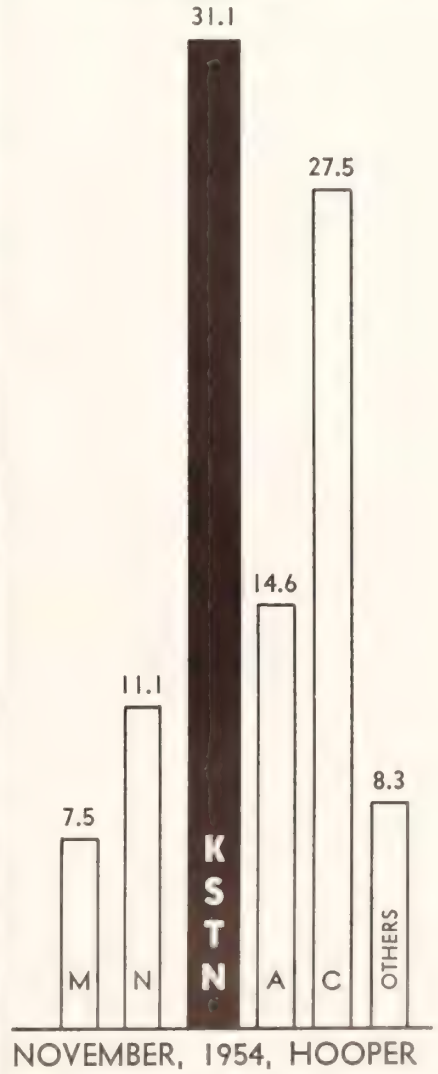
ATTLEBORO	WARA	75
BOSTON	WCOP	75
	WHDH	103
FALL RIVER	WSAR	105
FRAMINGHAM	WKOX	32
HAVERHILL	WHAV	120
LAWRENCE	WCCM	75
NEW BEDFORD	WBSM	85
NORTHAMPTON	WHMP	98
WEST SPRINGFIELD	WTXL	90
WORCESTER	WNEB	101

MICHIGAN

COLDWATER	WTLB	80
DEARBORN	WKMH	133
DETROIT	CKLW	86
	WJBK	158

Stockton's Most Listened to Station

KSTN



NOVEMBER, 1954, HOOPER
7 a.m. - 7 p.m.

Music · News Personalities

PAYS OFF IN SALES IN NATION'S 91st MARKET

Represented by Hollingbery

MICHIGAN (cont.)

DETROIT	WLDM	100
	WXYZ	85
[illegible]	WKMI	150
GRAND RAPIDS	WJEF	79
[illegible]	WBEM	107
KALAMAZOO	WKMI	150
[illegible]	WHFS	98
[illegible]	WDOG	85
[illegible]	WCEN	80
[illegible]	WPON	110

MINNESOTA

MINNEAPOLIS	WLOL	162
	WTCN	119

MISSISSIPPI

[illegible]	WLOX	93

MISSOURI

JOPLIN	KFSB	75
KANSAS CITY	KCDL	81
	WHB	155
ST. LOUIS	KWK	85
	WIL	115

NEBRASKA

LINCOLN	KLMS	106
OMAHA	KOIL	80
	KOWH	82

NEVADA

RENO	KBRN	79

NEW HAMPSHIRE

MANCHESTER	WKBR	75

NEW JERSEY

CAMDEN	WCAM	84
NEWARK	WNJR	86
PLEASANTVILLE	WOND	83
TRENTON	WBUD	89
WILDWOOD	WCMC	110

KDEF

Albuquerque

FIRST

IN

MUSIC AND *NEWS*

FIRST

IN

AUDIENCE

(Last Coulan')

Music All Day Long

News on The Hour

KDEF

[illegible] KC

[illegible] E., N.W.

ALBUQUERQUE, N. MEX.

[illegible]

NEW MEXICO

ALBUQUERQUE	KDEF	77

NEW YORK

AMSTERDAM	WCSS	112
BINGHAMTON	WKOP	80
BUFFALO	WBNY	92
	WEBR	87
CORTLAND	WKRT	90
ELMIRA	WELM	78
LITTLE FALLS	WLFH	85
NEW ROCHELLE	WNRC	120
NEW YORK	WINS	125
	WMCA	127
	WMGM	90
	WNEW	144
PATCHOGUE	WALK	80
ROCHESTER	WSAY	86
SCHENECTADY	WSNY	104
	WOLF	82

OHIO

AKRON	WADC	83
CINCINNATI	WCPO	91
CLEVELAND	WDOK	100
	WERE	75
	WGAR	102
DAYTON	WONE	100
EAST LIVERPOOL	WOHI	77
FOSTORIA	WFOB	89
LIMA	WIMA	75
STEUBENVILLE	WSTV	80

OKLAHOMA

MIAMI	KGLC	75
MUSKOGEE	KMUS	116

OREGON

CORVALLIS	KCOV	78
	KRUL	96
EUGENE	KORE	75
LEBANON	KGAL	105
MEDFORD	KBOY	83
NEWPORT	KNPT	85
OREGON CITY	KGON	147
PORTLAND	KEX	75
	KHQ	77
PORTLAND	KPDQ	77
	KWJJ	83
SALEM	KOCO	84

PENNSYLVANIA

ALLENTOWN	WAEB	90
CONNELLSVILLE	WCLI	86
ERIE	WLEU	80
PHILADELPHIA	KYW	83
	WHAT	120
	WIBG	85
	WIP	110
	WPEN	109
PITTSBURGH	KQV	100
	WJAS	84
	WKJF	125
POTTSVILLE	WPPA	88
SCRANTON	WARM	100

SOUTH CAROLINA

CHARLESTON	WTMA	115
	WUSN	100

TENNESSEE

KNOXVILLE	WKGN	86
MEMPHIS	WDIA	80
	WHBQ	75
	WHHM	109

TEXAS

AMARILLO	KLDA	94
BEAUMONT	KRIC	80
DALLAS	KGKO	125
	KLIF	134
EL PASO	KELP	134
	KROD	96
FORT WORTH	KXOL	116
GALVESTON	KLUF	85
HOUSTON	KLBS	112
	KXYZ	100
LAREDO	XLAS	100
LONGVIEW	KLTI	80
MARSHALL	KMHT	83
ORANGE	KOGT	88
PASADENA	KLVL	100
SAN ANTONIO	KCOR	85
	KITE	91
	KONO	89
SINTON	KAVV	80
WACO	WACO	90

UTAH

MURRAY	KMUR	89
OGDEN	KLOG	96
PROVO	KIXX	82
SALT LAKE CITY	KNAK	145
	KUTA	98

VERMONT

BURLINGTON	WDOT	75

VIRGINIA

ARLINGTON	WFAM	100
NEWPORT NEWS	WGH	92
NORFOLK	WNOR	168
ROANOKE	WROV	90

WASHINGTON

BREMERTON	KBRO	100
KELSO	KLOG	103
RENTON	KLAY	96
SEATTLE	KAYO	134
	KING	101
	KOL	111
SPOKANE	KREM	95
	KSPO	77
SUNNYSIDE	KREW	93
TACOMA	KMO	84
	KTNT	80

WISCONSIN

LA CROSSE	WIZM	129
LADYSMITH	WLDY	80
MADISON	WISC	80
	WMFM	100
MILWAUKEE	WOKY	112
	WEMP	143
NEENAH	WNAM	84
OSHKOSH	WOSH	85

GUAM, M. I.

AGANA	KUAM	80

PUERTO RICO

CAGUAS	WIER	95
SAN JUAN	WAPA	80

ALBERTA

EDMONTON	CFRN	91
	CHED	135

BRITISH COLUMBIA

N. WESTMINSTER	CKNW	117

MANITOBA

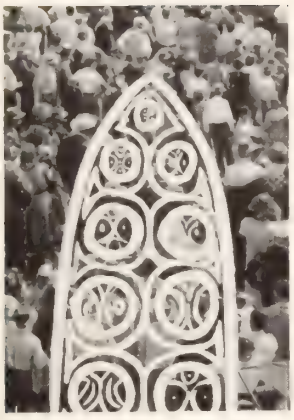
DAUPHIN	CKDM	101
WINNIPEG	CJOB	101
	CKRC	79

ONTARIO

BELLEVILLE	CJBQ	80
HAMILTON	CHML	108
KINGSTON	CKLC	90
OSHAWA	CKLB	77
OTTAWA	CFRA	85
	CKOY	100
TORONTO	CKEY	100
	CKFH	100

QUEBEC

QUEBEC	CKCV	111



religious & gospel

The most significant increase over last year occurred in this category with 83% of Buyers' Guide respondents represented here against 54% in 1954.

And stations scheduling ten hours or more in this category rose from 100 (6%) in 1954 to 373 (17%) in 1955. 40% of these stations are also in the Negro directory while 15% are also on the farm list with 26% appearing on the folk music list as well.

symbols

* Negro spirituals included

ALABAMA

ALBERTVILLE	*WAVU*	10
ALEXANDER CITY	*WRFS*	10
ANNISTON	*WHMA*	10
AUBURN	*WAUD*	10
BESSEMER	*WBCO*	19
BIRMINGHAM	*WEDR*	24*
	WLBS	21
	WVOK	12
DOTHAN	*WOOF*	14
EUFAULA	*WULA*	12
FORT PAYNE	*WFPA*	21
	WZOB	25
GADSEN	*WETO*	34
GENEVA	*WGEA*	18
GUNTHERSVILLE	*WGSV*	10
HALEYVILLE	*WJBB*	26
HAMILTON	*WERH*	12
MOBILE	*WMOZ*	25*
MONTGOMERY	*WRMA*	30*
PHENIX CITY	*WPNX*	20*
RUSSELVILLE	*WWWR*	16
TUSCALOOSA	*WNPT*	15

ARKANSAS

BATESVILLE	*KBTA*	12
FORT SMITH	*KWHN*	12
HARRISON	*KHOZ*	10
LITTLE ROCK	*KARK*	12
	KXLR	10
NEWPORT	*KNBY*	10
PARAGOULD	*KDRS*	11
SILOAM SPRINGS	*KUOA*	18
SPRINGDALE	*KBRS*	15

CALIFORNIA

BERKELEY	*KRE*	32
BISHOP	*KIBS*	10
BURBANK	*KVLA*	27
CHICO	*KXOC*	12
CORONA	*KBUC*	10
LONG BEACH	*KFOX*	21*
	KGER	80
LOS ANGELES	*KFVD*	16
	KPOL	18
	KRKD	12
NAPA	*KVON*	12
OAKLAND	*KROW*	15
	KWBR	24
PASADENA	*KALI*	19
	KWKW	12
	KXLA	14
PATALUMA	*KAFP*	10
PITTSBURG	*KECC*	20
SAN BERNARDINO	*KITO*	10
SAN FRANCISCO	*KGO*	15
SAN RAFAEL	*KTIM*	10
TULARE	*KCOK*	14
TURLOCK	*KTUR*	12
VENTURA	*KVEN*	10
WASCO	*KWSO*	15



The
LEADING
RELIGIOUS
STATION
IN THE
Los Angeles
AREA

Your message should be heard in this growing area. Join the following nationally known programs in reaching your religious audience.

- Old Fashioned Revival Hour
- Dr. Gordon Palmer
- International Lutheran Hour
- Temple Time
- Southern California Lutheran Hour
- Healing Waters

Call or write for
Program Availabilities

KGER

The Station of the American Home
5000 WATTS

Los Angeles • 541 South Spring St.
MAdison 5-2551

Long Beach • 3745 Atlantic Blvd.
Long Beach 407-907

Owned by John Brown Schools of California, Inc.
JOHN E. BROWN, SR., President

Represented Nationally by Gill-Perna, Inc.

COLORADO

DENVER	KLIR	12
GREELEY	KFKA	12

DISTRICT OF COLUMBIA

WASHINGTON	WMAL	10

FLORIDA

BRADENTON	WTRL	10
CRESTVIEW	WCNU	10
JACKSONVILLE	WOBS	17
	WRHC	19
MIAMI	WLBC	23*
	WMIE	22*
MIAMI BEACH	WMBM	27*
MILTON	WEBY	14
ORLANDO	WORZ	10
PALATKA	WWPT	10
PANAMA CITY	WPCF	10
WINTER HAVEN	WSIR	10

GEORGIA

ALBANY	WJAZ	14
ATHENS	WGAU	10
	WREC	10
ATLANTA	WAOK	50*
	WBGE	12*
AUGUSTA	WAUG	23*
BAINBRIDGE	WMGR	15
CORNELIA	WCON	25
DECATUR	WEAS	15*
	WGLS	12
DUBLIN	WMLT	18
EAST POINT	WTJH	15
FITZGERALD	WBHB	10
GAINESVILLE	WGGA	12
GRIFFIN	WHIE	12
JESUP	WBGR	16
LA GRANGE	WTRP	12
MACON	WNEX	10
MOULTRIE	WMGA	17
ROME	WLAQ	15
	WRGA	20
SAVANNAH	WCCP	10
	WJIV	11
	WGTA	22
THOMASVILLE	WKTG	11
	WPAX	12
TOCCOA	WLET	12
WAYCROSS	WACL	11*
WEST POINT	WRLD	11

ILLINOIS

CHICAGO	WGES	11*
CLINTON	WHOW	15
DE QUOIN	WDQN	10
EAST ST. LOUIS	WTMV	10*
EFFINGHAM	WCRA	10
HARRISBURG	WEBQ	22
KEWANEE	WKEE	12
PEORIA	WPLO	10
ROCKFORD	WROK	10

INDIANA

BEDFORD	WBIW	13
FORT WAYNE	WGL	14
PERU	WARU	20
SALEM	WSLM	10
SEYMOUR	WJCD	12
WARSAW	WKAM	13

IOWA

DES MOINES	KWDM	30
SHENANDOAH	KMA	11
WATERLOO	KXEL	11

KANSAS

COFFEYVILLE	KGGF	12

KENTUCKY

CAMPBELLSVILLE	WTCO	30
ELIZABETHTOWN	WIEL	10
LOUISVILLE	WLOU	14*
MAYFIELD	WNGO	11
MIDDLESBORO	WMIK	17
NEWPORT	WNOP	11
VANCLEVE	WMTC	18
WINCHESTER	WWKY	10

LOUISIANA

ALEXANDRIA	KALB	10
DE RIDDER	KDLA	16
MANSFIELD	KDBC	10
MINDEN	KAPK	15
MONROE	KMLB	10
NEW ORLEANS	WBOK	35*
	WMRY	31*
OPELOUSAS	KSLO	15
SHREVEPORT	KANV	22*

MAINE

BANGOR	WABI	18
PRESQUE ISLE	WAGM	11

MARYLAND

ANNAPOLIS	WANN	32*
BALTIMORE	WBMD	14
BETHESDA	WUST	35*
FREDERICK	WFMD	11

MASSACHUSETTS

GREENFIELD	WHAI	10
NORTH ADAMS	WNAW	19
W. YARMOUTH	WOCB	10

MICHIGAN

COLD WATER	WVTB	10
DETROIT	CKLW	15
	WJLB	17
GAYLORD	WATC	11
GRAND RAPIDS	WFUR	32
	WLAV	10
HOLLAND	WHTC	13
IONIA	WION	10
MUSKEGON	WMUS	13
OWOSSO	WOAP	11
PONTIAC	WPON	11
ROGERS CITY	WHAK	12

MINNESOTA

ALEXANDRIA	KXRA	12
CROOKSTON	KROX	15
MINNEAPOLIS	KEYD	17
THIEF RIVER FALLS	KTRF	16
WADENA	KWAD	12
WILLMAR	KWLM	12
WORTHINGTON	KWOA	13

MISSISSIPPI

CENTERVILLE	WGLC	11
COLUMBUS	WACR	14
HATTIESBURG	WBKH	24
HAZLEHURST	WMDC	10
LAUREL	WLAU	11
MERIDIAN	WMOX	16
PICAYUNE	WRJW	12

MISSOURI

FLAT RIVER	KFMO	10
HANNIBAL	KHMO	10
KANSAS CITY	KPRS	16*
KENNETT	KBOA	16
KIRKSVILLE	KIRX	10
MALDEN	KTCB	10
NEOSHO	KBTN	10
POPLAR BLUFF	KWOC	10
ROLLA	KTTR	15
ST. LOUIS	KSTL	17
SPRINGFIELD	KWTO	12
UNION	KLPW	12
WEST PLAINS	KWPM	10

MONTANA

ANACONDA	KANA	10
BOZEMAN	KBMN	10
GREAT FALLS	KMON	14
KLISPELL	KGEZ	11
SIDNEY	KGCX	10

NEBRASKA

BEATRICE	KWBE	10
COLUMBUS	KJSK	21
LINCOLN	KFOR	11
OMAHA	KFAB	13
SCOTTSBLUFF	KNEB	12

NEW HAMPSHIRE

ROCHESTER	WWNH	13

NEW JERSEY

ASBURY PARK	WJLK	10
NEWARK	WHBI	20*
	WVNJ	12

NEW MEXICO

ALBUQUERQUE	KOB	15
CLOVIS	KCLV	14

NEW YORK

BUFFALO	WKBW	14
GLOVERSVILLE	WENT	25
NEW YORK	WABC	11
See Newark, N. J.	WWRL	20*
OGDENSBURG	WSLB	12
SYRACUSE	WHEN	11

NORTH CAROLINA

ALBEMARLE	WABZ	10
ASHEVILLE	WSKY	47
BREVARD	WPNF	13
CHARLOTTE	WGIV	12*

CHARLOTTE	WWOK	20*
DURHAM	WDNC	17
FAYETTEVILLE	WFLB	10*
	WFNC	12*
GOLDSBORO	WFMC	10
GREENSBORO	WCOG	10
HENDERSONVILLE	WHKP	10
HIGH POINT	WMFR	10
KINGS MOUNTAIN	WKMT	10
LAURINBURG	WEWO	13
MOUNT AIRY	WPAQ	22
	WSYD	10
RALEIGH	WMSN	25
REIDSVILLE	WREV	10*
ROCKY MOUNT	WCEC	12
THOMASVILLE	WTNC	10
WILMINGTON	WMFD	10
WINSTON-SALEM	WAAA	25*

NORTH DAKOTA

DICKINSON	KDIX	11
FARGO	KFGO	15
HETTINGER	KNDC	14
MINOT	KLPM	15
VALLEY CITY	KOVC	10

OHIO

AKRON	WADC	12
	WHKK	14
CHILLICOTHE	WBEX	12
CINCINNATI	WCIN	32*
	WLW	14
CLEVELAND	WJMO	14*
COLUMBUS	WCOL	14
EAST LIVERPOOL	WOHI	15
GALLIPOLIS	WJEH	12
IRONTON	WIRO	24
JACKSON	WLMJ	10
MARIETTA	WMOA	12
WARREN	WHHH	14*
WASHINGTON C. H.	WCHO	11
WORTHINGTON	WRFD	10

OKLAHOMA

ARDMORE	KVSO	10
CHICKASHA	KWCO	10
MIAMI	KGLC	12
OKLAHOMA CITY	KBYE	48
OKMULGEE	KHBG	18*
PAULS VALLEY	KVLH	10
PRYOR	KOLS	12
TULSA	KOME	23
	KTUL	10
	KVOO	13

OREGON

ASHLAND	KWIN	10
PORTLAND	KEX	10
SALEM	KSLM	20

PENNSYLVANIA

CHESTER	WVCH	18
DUBOIS	WCED	12
HANOVER	WHVR	13
LANCASTER	WLAN	19
LEBANON	WLBR	11
PHILADELPHIA	WDAS	14*
	WIBG	23
PITTSBURGH	WILY	18
	WPIT	35
PUNXSUTAWNEY	WPME	12
RED LION	WGCB	15
WILKES-BARRE	WBAX	10
	WILK	11
WILLIAMSPORT	WLYC	15

SOUTH CAROLINA

CHARLESTON	WHAN	11
	WPAL	25*
	WUSN	20*
CHERAW	WCRE	30
FLORENCE	WJMX	12*
	WOLS	10*
GREENVILLE	WMUU	33
GREENWOOD	WGSW	14*
GREER	WEAB	10
MULLINS	WJAY	10
SPARTANBURG	WJAN	13
SUMTER	WSSC	12*

SOUTH DAKOTA

SIOUX FALLS	KSOO	15
WATERTOWN	KWAT	12

TENNESSEE

BRISTOL	WOPI	12
CHATTANOOGA	WAPO	10
	WDXB	25*
	WMFS	42*
CLEVELAND	WBAC	20
ELIZABETHTOWN	WBEJ	20
JACKSON	WTJS	20
JOHNSON CITY	WETB	10
KINGSPORT	WKIN	12
KNOXVILLE	WIVK	21
MEMPHIS	WCBR	50*
	WDIA	54*
	WMPS	13
NASHVILLE	WNAH	22
	WSM	10
NEWPORT	WLIK	17

TEXAS

AMARILLO	KLYN	10
BAYTOWN	KRCT	40
	KREL	21*
BROWNWOOD	KBWD	12
COLLEGE STATION	WTAW	10
CORPUS CHRISTI	KWBU	13
DALLAS	WFAA	11
	WRR	13
DENISON	KDSX	16
EL PASO	XELO	11
FORT WORTH	KNOK	16*
GLADEWATER	KSIJ	11
GREENVILLE	KGVL	12
HOUSTON	KCOH	50*
	KLBS	27
LUBBOCK	KDAV	10
PALESTINE	KNET	17
PAMPA	KPDN	12
SAN ANTONIO	KMAC	20*
TERRELL	KTER	10
TEXARKANA	KTFS	16
TYLER	KGKB	10

VIRGINIA

ARLINGTON	WEAM	10
BRISTOL	WFHG	18
NORFOLK	WCMS	10
	WLOW	18*
	WRAP	41*
NORTON	WNVA	10
RICHMOND	WRVA	10
	WXGI	14
ROANOKE	WSLS	14
STAUNTON	WAFC	15
WYTHEVILLE	WYVE	12

WASHINGTON

BELLINGHAM	KPUG	11
	KVOS	12
CENTRALIA	KELA	10
EVERETT	KRKO	10
KIRKLAND	KNBX	27
PUYALLUP	KAYE	25
	KPUY	10
SEATTLE	KTW	18
SPOKANE	KGA	19
VANCOUVER	KVAN	10
WENATCHEE	KPQ	12
YAKIMA	KYAK	11

WEST VIRGINIA

BECKLEY	WJLS	10
CHARLESTON	WKNA	15
	WTIP	15
LOGAN	WVOW	17
MARTINSBURG	WEPM	10
MATEWAN	WHJC	12
MORGANTOWN	WAJR	15
OAK HILL	WOAY	20
WHEELING	WWVA	11

NEENAH	WNAM	10

CANADA

EDMONTON, ALTA.	CFRN	10
DAWSON CREEK, B. C.	CJDC	10
NELSON, B. C.	CKLN	12
PRINCE GEORGE, B. C.	CKPG	10
SYDNEY, N. S.	CJCB	10
BRANTFORD, ONT.	CKPC	10
KITCHENER, ONT.	CKCR	10
NIAGARA FALLS, ONT.	CHVC	10
ORILLIA, ONT.	CFOR	12
OSHAWA, ONT.	CKLB	11
SUMMERSIDE, P. E. I.	CJRW	11
PRINCE ALBERT, SASK.	CKBI	10
YORKTON, SASK.	CJGX	10

RADIO AT ITS FINEST

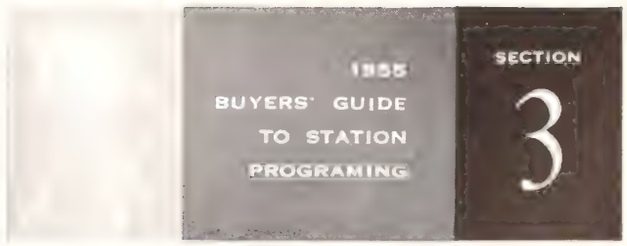
WGAR
CLEVELAND, OHIO

WRFD
WORTHINGTON, OHIO

WTTM
TRENTON, N. J.

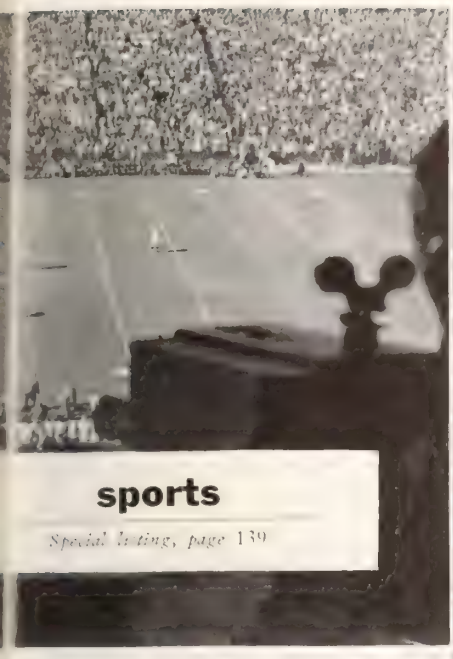
WMMN
FAIRMONT, W. VA.

Peoples Broadcasting Corp.



TELEVISION MASTE

THE TELEVISION MASTER DIRECTORY TELLS YOU AT A GLANCE how much time each station allocates to the three major categories of programing—local live, film and network offerings. This line-by-line listing provides a general picture of each station's programing pattern. Reading across the page you'll find (1) basic data such as call letters, channel, power, network, national representative, on-the-air date (2) daily network and local hours on the air (3) number of hours devoted to types of shows like variety, children's, homemaking and farm programing (4) number of daily newscasts and sportscasts (5) times of day feature films are scheduled and average number of hours per week syndicated films are shown. Detailed analyses of all of these special programing categories appear in separate directories (see facing page for data).



sports

Special listing, page 139



homemaking

Special listing, page 135



news

See master list

RECTORY

GES 113—126

ily or weekly hours of
principal program types
own here in line-by-line
ing of each of 381 stations.



feature film

Special listing, page 132



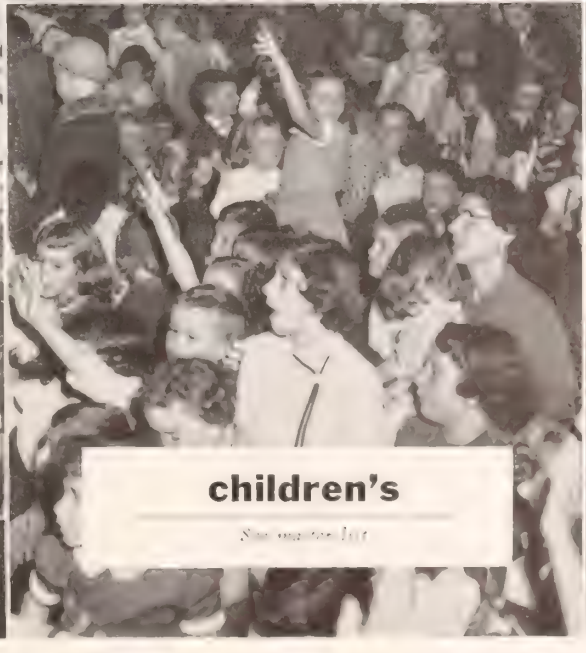
farm

Special listing, page 128



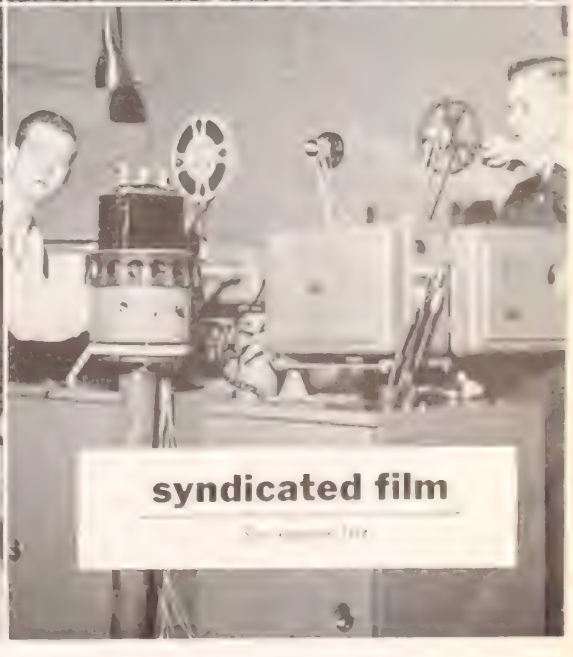
variety

See master list



children's

See master list



syndicated film

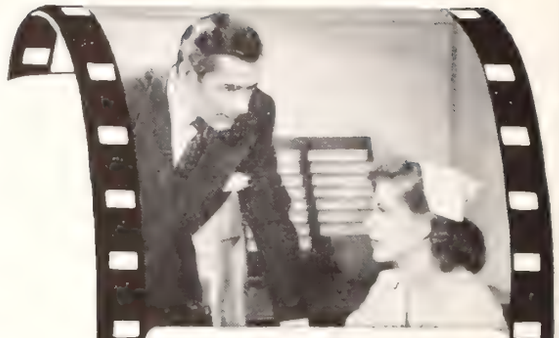
See master list

Join the big-time advertisers who sponsor these shows!

Brewers, oil companies, railroads, banks, food stores, auto dealers, dairies, *all* kinds of manufacturers and retailers are now selling with these sponsor- and audience-proven shows.

ABC FILM SYNDICATION, INC.
7 West 66th St., New York 23, N. Y.

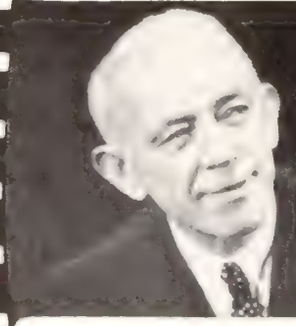
CHICAGO
ATLANTA
HOLLYWOOD
DALLAS



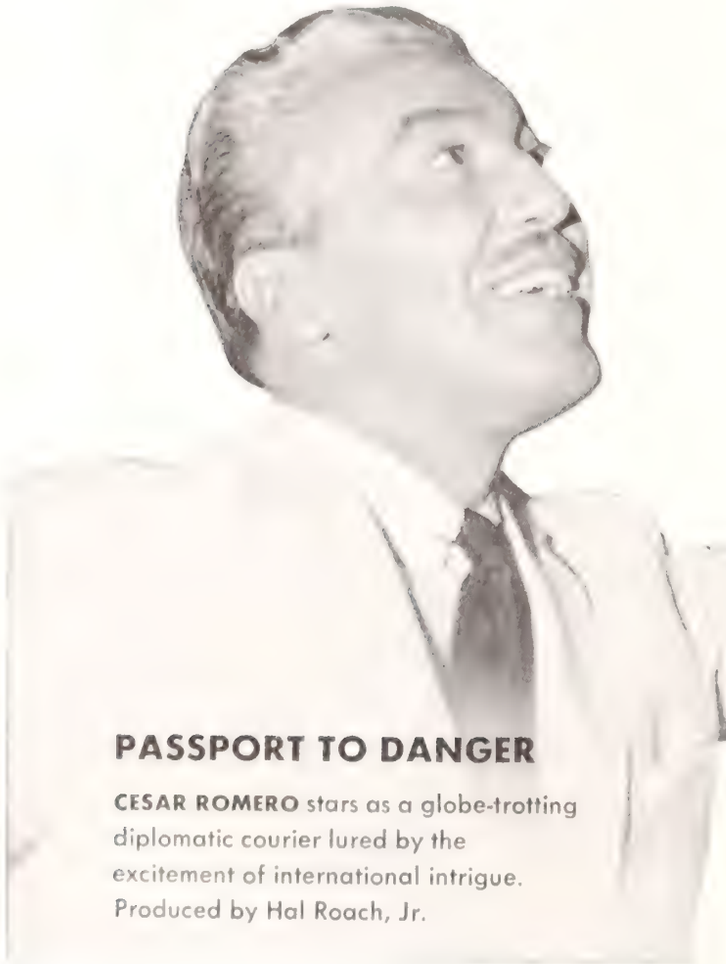
RACKET SQUAD. Top-rated film show in city after city... with a slightly phenomenal renewal record (ask us for rating histories). Produced by Hal Roach, Jr.



THE PLAYHOUSE. Star-spangled films sparkling with top box-office attractions. National, regional and local advertisers hitch their sales stories to these stars.



KIERAN'S KALEIDOSCOPE. Winner of Billboard's annual film award. Starring witty John Kieran who steers this series right to the family audience you want.



PASSPORT TO DANGER

CESAR ROMERO stars as a globe-trotting diplomatic courier lured by the excitement of international intrigue. Produced by Hal Roach, Jr.

COMING SOON!

✓ DOUGLAS FAIRBANKS PRESENTS
✓ SHEENA, QUEEN OF THE JUNGLE
✓ LIFE CAN BE BEAUTIFUL

U.S. AND CANADIAN TELEVISION PROGRAMING AT A GLANCE

(based on questionnaires from 381 stations: 86% of U. S. stations and 60% of Canadian stations on the air as of April 1, 1955)

Programing	No. of Stations Responding	% Total Respondents
Stations offering daily local newscasts	364	96%
Stations offering local newsreel coverage	191	50%
Stations offering daily sportscasts	319	85%
Stations offering play-by-play-sports coverage	130	34%
Stations offering local homemaking programs	319	96%
Stations offering local children's programs	351	92%
Stations offering variety shows	265	70%
Stations featuring hillbilly-western variety	134	36%
Stations offering farm service programing	207	56%

Programing	No. of Stations Responding	% Total Respondents
Stations offering syndicated films	312	82%
Stations offering daily feature films	361	95%
Stations scheduling late evening films	318	83%
Stations programing (at least partly) for a specialized audience	35	9%
Stations affiliated with national networks	424*	94%*
Stations affiliated with national sales representatives	446*	99%*
Stations with vhf channel allocations	326*	72%*
Stations with uhf channel allocations	125*	28%*

*Based on total of 451 stations on air as of April 1, 1955

SPONSOR is preferred reading and using by tv buyers.

★ ★ ★ ★ ★ ★

Jake Evans will tell you why.

THE SPOTLIGHT'S ON

WEHT

IN THE EVANSVILLE MARKET

FIRST— Anyway you figure it!

CBS-TV Unduplicated coverage really pays off in the Evansville, Indiana Tri-State—per February ARB—And with a realistic cost per thousand, you can't go wrong!—Interconnected with network color.

REPRESENTED

Nationally by MEEKER TV, Inc.

Regionally by ADAM YOUNG St. Louis, Mo.

WEHT Channel 50

television symbols

stations share time

† full licensed power; symbol indicates that station is not yet using it fully

' indicates that station has a kitchen set

• indicates that station covers local sports events

§ indicates that station has local film newsreel

X-category claimed, but figure unspecified

.. category unclaimed

M, A, E, L-morning, afternoon, evening, late evening feature films

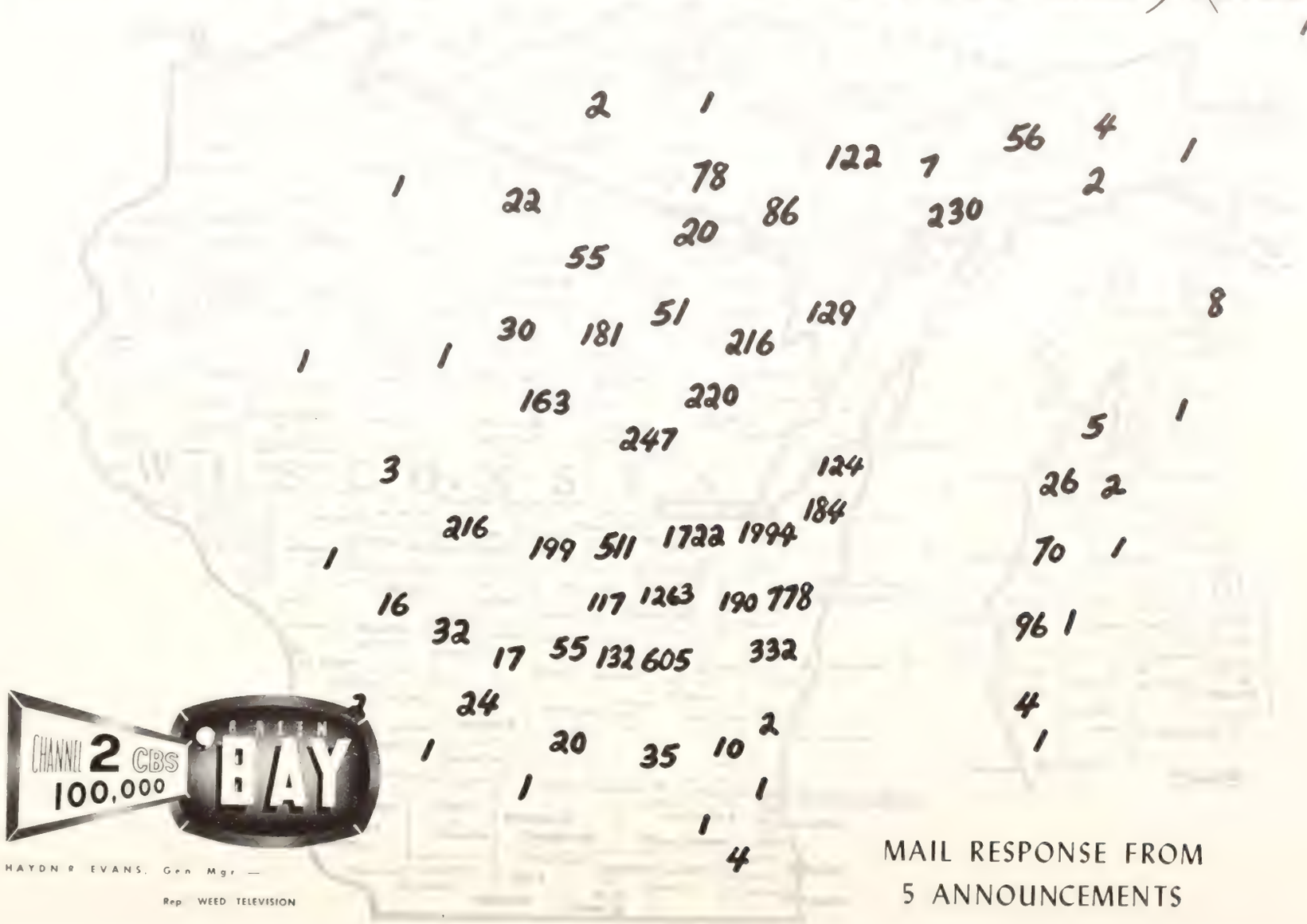
ABC or A-American Broadcasting Co.

CBS or C-Columbia Broadcasting System

DuM or D-DuMont Television Network

NBC or N-National Broadcasting Co.

Another way of looking at the... Land of Milk and Honey



CHANNEL 2 CBS 100,000 GREEN BAY

HAYDN R EVANS, Gen Mgr —

Rep WEED TELEVISION

MAIL RESPONSE FROM
5 ANNOUNCEMENTS

ALABAMA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
IGHAM	WABT	13	316kw	N,A,D	Blair	May '49	13	4	2	11	10¶		6	6§	1	M,A,I
	WBRC-TV	6	100kw	CBS	Katz	Jul '49	13	4	3*	7	3¶	3	5	4	2•	A,L
UR	WMSL-TV	23	16kw	C,N	Walker	Jul '54	3	6	2*	2	1¶	½	7	3	1	A,L
N	WTVY	9	28kw		Clarke-Brown	Mar '55	*Questionnaires not returned*									
E	WALA-TV	10	316kw	A,C,N	Headley-Reed	Jan '53	7	5		6	5¶	¼	8	3	2	A
GOMERY	WCOV-TV	20	200kw	C,A,D	Raymer	Apr '53	3	8	1*	3	2¶		5	2§	1	E
	WSFA-TV	12	316kw	NBC	Headley-Reed	Dec '54	*Questionnaires not returned*									

ARIZONA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
	KVAR	(See PHOENIX)														
IIX	KOOL-TV	10	316kw†	CBS	Hollingbery	Oct '53	x	12	1	6	3¶	5	4	1	1•	A,L
	KPHO-TV	5	18kw	C,D	Katz	Dec '49	9	6		3	5¶	2	8	2§	1•	L
	KTVK	3	100kw	ABC	Weed	Mar '55	2	7	1	6	3¶	½	10	2	2	E,L
	KVAR	12	33kw	N,D	Raymer	May '53	3	4			¶	½	6	1		A,L
N	KOPO-TV	13	313kw†	C,D	Hollingbery	Feb '53	6	6	2*	7	11¶		14	2§	1•	A,L
	KVOA-TV	4	5.37kw	A,N	Raymer	Sep '53	4	7	6*	5	8		4	1§	1•	A,L
	KIVA	11	29kw	NBC	W. S. Grant	Oct '53	x	x		3	3¶	2	x	2	1•	L

ARKANSAS

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
SMITH	KFSA-TV	22	265kw†	All	Pearson	Jul '53	5	6	3*	9	1¶	¼	8	2§	1	A,L
E ROCK	KARK-TV	4	100kw†	N,D	Petry	Apr '54	8	7	5	9	8¶	3	12	3§	1	A,L
	KATV	7	316kw†	C,A	Avery-Knodel	Dec '53	8	5	11*	10	2¶	3	12	3§	1•	L
RKANA	KCMC-TV	(See TEXARKANA, TEXAS)														

CALIFORNIA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
RSFIELD	KBAK-TV	29	19kw	A,D	Weed	Aug '53	x	x		3	¶			3	1	A,E,L
	KERO-TV	10	125kw†	N,C	Avery-Knodel	Sep '53	6	6		5	13¶	½	9	2		A,L
	KHSL-TV	12	63kw	C,N	Avery-Knodel	Aug '53	x	x		1	3¶	2	x	x	2	L
KA	KIEM-TV	3	15kw	All	Hoag-Blair	Oct '53	x	x	3	5	3¶	¼		2		E,L
O	KJEO	47	110kw	A,C,D	Branham	Oct '53	5	10	2*	10	5¶	2	9	4	1•	M,A,E,L
	KMJ-TV	24	447kw	N,C	Raymer	Jun '53	8	6	½*	8	4¶	2	17	2§		A
NGELES	KABC-TV	7	118kw	ABC	Petry	Sep '49	x	x	2*		4¶	½	x	4	1•	A,L
	KCOP	13	162kw†		Weed	Sep '48		10		½	3¶		8	3	x•	A,E,L
	KHJ-TV	9	162kw	DuM	H-R	Aug '48	x	x	5	5	3¶	1	6	4§	1•	A,E,L
	KNXT	2	47kw	CBS	CBS TV Spot	May '43	x	x		x	4¶	1	6	2§	1	M,A,I
	KRCA-TV	4	47kw	NBC	NBC TV Spot	Jan '49	12	7	1	5	3¶	1	4	4§	2	A,I
	KTLA	5	50kw		Raymer	Jan '47		8	6*		½¶		7	2	x•	M
	KTTV	11	165kw		Blair	Jan '49		16	7*	21	1¶		19	3§	x•	A,L
EREY	KMBY-TV#	8	12kw	All	Hollingbery		*Questionnaires not returned*									
AMENTO	KBET-TV	10	316kw		H-R	Mar '55		12	3*	1	5¶	2	3	4§	1	A,L
	KCCC-TV	40	200kw	All	Weed	Sep '53	x	x		3	x¶	x	x	1	1	L
AS	KSBW-TV#	8	12kw	All	Hollingbery	Sep '53	x	x	1	3	3¶		9	1§		E,L
IEGO	KFMB-TV	8	316kw	C,A	Petry	May '49	11	1	2	3	2¶	¾	5	3§		A,L
	KFSD-TV	10	316kw†	NBC	Katz	Sep '53	12	5		3	3¶		5	6	x•	M,A,I
a, Mex.)	XETV	6	38kw		Weed	Feb '53		9	½	10			13	1	x•	M,A,I
RANCISCO	KGO-TV	7	316kw†	ABC	Petry	May '49	x	x	5	11	10¶		15	4	1•	L
	KPIX	5	100kw	CBS	Katz	Dec '48	11	5	12	8	3¶	½	9	4§	x•	M,A
	KRON-TV	4	100kw	NBC	Free & Peters	Nov '49	10	8		9	7¶		9	2		M,A,E,L
	KSAN-TV	32	81kw†		Stars Natl	Apr '54		9		1		¼		1§	1•	L
UIS OBISPO	KVEC-TV	6	16kw	A,C,D	W. S. Grant	May '53	1	11	½	6	8¶	½	15	4	5	A,E,L
A BARBARA	KEY-T	3	50kw	All	Hollingbery	Jul '53	x	x		10	3¶		7	3§		A,L
TON	KOVR	13	144kw	DuM	Blair	Sep '54	½	7	3*				10	2§	2•	A,E,L
	KTVU	36	525kw	NBC	Hollingbery	Dec. '53	½	9	x	8	5¶		8			A,E
RE	KVVG	27	500kw		Forjoe	Nov '53		9	2	3	5¶	2	3	1	x	E,L

COLORADO

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS DAI News	Sports info	Fe
COLORADO SP'NGS	KKTV	11	316kw	C,A,D	Hollingbery	Dec '52	3	6	1	7	6¶	¼	7	2	x•	E,L
	KRDO-TV	13	12kw	NBC	McGillvra	Oct '53	x	x	x	7	3¶	x	x	1	1	L
DENVER	KBTV	9	282kw	ABC	Free & Peters	Oct '52	3	8		14	3¶		9	1§		A,I
	KFEL-TV	8	100kw	DuM	Blair	Jul '52	¾	6	6				11	x		E
	KLZ-TV	7	316kw	CBS	Katz	Nov '53	x	x		8	3¶	2	4	3§	1	
	KOA-TV	4	100kw	NBC	Petry	Dec '53	*Questionnaires not returned*									
GRAND JUNCTION	KFXJ-TV	5	316kw	N,C	Holman	May '54	½	4	2	3	2¶	¼	6	1	1	L
PUEBLO	KCSJ-TV	5	14kw	NBC	Avery-Knodel	Jul '53	6	8	13*	10	5¶	3	6	3§	1•	A,E

CONNECTICUT

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS DAIL News	Sports info	Fe
BRIDGEPORT	WICC-TV	43	182kw	ABC	Young	Apr '53	x	x	x		3¶		x	5	1	E
HARTFORD	WGTH-TV	18	187kw	A,D	H-R	Sep '54	3	5		8			4	2§		L
	WKNB-TV	(See NEW BRITAIN)														
	WNHC-TV	(See NEW HAVEN)														
NEW BRITAIN	WKNB-TV	30	210kw	CBS	Bolling	Feb '53	6	11	3	11	5¶		8	3	x	M,A
NEW HAVEN	WNHC-TV	8	316kw	All	Katz	Jun '48	x	x		5	12			6§	5	L
WATERBURY	WATR-TV	53	245kw†	ABC	Walker	Jun '49	*Questionnaires not returned*									

DELAWARE

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS DAIL News	Sports info	Fe
WILMINGTON	WDEL-TV	12	316kw	D,N	Meeker	Jun '49	*Questionnaires not returned*									

DISTRICT OF COLUMBIA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS DAIL News	Sports info	Fea
WASHINGTON	WMAL-TV	7	22kw	ABC	Katz	Oct '47	*Questionnaires not returned*									
	WRC-TV	4	100kw	NBC	NBC TV Spot	Jul '47	13	5	4	12	8¶	½	5	4	2	A,E,
	WTOP-TV	9	316kw	CBS	CBS TV Spot	Jan '49	12	6		20	4¶	¼	7	5§	1	A,I
	WTTG	5	18kw	DuM	Blair	Jan '47	x	x	1	7	2¶		10	3§	2•	A,E,

FLORIDA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feat fil
FT. LAUDERDALE	WCBS-TV	23	20kw	NBC	Katz	May '53	x	x			3¶			3	1	A,I
	WITV	17	120kw	A,D	Bolling; Ayres	Nov '53	x	x		2	1¶	x		2§	1	L
FT. MYERS	WINK-TV	11	12kw	A,C	Weed	Mar '54	*Questionnaires not returned*									
JACKSONVILLE	WJHP-TV	36	276kw	A,N,D	Perry	Dec '53	*Questionnaires not returned*									
	WMBR-TV	4	100kw	C,A,D	CBS TV Spot	Oct '49	12	5	2	½	3¶	½	8	4§	1•	A,I
MIAMI	WCBS-TV	(See FT. LAUDERDALE)														
	WITV	(See FT. LAUDERDALE)														
	WTVJ	4	100kw	All	Free & Peters	Mar '49	x	x		x	x¶		8	1	1•	
ORLANDO	WDBO-TV	6	100kw	All	Blair	Jul '54	x	x	1	3	6¶		10	5	2	L
PANAMA CITY	WJDM-TV	7	11kw	N,A,D	Hollingbery	Dec '53	*Questionnaires not returned*									
PENSACOLA	WEAR-TV	3	56kw	A,C,D	Hollingbery	Jan '54	2	9		8	5¶	½	10	3§	1•	A,L
	WPFA-TV	15	7kw	C,D	Young	Oct '53	*Questionnaires not returned*									
ST. PETERSBURG	WSUN-TV	38	257kw	A,D,C	Weed	May '53	6	9	6	11	10¶		12	2§	2	M,A,I
TAMPA	WFLA-TV	8	316kw	NBC	Blair	Jan '55	*Questionnaires not returned*									
WEST PALM BEACH	WEAT-TV	12	112kw	ABC	Walker; D-C	Jan '55	3	2	2•	6			3		1	L
	WIRK-TV	21	20kw	A,D	Weed	Sep '53	x	x	x	x	x¶			1		L
	WJNO-TV	5	100kw	All	V,R&M-C	Aug '54	*Questionnaires not returned*									

SYMBOLS: | stations share time ' has kitchen set ~ licensed power (given) not used M,A,E,L—morn, aft, eve, late § local film newsreel • local sports covered — category uncla x figure unspecifi

GEORGIA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
	WALB-TV	10	112kw	N,A,D	Burn-S; Ayers	Apr '54	3	8	2*	3	10¶		8	3	1	A,E,L
A	WAGA-TV	5	56kw	CBS	Katz	Mar '49	11	5	1*	1	1¶	½	4	5§	1	M,A
	WLW-A	11	316kw	ABC	Crosley Sls	Sep '51	x	x	1	9	¼¶	½	5	3§		M,A,E,L
	WQXI-TV	36	216kw†		Hollingbery	Dec '54		9	9*	½	2¶			3§	1•	E,L
	WSB-TV	2	100kw	NBC	Petry	Sep '48			*Questionnaires not returned*							
A	WJBF	6	100kw	N,A,D	Hollingbery	Nov '53	8	4	3*	3	3¶	1	6	1		A,L
	WRDW-TV	12	102kw	CBS	Headley-Reed	Feb '54	6	7	3*	9	½¶		3	3	1	A,L
US	WDAK-TV	28	204kw	N,A,D	Headley-Reed	Oct '53	6	6	6*	4	3¶	2	16	3§	2	A,L
	WRBL-TV	4	28kw	CBS	Hollingbery	Nov '53	x	x	6*	8	2		6	2§	1	A,E,L
	WMAZ-TV	13	250kw	C,A,D	Avery-Knodel	Sep '53			*Questionnaires not returned*							
	WNEX-TV	47	170kw†	NBC	Branham	Aug '53			*Questionnaires not returned*							
	WROM-TV	9	31kw		Weed	Jun '53			*Questionnaires not returned*							
NAH	WTOC-TV	11	209kw†	All	Avery-Knodel	Feb '54			*Questionnaires not returned*							

IDAHO

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
	KBOI	2	14kw	C,D	Free & Peters	Nov '53	3	7	3*	7	5¶	1	9	3§	x•	E,L
	KIDO-TV	7	53kw	N,A	Hoag-Blair	Jul '53	2	7	6	8	5¶	½	11	3		A,L
FALLS	KID-TV	3	100kw	All	Gill-Perna	Dec '53		6	2	8	x¶		20	2		E,L
ALLS	KLIX-TV	11	32kw	C,A	Hollingbery	May '55	x	x	1*	9	6¶	½		x	1	A,L

ILLINOIS

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
LLE	WTVI	54	245kw	D,A,C	Radio-Tv Reps	Aug '53	x	x						2	2•	L
NGTON	WBLN-TV	15	16kw		McGillvra	Dec '53			*Questionnaires not returned*							
AIGN	WCIA	3	100kw	C,N,D	Hollingbery	Nov '53	9	8	½	14	3¶	2	7	6§	2•	M,L
GO	WBBM-TV	2	100kw	CBS	CBS TV Spot	Sep '46	x	x	x	3	2¶	½	½	4§	3	A,L
	WBKB	7	316kw	ABC	Blair	Oct '43	5	14	14*	28	9¶		12	5	1	M,A,L
	WGN-TV	9	316kw	DuM	Hollingbery	Apr '48	2	13	1	19	4¶		8	7§	1•	A,E,L
	WNBQ	5	100kw	NBC	NBC TV Spot	Oct '48	10	8	3	8	7¶	2	5	10	2•	L
LE	WDAN-TV	24	19kw	ABC	Everett-McK	Dec '53	x	x		2	x¶		3	2	x	L
UR	WTVP	17	213kw	A,D	Bolling	Aug '53	3	6	2	7	3¶	2	9	2§	2	A,L
BURG	WSIL-TV	22	14kw	ABC	Walker	Dec '54	2	6	2*	4	3¶	1	11	2	x•	L
E	WHBF-TV	(See ROCK ISLAND)														
	WOC-TV	(See DAVENPORT, IOWA)														
	WEEK-TV	43	175kw	N,D	Headley-Reed	Feb '53	x	x	x	x	x¶	x	x	2	2	A,L
—	WTVH-TV	19	214kw	C,A,D	Petry	Oct '53	x	x	x		x¶		x	2	2•	E
Y	KHQA-TV	(See HANNIBAL, MO.)														
	WGEM-TV	10	50kw	N,A	Avery-Knodel	Sep '53	5	5		5	2¶	2	7	2§	1	L
ORD	WREX-TV	13	202kw†	C,A	H-R	Oct '53	5	7	1	7	3¶	3	6	4	2	M,A,L
	WTVO	39	20kw	N,D	Weed	May '53	x	x	x	3	x¶	x	x	2	2	L
SLAND	WHBF-TV	4	100kw	A,C,D	Avery-Knodel	Jul '50	12	4	2	5	3¶	2	3	4§	1	A
FIELD	WICS	20	18kw	N,A,D	Young	Sep '53	x	x	2*	5	3¶	x	7	3§	2	E,L

INDIANA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
INGTON	WTTV	4	100kw	N,C,D	Meeker	Nov '49			*Questionnaires not returned*							
RT	WSJV-TV	52	262kw	All	H-R	Mar '54	8	5	2	7	4¶		7	3§	1•	A,L
VILLE	WEHT	50	16kw	CBS	Meeker	Sep '53	5	7	12	5	3¶	½	8	2	6•	A,E,L
	WFIE-TV	62	155kw	N,A,D	V,R&McC	Nov '53	7	6	1	7	5¶	½		3§	2•	A,L
AYNE	WIN-T	15	237kw	C,A	H-R	Sep '54	6	7	2*	6	5		6	2	2	A,L
	WKJG-TV	33	270kw	N,D	Raymer	Nov '53	8	9	2	6	x¶	2	10	3	2•	A,L
IAPOLIS	WFBM-TV	6	100kw	All	Katz	May '49	7	10	1	6	3¶	2		6§	3•	L
	WISH-TV	8	316kw	A,C,D	Bolling	Jun '54	6	7	8*	7	3¶	2	5	1§	1•	E,L
	WTTV	(See BLOOMINGTON)														
ETTE	WFAM-TV	59	20kw	CBS	Rambeau	Jun '53	1	8	½	5		½	½	4§	2•	A,L

INDIANA *(continued)*

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAI News	Sports info	F
MUNCIE	WLBC-TV	49	12kw	All	Walker; Holman	Apr '53		*Questionnaires not returned*								
SOUTH BEND	WSBT-TV	34	200kw	C,D	Raymer	Dec '52	9	8	2	6	3¶		10	4§	2•	M
	WSJV-TV	(See ELKHART)														
TERRE HAUTE	WTHI-TV	10	316kw	C,A,D	Bolling	Jul '54		*Questionnaires not returned*								
WATERLOO	WINT	(See FT. WAYNE)														

IOWA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAI News	Sports info	Fe
AMES	WOI-TV	5	100kw	A,C,D	Weed	Feb '50	11	6	1	10	3¶	4	2	4§	2•	L
CEDAR RAPIDS	KCRG-TV	9	33kw	A,D	V,R&McC	Oct '53	x	x	½*	1	3¶	¼	5	3§	1	L
	KWWL-TV	(See WATERLOO)														
	WMT-TV	2	100kw	CBS	Katz	Sep '53	9	7	1*	13	3¶	2	10	3§	1	M,A
DAVENPORT	WHBF-TV	(See ROCK ISLAND, ILL.)														
	WOC-TV	6	100kw	NBC	Free & Peters	Oct '49	12	6	1	7	3	2	5	3§	2•	A,I
DES MOINES	KCTV	17	19kw	A,C,D	Hollingbery	Nov '53	x	x						2		L
	WHO-TV	13	191kw	NBC	Free & Peters	Apr '54	x	x	½*	6	3¶	3	7	4	1	A,L
	WOI-TV	(See AMES)														
FORT DODGE	KQTV	21	215kw†	A,D	Pearson	Nov '53	2	6	3	7	3¶	½	4	2§	2•	E,L
MASON CITY	KGLO-TV	3	100kw	C,D	Weed	May '54	3	6	3	5	3¶	2	12	2	2	E,I
SIOUX CITY	KTIV	4	52kw	N,D,A	Hollingbery	Oct '54	11	9	2	3	3¶	3	2	3§	2	E,I
	KVTV	9	107kw	C,A,D	Katz	Mar '53	8	7	10	11	4¶	4	7	5	1	L
WATERLOO	KWWL-TV	7	100kw	N,A,D	Headley-Reed	Nov '53	10	5		3	x¶			2§	2	A,E
	WMT-TV	(See CEDAR RAPIDS)														

KANSAS

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAIL News	Sports info	Fe
GREAT BEND	KCKT-TV	2	100kw	NBC	Bolling	Nov '54	½	7	1*	5			20	2§	1	L
HUTCHINSON	KTVH	(See WICHITA)														
PITTSBURG	KOAM-TV	7	250kw†	N,A,D	Katz	Dec '53	8	7	5*	1	¶	2	4	4	2	A,E
TOPEKA	WIBW-TV	13	87kw	C,A,D	Capper	Nov '53	6	11	1*	¼	1¶	2	5	6§	2	M,A
WICHITA	KAKE-TV	10	316kw	ABC	Hollingbery	Oct '54	3	7	1*	8	3¶		1	2§	1	A,L
	KEDD	16	21kw	NBC	Petry	Aug '53	x	x		5	3¶					A,L
	KTVH	12	240kw	C,D	H-R	Jul '53	15	3		2	4¶	2	3	3	1	L



KENTUCKY

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
ERSON	WEHT	50	16kw	CBS	Meeker	Sep '53	5	7	12	5	3¶	½	8	2	6•	A,E,L
GTON	WLEX-TV	18	200kw	N,A,D	Forjoe	Mar '53	x	x	2*	x	3¶	½	x	2	2	L
VILLE	WAVE-TV	3	100kw	N,A,D	NBC TV Spot	Nov '48	x	x	—	3	3¶	1	—	2	1•	A,L
	WHAS-TV	11	316kw	CBS	H,R&P	Mar '50	*Questionnaires not returned*									

LOUISIANA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
ANDRIA	KALB-TV	5	29kw	All	Weed	Sep '54	x	x	—	7	—	—	13	2§	2	E,L
N ROUGE	WAFB-TV	28	216kw	A,C,D	Young	Apr '53	*Questionnaires not returned*									
	WBRZ	2	100kw	N,A	Hollingbery	Apr '55	TBA		4*	5	5¶	2	10	2§	1	M,L
CHARLES	KPLC-TV	7	53kw	N,A	Weed	Sep '54	3	4	½	5	2¶	—	8	2§	2•	A,E,L
	KTAG-TV	25	21kw	C,A,D	Young	Nov '53	3	2	½	12	3¶	—	6	3§	2	M,A,L
ROE	KNOE-TV	8	230kw	All	H-R	Sep '53	x	x	x	2	6¶	2	6	1	2	A,L
ORLEANS	WDSU-TV	6	100kw	All	Blair	Dec '48	11	7	—	2	5¶	½	10	5§	3•	L
	WJMR-TV	61	1000kw†	C,A,D	Bolling	Nov '53	10	6	10	2	8¶	—	8	2§	2•	L
VEPORT	KSLA	12	13kw	All	Raymer	Jan '54	x	x	5	6	5¶	½	6	21§	x	A,E,L

MAINE

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
GOR	WABI-TV	5	30kw	All	Hollingbery	Jan '53	10	8	4*	3	1¶	1	10	3§	x•	L
	W-TWO	2	14kw	CBS	V,R&McC	Sep '54	x	10	11	3	3¶	—	4	4	1•	M,A,E,L
STON	WLAM-TV	17	16kw	—	Everett-McK	Nov '53	—	5	6	½	½¶	—	—	1§	1•	A
ND SPRING	WMTW	8	105kw	C,A,D	H,R&P	Aug '54	*Questionnaires not returned*									
LAND	WCSH-TV	6	100kw	N,D	Weed	Dec '53	10	7	2*	3	6¶	½	6	2§	1	M,A,L
	WGAN-TV	13	316kw	C,A	Avery-Knodel	May '54	x	x	—	1	2	—	5	3§	2	L

MARYLAND

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
TIMORE	WAAM	13	316kw	A,D	H,R&P	Nov '48	4	11	7*	8	9¶	—	9	10	5•	A,E,L
	WBAL-TV	11	316kw	NBC	Petry	Mar '48	x	x	x	6	5¶	½	12	3§	1	A,L
	WMAR-TV	2	100kw	CBS	Katz	Oct '47	x	x	—	10	5¶	—	1	6§	2•	E,L
SBURY	WBOC-TV	16	150kw†	A,C,D	—	Jul '54	4	4	—	½	½¶	1	12	5§	1	E,L

MASSACHUSETTS

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
MS	WMGT	(See PITSFIELD)														
TON	WBZ-TV	4	95kw	NBC	Free & Peters	Jun '48	x	x	6	x	x¶	2	12	10§	x•	A,E,L
	WNAC-TV	7	316kw	C,A,D	H-R	Jun '48	4	13	—	5	3	—	30	3§	1•	L
	WTAO-TV	(See CAMBRIDGE)														
BRIDGE	WTAO-TV	56	20kw	D,A	Everett-McK	Sep '53	1	3	½	3	½	—	7	—	x	E
SFIELD	WMGT	19	200kw	DuM	Walker	Feb '54	7	4	—	3	—	—	6	2§	1	E,L
NGFIELD	WHYN-TV	55	182kw	C,D	Branham; Weed	Apr '53	x	x	—	x	—	—	3	2§	1	A
	WWLP	61	146kw	N,A	Hollingbery	Mar '53	9	5	1	4	10¶	x	3	1§	1•	A,L
CESTER	WWOR-TV	14	16kw	A,D	Raymer	Dec '53	7	4	6	½	2	½	2	3§	1•	A,E

MICHIGAN

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
ARBOR	WPAG-TV	20	19kw†	A,D	McGillvra	Apr '53	—	6	5	3	—	½	8	1	x•	L
CITY	WKNX-TV	(See SAGINAW)														
	WNEM-TV	5	100kw	N,D	Headley-Reed	Feb '54	x	x	2	4	3	½	6	2§	1	M,A,L

BOLS: } # stations share time; (¶ has kitchen set; † licensed power (given) not used; M,A,E,L—morn, aft, eve, late; § local film newsreel; • local sports covered; — category unclaimed; x figure unspecified

MICHIGAN *(continued)*

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports	Info	Feat film
CADILLAC	WWTV	13	316kw†	C,D,A	Weed	Dec '53	*Questionnaires not returned*										
DETROIT	CKLW-TV	9	[illegible]	D,C	Young	Sep '54	2	8	4	7	2¶	—	7	3§	—		M,A,L
	WJBK-TV	2	[illegible]	CBS	Katz	Oct '54	x	x	—	7	—	—	4	5§	1•		M,A,L
	WWJ-TV	4	[illegible]	NBC	Hollingbery	Mar '47	11	7	6*	8	10¶	2	14	13§	x•		A,L
	WXYZ-TV	7	316kw	ABC	Blair	Oct '48	5	12	2	19	8¶	—	17	4	x•		M,A,L
FLINT	WNEM-TV	(See BAY CITY)															
GRAND RAPIDS	WKZO-TV	(See KALAMAZOO)															
	WOOD-TV	8	316kw	NBC	Katz	Oct '51	x	7	6*	3	5¶	3	14	9§	1		A
KALAMAZOO	WKZO-TV	3	100kw	All	Avery-Knodel	Jul '50	12	6	—	5	1	½	6	6	1		L
LANSING	WJIM-TV	6	100kw	N,C,A	Petry	Apr '50	13	5	¼	1	8¶	—	9	4	—		L
	WTOM-TV	54	20kw	A,D	Everett-McK	Sep '53	3	3	3*	3	¶	—	8	2	—		E,L
SAGINAW	WKNX-TV	57	207kw	C,A	Gill-Perna	May '53	6	9	2*	3	3¶	—	5	2§	2•		A,E,L
TRAVERSE CITY	WPBN-TV	7	51kw	NBC	Holman	Sep '54	1	6	½	—	1¶	½	14	1	1		E,L

MINNESOTA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports	Info	Feat film
AUSTIN	KMMT	6	19kw	ABC	Pearson	Aug '53	x	x	1	5	—	½	2	2	1		A,L
DULUTH	KDAL-TV	3	100kw	N,A	Avery-Knodel	Mar '54	x	x	2*	5	3¶	—	7	2§	1		A,L
	WDSM-TV	(See SUPERIOR, WIS.)															
MINNEAPOLIS-ST. PAUL	KEYD-TV	9	316kw	DuM	H-R	Jan '55	x	x	½*	3	3¶	—	—	2	2•		A,E,L
	KSTP-TV	5	100kw	NBC	Petry	Apr '48	*Questionnaires not returned*										
	WCCO-TV	4	100kw	CBS	Free & Peters	Jul '49	*Questionnaires not returned*										
	WMIN-TV‡	11	316kw	ABC	Blair	Sep '53	2	6	—	8	2¶	—	—	1	—		M,A,E
	WTCN-TV‡	11	316kw	ABC	Blair	Sep '53	2	7	3	8	¶	—	4	2	—		M,A,E
ROCHESTER	KROC-TV	10	100kw	NBC	Meeker	Jul '53	8	8	—	3	3¶	—	2	2	2		L

MISSISSIPPI

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports	Info	Feat film
JACKSON	WJTV	25	210kw	C,D	Katz	Jan '53	x	x	—	x	2¶	x	x	2§	1		L
	WLBT	3	100kw	NBC	Hollingbery	Dec '53	8	6	2	6	8¶	3	10	3§	2•		A,L
	WSLI-TV	12	214kw	ABC	Weed	Mar '54	4	5	3*	6	—	¼	4	5§	1		M,A,L
MERIDIAN	WTOK-TV	11	31kw	All	Headley-Reed	Sep '53	8	5	1*	2	—	1	6	10	1		A

MISSOURI

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports	Info	Feat films
CAPE GIRARDEAU	KFVS-TV	12	316kw†	CBS	Headley-Reed	Oct '54	—	—	—	—	—	—	—	—	—		—
COLUMBIA	KOMU-TV	8	254kw†	N,A,D	H-R	Dec '53	5	5	2*	4	1	1	5	2§	1		A,E,L
HANNIBAL	KHQA-TV	7	316kw	C,D	Weed	Aug '53	x	x	—	x	3¶	1	—	2	2		E,L
	WGEM-TV	(See QUINCY, ILL.)															
JEFFERSON CITY	KRCG-TV	13	100kw	CBS	Hoag-Blair	Feb '55	x	x	3*	4	¶	2	6	2§	2		A,L
JOPLIN	KOAM-TV	(See PITTSBURG, KAN.)															
KANSAS CITY	KSWM-TV	12	59kw	CBS	V,R&Mc	Sep '54	4	6	—	5	¶	—	8	3	2•		E
	KCMO-TV	5	100kw‡	ABC	Katz	Sep '53	5	11	4*	14	4¶	2	8	3§	2•		M,A,E
	KMBC-TV	9	316kw	CBS	Free & Peters	Aug '53	x	x	—	x	3	x	9	2	1		A,L
	WDAF-TV	4	100kw	NBC	H,R&P	Oct '49	12	5	1*	7	3¶	½	9	3	2•		A,L
ST. JOSEPH	KFEQ-TV	2	66kw	C,D	Headley-Reed	Sep '53	*Questionnaires not returned*										
ST. LOUIS	KSD-TV	5	100kw	N,A,C	NBC TV Spot	Feb '47	*Questionnaires not returned*										
	KWK-TV	4	100kw	C,A	Katz	Jul '54	*Questionnaires not returned*										
	WTVI	(See BELLEVILLE, ILL.)															
SEDALIA	KDRO-TV	6	16kw		Pearson	Jul '54	*Questionnaires not returned*										
SPRINGFIELD	KTTS-TV	10	13kw	C,D	Weed	Mar '54	6	8	—	6	3¶	½	12	4	2		M,L
	KYTV	3	61kw	N,A	Hollingbery	Oct '53	*Questionnaires not returned*										

SYMBOLS: ‡ stations share time; ¶ has kitchen set; † licensed power (given) not used; M,A,E,L—morn, aft, eve, late; § local film newsreel; • local sports covered; category unclaim; x figure unspecific

MONTANA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
NGS	KOOK-TV	2	18kw	All	Headley-Reed	Oct '53	*Questionnaires not returned*									
	KXLF-TV	6	2kw	A,D,N	Walker	Aug '53	x	x	....	3	6	2	35			A,L
T FALLS	KFBB-TV	5	25kw	C,A,D	Hoag-Blair	Mar '54	2	2	....	7	3¶	1/3	4	2		L
OULA	KGVO-TV	13	59kw	All	Gill-Perna	Jul '54	1	7	1/2	6	....	1/2	4	1	1	A,L

NEBRASKA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
NEY	KHOL-TV	(See HOLDREGE)														
REGE	KHOL-TV	13	287kw†	All	Meeker	Dec '53	3	8	6	3	3¶	2	18	3	2	A,E
OLN	KOLN-TV	10	316kw	C,A,D	Avery-Knodel	Feb '53	4	11	3	4	1¶	1/4	5	4	1	A,L
HA	KMTV	3	100kw	C,A,D	Petry	Sep '49	x	x	x	1	3¶	2	6	3	1	L
	WOW-TV	6	100kw	N,C,D	Blair	Aug '49	10	7	....	12	8¶	2	10	9§	1	A,L
TS BLUFF	KSTF	10	13kw	All	Hollingbery	(Satellite of KFBC-TV, CHEYENNE, WYO.)										

NEVADA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
DERSON	KLRJ-TV	2	12kw†	NBC	Pearson	Jan '55	*Questionnaires not returned*									
VEGAS	KLAS-TV	8	29kw	C,A,D	Weed	Jul '53	1	8	2*	3	4¶		15	2	1	A,L
	KZTV	8	3kw	All	Pearson	Sep '53	x	x		1	1¶			1	x•	L

NEW HAMPSHIRE

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
CHESTER	WMUR-TV	9	112kw	A,D	Weed	Mar '54	1	9	6*	x	3¶	1/2	6	1§	1	A,L
WASHINGTON	WMTW	(See POLAND, ME.)														

NEW JERSEY

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
RY PARK	WRTV	58	17kw			Jan '54	*Questionnaires not returned*									
ARK	WATV	13	316kw		Petry	May '48		13		3	3¶			1	x•	A,L

INCLUDE—KCJB-TV—MINOT, NORTH DAKOTA

WHEN YOU BUY IN THE DAKOTA AREA
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KCJB-TV OFFERS THESE TOP SHOWS AS YOUR ADJACENCIES

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★ DISNEYLAND
★ BISHOP SHEEN
★ BERLE SHOW
★ JO STAFFORD
★ BADGE 714
★ YOU BET YOUR LIFE
★ LIBERACE
★ FORD THEATRE
★ TOPPER
★ PERSON TO PERSON
★ YOUR HIT PARADE

CBS - NBC - ABC - DuMONT
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NEW MEXICO

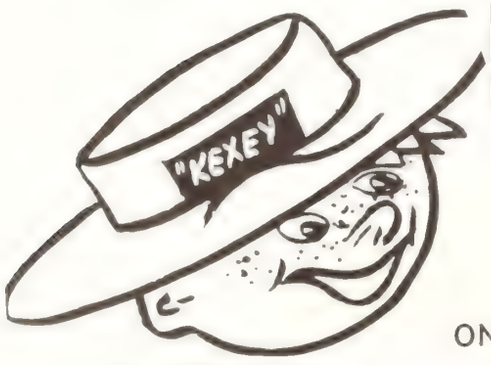
City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS: Network	DAILY HOURS: Local	LOCAL WEEKLY HOURS: Variety	LOCAL WEEKLY HOURS: Children's	LOCAL WEEKLY HOURS: Homemakers	LOCAL WEEKLY HOURS: Farm	LOCAL WEEKLY HOURS: Syn. Film	NO. SHOWS DAILY: News	NO. SHOWS DAILY: Sports info	NO. SHOWS DAILY: Feature film
ALBUQUERQUE	KGGM-TV	13	39kw	CBS	Weed	Oct '53	x	x	x	3	x¶			1		E
	KOAT-TV	7	25kw	A,D	Hollingbery	Oct '53	2	8	2*	10			8	2	1•	A,E,L
	KOB-TV	4	16kw	NBC	Branham	Nov '48	4	7	2	6	3¶		8	2§	2•	A,E,L
ROSWELL	KSWS-TV	8	11kw	NBS	Meeker	Jun '53	3	6	9*	6	2'	½	9	2	1	A,L

NEW YORK

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS: Network	DAILY HOURS: Local	LOCAL WEEKLY HOURS: Variety	LOCAL WEEKLY HOURS: Children's	LOCAL WEEKLY HOURS: Homemakers	LOCAL WEEKLY HOURS: Farm	LOCAL WEEKLY HOURS: Syn. Film	NO. SHOWS DAILY: News	NO. SHOWS DAILY: Sports info	NO. SHOWS DAILY: Feature film
ALBANY	WRGB	(See SCHENECTADY)														
	WROW-TV	41	269kw	A,C,D	Bolling	Oct '53	6	5	3*	8	9'		1	3§		M,E
	WTRI	35	85kw	CBS	Blair	Feb '54	2	7	5*	10	3¶		8	2§	1•	A,L
BINGHAMTON	WNBF-TV	12	250kw	All	Bolling	Dec '49	11	5		7	4¶		9	6	2	A,L
BUFFALO	WBEN-TV	4	54kw	C,D,A	H,R&P	May '48	x	x			5			4	2	
	WBUF-TV	17	229kw	All	H-R	Aug '53	x	x		5	x'			2	2	
	WGR-TV	2	100kw	N,A,D	Headley-Reed	Aug '54	13	7		4	6'		10	4§	2•	M,A,L
CARTHAGE	WCNY-TV	(See WATERTOWN)														
KINGSTON	WKNY-TV	66	24kw	All	Meeker	May '54	x	x		6	x¶	x		1	1•	E
NEW YORK	WABC-TV	7	80kw	ABC	Weed	Aug '48	x	x	x	13	¶		7	5	2•	A,E
	WABD	5	17kw	DuM	Avery-Knodel	May '44	2	10		9	10¶		11	3	1•	A,E,L
	WATV	(See NEWARK, N. J.)														
	WCBS-TV	2	42kw	CBS	CBS TV Spot	Jul '41	13	6		3	½'		2	7	2	M,A,E
	WOR-TV	9	131kw		H-R (W. Coast)	Oct '49		12		4	'		4	2	1•	A,E,L
	WPIX	11	100kw		Free & Peters	Jun '48		16		3			8	2§	1•	E
	WRCA-TV	4	30kw	NBC	NBC TV Spot	Jul '41	11	8	5	15	8¶	2	11	6§		M,A,L
PLATTSBURG	WIRI	5	20kw	DuM	Young	Dec '54	x	x	5*	5	5¶		11	2	1	E,L
ROCHESTER	WHAM-TV	5	100kw	N,D,A	Hollingbery	Jun '49	10	8	22	9	12¶	1	10	5	1•	A,E,L
	WHEC-TV#	10	316kw	C,A	E-McK; Bolling	Nov '53	x	x		½	1'		4	x§		A,L
	WVET-TV#	10	316kw	C,A	E-McK; Bolling	Nov '53	5	3	x	1	1¶		3	3§		E,L
SCHENECTADY	WRGB	6	93kw	All	NBC TV Spot	Nov '39	10	8		4	5¶	¼		1		
SYRACUSE	WHEN-TV	8	190kw	C,A,D	Katz	Dec '49	17	3	3	8	5'	2	6	3§	2•	A,L
	WSYR-TV	3	100kw	NBC	H,R&P; K-C	Feb '50	x	x			5¶			3§	1	M,A,L
UTICA	WKTV	13	187kw	All	Cooke	Dec '49	15	4	1	1	3'	¾		2§	2	L
WATERTOWN	WCNY-TV	7	173kw	C,A,D	Weed	Oct '54	x	x		x	'	x	5	x§	1	E,L

NORTH CAROLINA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS: Network	DAILY HOURS: Local	LOCAL WEEKLY HOURS: Variety	LOCAL WEEKLY HOURS: Children's	LOCAL WEEKLY HOURS: Homemakers	LOCAL WEEKLY HOURS: Farm	LOCAL WEEKLY HOURS: Syn. Film	NO. SHOWS DAILY: News	NO. SHOWS DAILY: Sports info	NO. SHOWS DAILY: Feature films
ASHEVILLE	WISE-TV	62	26kw	N,C	Bolling	Aug '53	*Questionnaires not returned*									
	WLOS-TV	13	170kw	A,D	V,R&McC; Ayers	Sep '54	4	6	6*	3	4¶	½	12	3§	1	L



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★ ARTHUR GODFREY
★ FOUR STAR PLAYHOUSE
★ TWO FOR THE MONEY
★ THE HALLS OF IVY
★ I LOVE LUCY
★ DECEMBER BRIDE
★ PRIVATE SECRETARY
★ JACK BENNY

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NORTH CAROLINA *(continued)*

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports Info	Feature films
TTE	WAYS-TV	36	24kw	A,N,D	Bolling	Jan '54			*Questionnaires not returned*							
	WBTV	3	100kw	All	CBS TV Spot	Jul '49	11	7	4*	6	7¶	½	9	6§	1•	A,L
	WTVD	11	316kw†	N,A	Headley-Reed	Sep '54	7	7	1*	4	3¶	2	4	3§	1	A,L
ORO	WFMY-TV	2	100kw	A,C,D	H,R&P	Sep '49	x	x		3	5¶	2	10	4§	1	E
	WSJS-TV	(See WINSTON-SALEM)														
LLE	WNCT	9	93kw	All	Pearson	Dec '53	6	7	11*	4	10¶	3	5	3	1	L
	WNAO-TV	28	182kw	C,A,D	Avery-Knodel	Jul '53			*Questionnaires not returned*							
GTON	WMFD-TV	6	32kw	N,A,D	Weed	Apr '54	x	x	11*	6	6		18	5§	2	L
N-SALEM	WSJS-TV	12	316kw†	NBC	Headley-Reed	Sep '53	13	5	4	7	3	2	7	4	1	A,E,L
	WTOB-TV	26	74kw†	A,D	H-R; Ayers	Sep '53			*Questionnaires not returned*							

NORTH DAKOTA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports Info	Feature films
CK	KFYR-TV	5	100kw	All	Hoag-Blair	Dec '53			*Questionnaires not returned*							
	KXJB-TV	(See VALLEY CITY)														
	WDAY-TV	6	66kw	N,A,C	Free & Peters	Jun '53	5	7	2	4		1		4§	2	M,A,E,L
	KCJB-TV	13	30kw	C,N,A	Weed	Feb '53	x	x		8	3¶	3	9	5	2•	A,L
CITY	KXJB-TV	4	100kw	C,D	Weed	Aug '54	5	9	5	8	2¶	7	4	4§	2•	A,L

OHIO

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports Info	Feature films
	WAKR-TV	49	182kw	ABC	Weed	Jul '53	x	x		3	3¶		2	3	3•	A,L
ULA	WICA-TV	15	20kw			Sep '53		4	3*	1	1¶	2	2	2	2	E
NATI	WCPO-TV	9	316kw†	A,D	Branham	Jul '49	5	12	15*	11	4¶	½	14		1	M,A
	WKRC-TV	12	316kw	CBS	Katz	Apr '49	x	x		5	x¶			3	1•	L
	WLW-T	5	100kw	NBC	Crosley	Feb '48	12	6	19	8	15¶		10	3§	x•	A,E,L
AND	WEWS	5	93kw	CBS	Branham	Dec '47	x	x	x*	x	x¶		2	3		A,L
	WNBK	3	100kw	NBC	NBC TV Spot	Oct '48			*Questionnaires not returned*							
	WXEL	8	316kw	CBS	Katz	Dec '49	12	6		6	3¶		6	4	2•	A,E,L
BUS	WBNS-TV	10	219kw	CBS	Blair	Oct '49	11	6		5	3¶	½	7	4§	1	M,E,L
	WLW-C	4	100kw	N,A	Crosley	May '50	13	4		3	5¶		3	7	x•	L
	WTVN-TV	6	100kw	A,D	Katz	Sep '49	5	11	2	9	3¶		9	3§	6•	M,E,L
N	WHIO-TV	7	316kw	C,D	Hollingbery	Feb '49	x	x		7	½¶		10	2§	2•	L
	WLW-D	2	100kw	N,A	Crosley	Mar '49	x	x	x		x	x		3	1•	L
	WLOK-TV	73	21kw	All	H-R	Apr '53	x	x		3				2	1•	E
NVILLE	WSTV-TV	9	230kw	C,A	Avery-Knodel	Jan '53	7	10	½	10	3	¼	4	4	1	M,A,L
	WSPD-TV	13	316kw	All	Katz	Jul '48	9	7	4	8	13¶	3	22	8	2	E
STOWN	WFMJ-TV	21	175kw	NBC	Headley-Reed	Mar '53	x	x		x	4¶			7§	1	A,L
	WKBN-TV	27	155kw	C,A,D	Raymer	Jan '53	9	9	2*	6	9¶		5	3	1	M,A,L
ILLE	WHIZ-TV	18	70kw†	All	Pearson	May '53	x	x	x*	x	x¶	¼		3§	2•	E,L

OKLAHOMA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports Info	Feature films
	KTEN	10	251kw	ABC	V,R&McC	May '54			*Questionnaires not returned*							
	KGEO-TV	5	100kw	ABC	Pearson	Jul '54	2	3		3	3¶	3	16	2§	2	A,L
N	KSWO-TV	7	10kw	DuM	Pearson	Mar '53			*Questionnaires not returned*							
GEE	KTVX	8	316kw	A,D	Avery-Knodel	Sep '54	4	5	5*	12	1¶		7	3§	1•	A,L
OMA CITY	KMPT	19	260kw		Bolling	Nov '53		10		10	5¶	½		2§	1•	L
	KTVQ	25	275kw	ABC	Falter	Oct '53	x	x						2	2	L
	KWTV	9	316kw	CBS	Avery-Knodel	Dec '53	11	6	21*	2	5¶	3	9	5§		A,L
	WKY-TV	4	100kw	N,A	Katz	Jun '49	10	7	2*	7	3¶	2	4	10§	1•	A,E,L
	KOTV	6	100kw	CBS	Petry	Oct '49	11	7	3*	6	3¶	½	12	9§	2•	A,L
	KTVX	(See MUSKOGEE)														
	KVOO-TV	2	100kw	NBC	Blair	Dec '54	x	x	x	5	3¶	1			10	A,L

LS:) # stations share time) ¶ has kitchen set † licensed power (given) not used M,A,E,L—morn, aft, eve, late § local film newsreel • local sports covered category unclaimed x figure unspecified

OREGON

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS News	Sports info	
EUGENE	KVAL-TV	13	56kw	N,A,D	Hollingbery	Apr '54	1	7	3*	3	2¶		12	2	1	I
MEDFORD	KBES-TV	5	29kw	All	Hoag-Blair	Aug '53	3	5	6*	9	3¶	1	9	1		F
PORTLAND	KLOR	12	230kw	ABC	Hollingbery	Mar '55	*Questionnaires not returned*									
	KOIN-TV	6	100kw	CBS	CBS TV Spot	Oct '53	10	5	½	7	3¶	½	10	2§	1	I
	KPTV	27	204kw	NBC	NBC TV Spot Moore & Lund	Sep '52	8	8	2	3	5¶	4	18	4		N

PENNSYLVANIA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS D News	Sports info	
ALLENTOWN	WFMZ-TV	67	80kw		Avery-Knodel	Dec '54		5	2*	5	3¶		20	1	1	A
ALTOONA	WFBG-TV	10	316kw	All	H-R	Mar '53	6	10	8*	8	2	¼	3	3	1	A
BETHLEHEM	WLEV-TV	51	12kw	NBC	Meeker	May '53	x	x						2	2•	L
EASTON	WGLV	57	100kw	A,D	Headley-Reed	Aug '53	3	5		10	¶		3	3§	1	E
ERIE	WICU	12	30kw	N,A,D	Petry	Mar '49	x	x	2	2	8		15	3§	2	N
	WSEE-TV	35	200kw	CBS	Avery-Knodel	Apr '54	x	x	1	5	¶		8	1§	1	A
HARRISBURG	WCMB-TV	27	186kw	DuM	Forjoe	Sep '54	2	10	3	5	¶	1	8	2§	1	A
	WHP-TV	55	253kw	CBS	Bolling	Apr '53	x	x	x*	x			7	2§	2	A
	WTPA	71	220kw	ABC	Headley-Reed	Jul '53	x	x	x*		3¶			3§	1	M
JOHNSTOWN	WARD-TV	56	91kw	C,A,D	Weed	Oct '53	3	6	3x		1	2	5	4	2	E
	WJAC-TV	6	71kw	N,C,D	Katz	Sep '49	13	3	3	5				2§	1	I
LANCASTER	WGAL-TV	8	316kw	N,C,D	Meeker	Mar '49	*Questionnaires not returned*									
PHILADELPHIA	WCAU-TV	10	316kw	CBS	CBS TV Spot	Jul '54	9	11		3	3		8	7§	1•	E
	WFIL-TV	6	100kw	A,D	Blair	Sep '47	4	13		20	3¶		30	3§	3•	A
	WPTZ	3	100kw	NBC	Free & Peters	Sep '41	10	8		9	13¶	1	8	16§	5•	A
PITTSBURGH	KDKA-TV	2	100kw	All	Free & Peters	Jan '49	11	8	5*	2	6		33	4§	2	A
	WENS	16	200kw	A,C,N	Petry	Aug '53	*Questionnaires not returned*									
READING	WEEU-TV	33	167kw	A,N	Headley-Reed	Apr '53	4	7	1*	3	4¶	¼	3	3	1	A
	WHUM-TV	61	87kw	C,D	H-R	Feb '53	11	5	1	5	1¶		17	4	1•	M
SCRANTON	WARM-TV	16	191kw	ABC	Hollingbery	Jan '54	2	8	2*	3	6¶		9	2§	1•	A
	WGBI-TV	22	215kw	CBS	Blair	Jun '53	11	7	2	9	¶		4	8§	5	M
	WTVU	73	13kw		Everett-McK	Aug '53		8		12				2	2•	E
WILKES-BARRE	WBRE-TV	28	1000kw	NBC	Headley-Reed	Jan '53	*Questionnaires not returned*									
	WILK-TV	34	1000kw	A,D	Avery-Knodel	Sep '53	4	7	2*	12	4		8	3§	1	A
YORK	WNOW-TV	49	100kw†	DuM	Forjoe	Nov '53	2	5	½*	2	¶		6	3§		E
	WSBA-TV	43	170kw†	ABC	Young	Dec '52	10	4	3	5	3¶		½	4	1	E



What! Spanish TV?

Yes, 70% of the population of El Paso, and 100% of Juarez, Mexico *is Spanish speaking*, so after 25 years of specialization on Spanish radio, its natural consequence is

XEJ-TV CHANNEL **5**

P.O. BOX 442, EL PASO, TEXAS

Nat. National Time Sales
New York

RHODE ISLAND

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
ENCE	WJAR-TV	10	316kw	All	Weed	Jul '49	11	7	2*	7	10¶	1	12	11§	1	L
	WNET	16	210kw‡	A,C	Raymer	May '54	5	7	6*	1	1	½		3	1	L,L

SOUTH CAROLINA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
ON	WAIM-TV	40	208kw‡	CBS	Headley-Reed	Dec '53	7	5	2*	1	6¶	½	2	1	1•	A,L
STON	WCSC-TV	5	100kw	C,A	Free & Peters	Jun '53	10	4	5*	7	3¶	½	9	4§	2	A
	WUSN-TV	2	100kw	N,D	H-R; Ayers	Sep '54			*Questionnaires not returned*							
BIA	WCOS-TV	25	1000kw†	ABC	Headley-Reed	May '53	x	x	1*	4	1¶		4		1	A,L
	WIS-TV	10	269kw	N,D	Free & Peters	Nov '54	7	5	½*	2	2¶	½	7	3§	2•	A
	WNOK-TV	67	741kw†	CBS	Raymer	Sep '53			*Questionnaires not returned*							
ICE	WBTW	8	316kw	All	CBS TV Spot	Oct '54	3	4	½*	2	2¶	½	4	1§	1	A,E,L
VILLE	WFBC-TV	4	100kw	NBC	Weed	Jan '54			*Questionnaires not returned*							
	WGVL-TV	23	17kw	A,D	H-R	Jul '53	4	4	6*	3	2		7	1§	2	A,L

SOUTH DAKOTA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
FALLS	KELO-TV	11	200kw	All	Raymer	May '52	6	6		1	2	3	11	3§	2	L

TENNESSEE

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
ANOOGA	WDEF-TV	12	105kw	All	Branham	Apr '54	10	6	5	7	6¶		7	2§	1	A,L
ON	WDXI-TV	7	316kw†	CBS	Burn-Smith	Mar '55	3	8	½*	9	3¶	2	12	2§	1•	A,L
ON CITY	WJHL-TV	11	316kw	All	Pearson	Oct '53	x	x	1	6	3¶		5		3	A
VILLE	WATE-TV	6	100kw	N,A	Avery-Knodel	Oct '53	12	5	½*	5	8¶		3		1	A
	WTSK-TV	26	22kw	C,D,A	Pearson	Sep '53	10	4	5*	5	3¶	2	2	1	1	A,L
HIS	WHBQ-TV	13	316kw	CBS	Blair	Sep '53	11	6	3*	5	1¶	½	5	7		A
	WMCT	5	100kw	NBC	Branham	Dec '48	x	x	2*	x	3¶	2	13	8§		–
VILLE	WLAC-TV	5	100kw	CBS	Katz	Aug '54	12	4	¼	7	3¶		5	2§	1	L
	WSIX-TV	8	316kw	ABC	Hollingbery	Nov '53	4	11	8*	5	3¶		5	2	1	M,A,L
	WSM-TV	4	100kw	NBC	Petry	Sep '50	12	3	2*	11	8¶	½	22	3§	1•	A,L

TEXAS

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
IE	KRBC-TV	9	30kw	N,A,D	Pearson	Aug '53	3	7	3*	6	4¶	½	10	2	2	A,L
LLO	KFDA-TV	11	57kw	C,A	H-R	Apr '53	5	8	2*	10	5¶	1	10	3§	1•	M,L
	KGNC-TV	4	100kw	N,D	Katz	Mar '53	8	7	3*	4	3¶	½	9	3	2	M,L
N	KTBC-TV	7	100kw	All	Raymer	Nov '52	12	5	2	6	5¶	¼	10	8		L
ONT	KBMT	31	224kw	N,A,D	Forjoe	Apr '54			*Questionnaires not returned*							
	KFDM-TV	6	100kw	CBS	Free & Peters	Apr '55			*Questionnaires not returned*							
S CHRISTI	KVDO-TV	22	19kw	NBC	Young; Brown	Jun '54	2	7	3*	12	6¶	½	14	3§	7	L
S	KRLD-TV	4	100kw	CBS	Branham	Dec '49	x	x	x	4	7¶	½		4		L
	WFAA-TV	8	274kw	A,D,N	Petry	Sep '49	x	x		3	5¶	½	5	4§	2•	A,L
O	KROD-TV	4	56kw	C,D,A	Branham	Dec '52	x	x		7	3¶			3§	1	L
	KTSM-TV	9	59kw	NBC	Hollingbery	Jan '53	x	x		3	3¶			2	1	A,L
Mex.	XEJ-TV	5	250kw		Natl Time Sls	May '54		7	3	3	2¶	1		2	1•	A,L,L
WORTH	WBAP-TV	5	100kw	N,A	Free & Peters	Sep '48	x	x	5*	6	5¶	½	12	6§	1	A,L,L
STON	KGUL-TV	11	224kw	CBS	CBS TV Spot	Mar '53	x	x		½	3¶	3				A,L
NGEN	KGBT-TV	4	100kw	C,A,D	H-R	Oct '53	3	5	2	4	8¶	½	7	2	2	L
ON	KTRK-TV	13	316kw	ABC	Blair	Nov '54	3	13	4*	16	6¶	3	7	4§		M,A,L
	KPRC-TV	2	100kw	NBC	Petry	Jan '49			*Questionnaires not returned*							

LS: \ # stations share time; ¶ has kitchen set; ‡ licensed power (given) not used; M,A,E,L—morn, aft, eve, late; § local film newsreel; • local sports covered; – category unclaimed; x figure unspecified

TEXAS *(continued)*

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS News	NO. SHOWS Sports info	
LONGVIEW	KTVE	32	210kw		Forjoe	Oct '53		9	3	5	5¶		20	2	2	A,
LUBBOCK	KCBD-TV	11	100kw	A,N.	Raymer	May '53	*Questionnaires not returned*									
	KDUB-TV	13	316kw	C,D	Avery-Knodel	Nov '52	5	11	1*	10	5¶	2	9	6§	2•	M,
MIDLAND	KMID-TV	2	26kw	All	V,R&McC; Brown	Dec '53	*Questionnaires not returned*									
SAN ANGELO	KTXL-TV	8	28kw	All		Jun '53	x	x	x*					2	2•	I
SAN ANTONIO	KENS-TV	5	100kw	C,A,D	Free & Peters	Feb '50	12	4	3	5	½¶	1	3	x§	1•	A,
	WOAI-TV	4	100kw	N,A	Petry	Dec '49	x	x	x	4	3¶		x	7	1	A,
TEMPLE	KCEN-TV	6	100kw	NBC	Hollingbery	Nov '53	8	8	3*	3	3¶	½	14	3	1	M
TEXARKANA	KCMC-TV	6	100kw	C,A,D	V,R&McC	Aug '53	6	7	2*	5	4¶	2	6	4§	1	M,
TYLER	KLTV	7	100kw	All	Pearson	Oct '54	*Questionnaires not returned*									
WACO	KANG-TV	34	19kw	C,A,D	Raymer	Oct '53	x	x	x*	x	x¶			2	2	I
	KWTX-TV	10	107kw			Apr '55		10	x*	x	3¶	1		3§	x	
WESLACO	KRGV-TV	5	29kw	NBC	Raymer	Apr '54	*Questionnaires not returned*									
WICHITA FALLS	KFDX-TV	3	60kw	N,A	Raymer	Mar '53	x	x	3*	1	3¶			3§	2	A,
	KWFT-TV	6	23kw	CBS	Hoag-Blair	Feb '53	x	x		x	3¶	1	4	2	1	A

UTAH

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS News	NO. SHOWS Sports info	
SALT LAKE CITY	KSL-TV	5	30kw	C,D	CBS TV Spot	Jun '49	10	5		11	4¶	2	9	3§	1•	A,I
	KTVT	4	27kw	NBC	Katz	Jul '48	x	x		x	3¶	½		2§	x•	M
	KUTV	2	15kw	ABC	Hollingbery	Sep '54	3	7	1	12	¶		13	2	5§	A,I

VERMONT

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS News	NO. SHOWS Sports info	
BURLINGTON	WMVT	3	18kw	C,N,A	Weed	Sep '54	x	x		8	3¶	¼	2	3	1	A,I

VIRGINIA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS News	NO. SHOWS Sports info	
HAMPTON	WVEC-TV	(See NORFOLK)														
HARRISONBURG	WSVA-TV	3	8kw	All	Pearson	Oct '53	x	x			2	2				
LYNCHBURG	WLVA-TV	13	316kw‡	All	Hollingbery	Feb '53	11	7	2*	10	3¶	2	2	2		M,I
NEWPORT NEWS	WAVY-TV	33	21kw		Walker	Oct '53		x		x				3		E,I
NORFOLK	WTAR-TV	3	100kw	C,A,D	Petry	Apr '50	11	7	20	8	x¶	x	10	7§	•	L
	WVEC-TV	15	214kw	NBC	Avery-Knodel	Aug '53	13	5	15	7	9¶		2	9§	1	M,A
RICHMOND	WTVR	6	100kw	NBC	Blair	Apr '48	x	x	x	x	x¶	3		2§	1	
ROANOKE	WSLS-TV	10	296kw	N,A	Avery-Knodel	Dec '52	x	x	x*	x	3¶	2		7	1	

WASHINGTON

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Homemakers	Farm	Syn. Film	NO. SHOWS News	NO. SHOWS Sports info	
BELLINGHAM	KVOS-TV	12	33kw	C,D	Forjoe; Stovin	Jun '53	1	8	2*	1			16	1		M,A,
PASCO	KEPR-TV	19	11kw	All	Weed	Jul '53	(Same as KIMA-TV, YAKIMA)									
SEATTLE	KING-TV	5	100kw	ABC	Blair	Nov '48	x	x			5¶	1	9	2§	1•	M,A,
	KOMO-TV	4	100kw	NBC	Hollingbery	Dec '53	10	7		5	5¶	1	6	3§	1	A,L
SPOKANE	KHQ-TV	6	100kw	NBC	Katz	Dec '52	8	5	7*	4	7¶	½	12	3§	•	A,L
	KREM-TV	2	100kw	ABC	Petry	Oct '54	2	8	2	2	1¶		12	1		A,E,I
	KXLY-TV	4	48kw	C,D	Avery-Knodel	Feb '53	x	x	½*	3	5¶		10	1		A,L
TACOMA	KTNT-TV	11	316kw	C,D	Weed	Mar '53	11	4		4	3¶	1	3	4§	•	E,L
	KTVW	13	99kw		Clark; Barry	Aug '53		10	2*	13	¶		10		3•	A,E,
YAKIMA	KIMA-TV	29	15kw	All	Weed	Jul '53	x	x	6*	5	1¶	1	10	2§	1•	A,L

SYMBOLS: ‡ stations share time; ¶ has kitchen set; * licensed power (given) not used; M,A,E,L—morn, aft, eve, late; § local film newsreel; • local sports covered; — category uncla; x figure unspecif

WEST VIRGINIA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
LESTON	WCHS-TV	8	316kw	C,A,D	Branham	Aug '54	11	4		8	3¶	2	5	3§	2	L
	WKNA-TV	49	225kw†	ABC	Weed	Oct '53	3	5	3*	3	5	½	4	3§	2	E,L
MONT	WJPB-TV	35	23kw	A,D,N	Gill-Perna	Mar '54	*Questionnaires not returned*									
TINGTON	WSAZ-TV	3	100kw	N,A	Katz	Nov '49	10	6	21*	7	13¶	2	6	11§	2•	A,L
HILL	WOAY-TV	4	100kw	A,D		Dec '54	2	7	4*	3	½	½	3	3	1	A,E,L
ERSBURG	WTAP	15	20kw	N,A,D	Forjoe	Nov '53	4	6	2	6	4¶		3	21	11	A,E,L
ELING	WTRF-TV	7	316kw	N,A	Hollingbery	Oct '53	11	6	4*	4	11¶	½	5	4	1	A,L

WISCONSIN

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
CLAIRE	WEAU-TV	13	58kw	N,A,D	Hollingbery	Dec '53	x	x		2	¶	½		2		L
N BAY	WBAY-TV	2	100kw	C,D,A	Weed	Mar '53	9	4	3	6	3¶	3	11	4§	4	L
ROSSE	WKBT	8	100kw	All	Raymer	Aug '54	4	3	1	3		1	5	10	6•	E,L
ISON	WKOW-TV	27	200kw	CBS	Headley-Reed	Jul '53	5	11		11	3¶		5	2	2	A,L
	WMTV	33	204kw†	N,A,D	Bolling	Jul '53	5	8	1	7	4¶	2	11	3§	1	A,E,L
INETTE	WMBV-TV	11	316kw†	N,A	V,R&McC	Sep '54	8	7	2*	8	8¶	2	7	2§	1	E,L
WAUKEE	WCAN-TV	25	234kw	CBS	Rosenman	Sep '53	x	x		3	3¶			2	2	L
	WTMJ-TV	4	100kw	NBC	H,R&P	Dec '47	10	7								L
	WTVW	12	316kw	ABC	Petry	Oct '54	3	5		9	2		6	2	1	A,L
	WXIX	19	229kw†		Bolling	Sep '53	x	x		8				2	1	A,E,L
ERIOR	WDSM-TV	6	100kw	C,D	Free & Peters	Feb '54	6	6	x		4¶			3	1	
USAU	WSAU-TV	7	100kw	All	Meeker	Oct '54	2	5	1	3	2		10	2§	2	A,E,L

WYOMING

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
YENNE	KFBC-TV	5	100kw	All	Hollingbery	Mar '54	x	x	*Questionnaires not returned*							

ALASKA

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
HORAGE	KFIA	2	14kw	C,A	Weed	Oct '53	x	x		5				2		E
	KTVA	11	4kw	N,D	Alaska Sls	Nov '53	x	x		2	5¶			1§		E

HAWAII

City	Call letters	Chnl	Vis pwr	Network	National rep	On air date	DAILY HOURS Network	DAILY HOURS Local	LOCAL WEEKLY HOURS Variety	Children's	Home makers	Farm	Syn. Film	NO. SHOWS DAILY News	Sports info	Feature films
NOLULU	KGMB-TV	9	104kw	CBS	Free & Peters	Dec '52	x	x		½	3¶			2§	1	L
	KONA-TV	11	125kw	NBC	NBC Spot	Dec '52	x	x		5	3¶		1	2	1	E
	KULA-TV	4	26kw	A,D	Young	Apr '54	x	x								E,L

MBOLS: \ # stations share time) ¶ has kitchen set † licensed power (given) not used M,A,E,L—morn, aft, eve, late § local film newsreel • local sports covered category unclaimed x figure unspecified

CANADA

							DAILY HOURS		LOCAL WEEKLY HOURS					NO. SHOWS DAILY		
	Call letters	Chnl	Visual pwr	Network	National rep	On air date	Network	Local	Variety	Children's	Home makers	Farm	Syn. Film	News	Sports info	Fea fil
BRANDON, MAN.	CKX-TV	5	100w	CBC	Weed; All-Can	Jan '55			*Questionnaires not returned*							
CALGARY, ALTA.	CHCT-TV	2	100kw	CBC	Weed; All-Can	Oct '54	4	2	5	1	2		7	1	—	A,E,L
EDMONTON, ALTA.	CFRN-TV	3	27kw	CBC	Reps Ltd.	Oct '54	x	x	—	—	—	—	—	2	1	L
HALIFAX, N. S.	CBHT	3	100kw	C,C	CBC	Dec '54			*Questionnaires not returned*							
HAMILTON, ONT.	CHCH-TV	11	32kw	CBC	CSR: All-Can	Jun '54			*Questionnaires not returned*							
KINGSTON, ONT.	CKWS-TV	11	25kw	CBC	Weed: All-Can	Dec '54	3	5	—	—	3[f]	—	8	2	1	L
KITCHENER, ONT.	CKCO-TV	13	16kw	CBC	Weed: Hardy	Mar '54	4	5	11[m]	1	3[f]	½	10	2§	2•	A,E,L
LONDON, ONT.	CFPL-TV	10	117kw	CBC	Weed: All-Can	Nov '53	5	6	2	1	3[f]	½	7	5§	2•	A,L
MONCTON, N. B.	CKCW-TV	2	5kw	CBC	CSR; Stovin	Dec '54	9	3	3[m]	3	3[f]	—	2	2§	1	L
MONTREAL, QUE.	CBFT-TV	2	16kw	All	CBC	Sep '52			*Questionnaires not returned*							
	CBMT	6	41kw	All	CBC	Jan '54			7[m]	1	2[f]	½	14	2§	1•	L
OTTAWA, ONT.	CBOT	4	9kw	All	CBC			Jun '53	*Questionnaires not returned*							
PETERBOROUGH, ONT.	CHEX-TV	12	260kw	CBC	Weed: All-Can	Mar '55			*Questionnaires not returned*							
PORT ARTHUR, ONT.	CFPA-TV	2	6kw	All	Weed: All-Can	Oct '54	6	1	—	—	—	—	x	1	—	L
QUEBEC, QUE.	CFCM-TV	4	2kw	C,C	Weed: Hardy	Jul '54	x	x	2	1	1[f]	—	13	4	1•	A,L
REGINA, SASK.	CKCK-TV	2	20kw	CBC	Weed: All-Can	Jul '54	x	x	2	½	3[f]	—	6	1§	1	L
RIMOUSKI, QUE.	CJBR-TV	3	61kw	C,C	CSR: Stovin	Nov '54	x	x	1	½	2[f]	—	½	3§	1•	L
ST. JOHN, N. B.	CHSJ-TV	4	100kw	CBC	Weed; All-Can	Mar '54	x	x	4	2	[illegible]	—	10	2§	—	L
SASKATOON, SASK.	CFQC-TV	8	100kw	C,N,A	CSR; Reps Ltd	Dec '54	5	3	12	—	7[f]	—	3	2§	1	L
SAULT STE. MARIE, ONT.	CJIC-TV	2	5kw	C,C	Weed: All-Can	Nov '54			*Questionnaires not returned*							
SUDBURY, ONT.	CKSO-TV	5	2kw	All	Weed; All-Can	Oct '53	x	x	2[m]	½	8[f]	—	12	5	2	A,L
SYDNEY, N. S.	CJCB-TV	4	100kw	CBC	Weed; All-Can	Oct '54	4	3	1[m]	x	[illegible]	—	10	2	—	L
TORONTO, ONT.	CBLT	9	26kw	All	CBC	Sep '52			*Questionnaires not returned*							
VANCOUVER, B. C.	CBUT	2	100kw	All	CBC	Dec '53			*Questionnaires not returned*							
WINNIPEG, MAN.	CBWT	4	56kw	CBC	CBC	Mar '54			*Questionnaires not returned*							

58 hours and 30 minutes per week

As of January 18, 1955 CFCM-TV programmed 58 hours and 30 minutes per week. Local programming occupied 31 hours and 20 minutes; CBC network 27 hours and 10 minutes. French language was featured 45 hours and 20 minutes. English language (including U.S. live and kine) 13 hours and 10 minutes. Top live production is a participating kitchen show 45 minutes daily Monday through Friday. Other live productions include a fashion show, quiz programs for adults and children, news, variety show, comedy, drama, d.j. shows, interview show, weather, and mobile telecast of hockey games. Programming effectiveness is attested by Elliott-Haynes Research which lists CFCM-TV shows (including some English language programs) with highest night ratings of any Canadian station.

National representatives are Joseph A. Hardy, Montreal and Toronto, and J. J. Weed, N. Y.

CFCM-TV Channel 4

Quebec City, Quebec 5th city in Canada



farm PAGE 128

Detailed analysis of farm programing for 190 stations in this category.



feature film PAGE 132

Time periods in which feature films are scheduled. Also name of buyer.



homemaking PAGE 135

Analysis of special offerings of interest to women by categories.



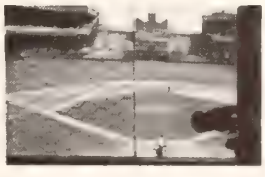
special appeals PAGE 138

Stations with special programs for Negro, foreign language audiences.

1955 BUYERS' GUIDE TO STATION PROGRAMING

SECTION 4

TELEVISION CATEGORY DIRECTORY



sports PAGE 139

Regularly featured events on 240 stations indicating network, live or film.



studio facilities PAGE 143

Giving four types of permanent sets, color data, remotes, rear-view screen.



film & slide data PAGE 147

Size & type of slides, type of projector, film size, commercial contact.

farm tv



205 stations or 56% of the respondents to the Buyers' Guide questionnaire reported regularly scheduled farm programing. This indicates an increase in the percentage of stations offering this specialty, for in 1954 only 48% of the responding stations reported it. The U. S. Department of Agriculture offers program material to television stations and 78 stations, 38% of the list, reported using this service. 24 stations have farm directors who are members of the National Association of Radio and Television Farm Directors. While most of the farm telecasts deal with market news and weather reports, a large percentage make use of extension services from local colleges and universities.

symbols

* indicates farm director is member National Assoc. Radio & Tv Farm Directors (April, 1955)

† indicates station receives program material from the U. S. Dept. of Agriculture

ALABAMA

BIRMINGHAM
†WBRC-TV....3 hrs weekly—4-H, weather, market news

DECATUR
WMSL-TV....½ hr weekly—market news

MOBILE
WALA-TV....¼ hr weekly—extension

ARIZONA

PHOENIX
KOOL-TV....5 hrs weekly—news
KPHO-TV....2 hrs weekly—market news, farm hints, etc.
KTVK-TV....½ hr weekly—market news
KVAR-TV....½ hr weekly—extension

TUCSON
KVOA-TV....market and weather news

ARKANSAS

FT. SMITH
KFSA-TV....½ hr weekly

LITTLE ROCK
†KARK-TV....3 hrs weekly—farm & market news, [illegible] films, interviews
†KATV....2 hrs weekly—interviews, market developments, interviews

CALIFORNIA

BAKERSFIELD
KERO-TV....½ hr weekly

EUREKA
KIEM-TV....¼ hr weekly—extension, service

FRESNO
†KJEO....2 hrs weekly—market news, frost warnings, demonstrations
†KMJ-TV....2 hrs weekly—news, weather, markets, features, extension

LOS ANGELES
KABC-TV....½ hr Sat—counselor
KHJ-TV....1 hr weekly—weather & farm reports in news programs
*KNXT....daily markets, counselor
KRCA-TV....1 hr weekly

SACRAMENTO
KBET-TV....2 hrs weekly

SAN DIEGO
KFMB-TV....¾ hr weekly—films distributed by agricultural organizations

SAN FRANCISCO
KPIX....½ hr weekly—agriculture, extension, etc.
KSAN-TV....¼ hr weekly—market news, extension; advice

SAN LUIS OBISPO
KVEC-TV....½ hr weekly—A.P. farm news

TULARE
KVVG....2 hrs weekly—market reports

COLORADO

COLORADO SPRINGS
KKTV....¼ hr weekly—market news, crop reports, farm safety, extension

DENVER
†*KLZ-TV....¼ hr daily—reporter

GRAND JUNCTION
KFXJ-TV....¼ hr weekly—gen. information

PUEBLO
†KCSJ-TV....3 hrs weekly—extension, county agents, H.D.A. market news, ditch reports, weather forecasts, farm news

FLORIDA

JACKSONVILLE
WMBR-TV....½ hr weekly—market news

PENSACOLA
WEAR-TV....½ hr weekly—market news

GEORGIA

ATLANTA
WAGA-TV....¾ hr weekly—market news plus farm films
WLW-A....½ hr weekly

AUGUSTA
WJBF....1 hr weekly—demonstration, extension, 4-H work

COLUMBUS
WDAK-TV....2 hrs weekly—extension, farm news, markets

IDAHO

BOISE
KBOI....1 hr weekly—Idaho State Extension, University of Idaho, agricultural films, local & regional market news
KIDO-TV....½ hr weekly—market news and interviews

TWIN FALLS
KLIX-TV....½ hr weekly

ILLINOIS

CHAMPAIGN
WCIA....2 hrs weekly—news, market reports, special features

CHICAGO
†WNBQ....2 hrs weekly—extension, market, weather news, film features

DECATUR
†WTVP....2 hrs weekly—market, news, buyers guide, interviews

HARRISBURG
WSIL-TV....1 hr weekly

QUINCY
WGEM-TV....2 hrs weekly—extension, market, news

ROCKFORD
WREX-TV....3 hrs weekly—market reports, farm service interviews, gardening (live), Johnott series (So F)

ROCK ISLAND
†WHBF-TV....2 hrs weekly—farm features, and markets

SPRINGFIELD
†*WICS....Market news and special feature

INDIANA

EVANSVILLE
WEHT....½ hr weekly—extension, market news
WFIE-TV....½ hr weekly—market news

FORT WAYNE
WKJG-TV....2 hrs weekly—all extension services, farm youth, soil conservation, market news

INDIANAPOLIS
†WFBM-TV....2 hrs weekly—market report, weather, agricultural news, etc.
WISH-TV....2 hrs weekly—extension, home demonstration, consumer mkt. & educ, county agent

LAFAYETTE
WFAM-TV....½ hr weekly—market news & Purdue ext. info.

IOWA

AMES
*WOI-TV....4 hrs weekly—extension, markets, farm news

CEDAR RAPIDS
KCRG-TV....¼ hr weekly—market news
†WMT-TV....2 hrs weekly—weather, markets, farm news, interviews, demonstrations

DAVENPORT
†*WOC-TV....½ hr daily—markets, news, extension

DE MOINES
†*WHO-TV....3 hrs weekly — markets, weather, homemaking, extension, farm news

FORT DODGE
KQTV....½ hr weekly—extension, market reports

MASON CITY
KGLO-TV....2 hrs weekly—AP, UP, services, markets, trends, weather, farm features, occasional guests

SIOUX CITY
KTIV....3 hrs weekly
†KVTV....4 hrs weekly—extension, news, market reports, interviews, how-to-do-it

KANSAS

PITTSBURG
KOAM-TV....2 hrs weekly—markets, farm news, extension service

TOPEKA
*WIBW-TV....2 hrs weekly—markets, farm news

WICHITA
†KTVH....2 hrs weekly—extension

KENTUCKY

HENDERSON
WEHT....½ hr weekly—extension service

LEXINGTON
WLEX-TV....½ hr weekly—farm & market reports

LOUISVILLE
WAVE-TV....1 hr weekly—from operated farm

LOUISIANA

BATON ROUGE
WBRZ....2 hrs weekly; news

MONROE
KNOE-TV....2 hrs weekly—market news, extension, demonstration

NEW ORLEANS
WDSU-TV....5 min. daily—live early morning by representative Dept. of Agriculture

SHREVEPORT
KSLA....15 min. weekly—La. extension service

MAINE

BANGOR
†WABI-TV....1 hr weekly—extension, market
W-TWO....planned

PORTLAND
†WCSH-TV....½ hr weekly—Maine extension service, Maine Dept. Agriture, Maine experiment station, market news, features

MARYLAND

BALTIMORE
†*WBAL-TV ½ hr Sun roundup

SALISBURY
WBOC-TV....1 hr weekly—local market news

MASSACHUSETTS

BOSTON
*WBZ-TV....2 hrs weekly—market reports, extension service program

WORCESTER
WWOR-TV....½ hr weekly—extension service, market news, etc.



MICHIGAN

ANN ARBOR
WPAG-TV....½ hr weekly—extension service, market news, reports, interviews, etc.

BAY CITY
WNEM-TV....½ hr weekly

DETROIT
WWJ-TV....2 hrs weekly—farm, market news, extension, demonstration, weather reports, special events

GRAND RAPIDS
WOOD-TV....3 hrs weekly

KALAMAZOO
WKZO-TV....½ hr weekly—extension, veterinary care, animal husbandry, 4-H

TRAVERSE CITY
WPBN-TV....½ hr weekly—farm program, extension service

MINNESOTA

AUSTIN
KMMT....½ hr weekly—market news, trends, interviews

MISSISSIPPI

JACKSON
*WLBT....3 hrs weekly—market news, extension, interviews, farm news, weather
WSLI-TV....¼ hr weekly—extension

MERIDIAN
WTOK-TV....1 hr weekly—extension

MISSOURI

COLUMBIA
KOMU-TV....1 hr weekly—extension, news, markets, do-it-yourself

HANNIBAL
KHQA-TV....Special program

JEFFERSON CITY
KRCG-TV....2 hrs weekly

KANSAS CITY
*KCMO-TV....2 hrs weekly—markets, news
WDAF-TV....½ hr weekly—markets, news

SPRINGFIELD
KTTS-TV....½ hr weekly—county extension agent

MONTANA

BUTTE
KXLF-TV....2 hrs weekly

GREAT FALLS
KFBB-TV....20 min. weekly—15 min. extension program, 5 min. market report

MISSOULA
KGVO-TV....½ hr weekly—market news

NEBRASKA

KEARNEY
KGOL-TV....½ hr weekly—markets, FFA, 4-H, county agent

LINCOLN
*KOLN-TV....½ hr weekly

OMAHA
KMTV....½ hr daily—markets, news
†*WOW-TV....2 hrs weekly—U. of Nebraska, Iowa State College, USDA, Omaha grain exchange

NEW HAMPSHIRE

MANCHESTER
WMUR-TV....½ hr weekly—extension, market news

NEW MEXICO

ROSWELL
KSWS-TV....½ hr weekly—farm extension services of New Mexico, A&M, and Chaves County agricultural agent, etc.

NEW YORK

NEW YORK CITY
†WRCA-TV....2 hrs weekly—agricultural, plus weather

ROCHESTER
WHAM-TV....1 hr weekly—weather, etc.

SCHENECTADY
WRGB....daily farm service

SYRACUSE
WHEN-TV....2 hrs weekly—extension, home bureau

UTICA
WKTV....¾ hr weekly—extension, market, produce, animal husbandry, etc.

WATERTOWN
WCNY-TV....farm news, local Ag. & 4-H agents

NORTH CAROLINA

ASHEVILLE
WLOS-TV....½ hr weekly—country store program

CHARLOTTE
*WBTV....½ hr weekly—market reports, general news, weather

DURHAM
†WTVD....2 hrs weekly—extension, training, market, regional news

GREENSBORO
†WFMY-TV....¼ hr daily

GREENVILLE
WNCT....3 hrs weekly—extension, general news, (occasional films)

WINSTON-SALEM
WSJS-TV....2 hrs weekly—complete area coverage

NORTH DAKOTA

FARGO
*WDAY-TV....1 hr weekly—markets

MINOT
KCJB-TV....3 hrs weekly—NDAC in Fargo, local 4-H, local & regional markets

VALLEY CITY
KXJB-TV....7 hrs weekly—extension, market, interview, ½ daily from North Dakota Agricultural College

OHIO

ASHTABULA
WICA-TV....2 hrs weekly—extension, news

CINCINNATI
WCPO-TV....½ hr weekly—general public service

COLUMBUS
*WBNS-TV....½ hr weekly—extension, market news, public service

STEUBENVILLE
WSTV-TV....¼ hr weekly—agriculture extension, 4-H, homemaking

TOLEDO
†WSPD-TV....3 hrs weekly

ZANESVILLE
WHIZ-TV....¼ hr weekly—interviews, discussions

OKLAHOMA

ENID
†*KGEO-TV....3 hrs weekly—markets, government & state agencies used

OKLAHOMA CITY
†KWTV....3 hrs weekly—extension, soil conservation, vocational agriculture, markets, news, interviews
†*WKY-TV....2 hrs weekly—extension, general farm news

TULSA
†KOTV....½ hr weekly—F.F.A.
†KVOO-TV....4 hrs weekly—extension, market news, all sources

OREGON

MEDFORD
KBES-TV....1 hr weekly—extension

PORTLAND
†KOIN-TV....½ hr weekly—special events, extension services, market news, weather Oregon & Washington
KPTV....¼ hr weekly—extension, service

PENNSYLVANIA

ALTOONA
WFBG-TV....¼ hr weekly—extension

HARRISBURG
WCMB-TV....1 hr weekly—local farm news, interviews, FFA, FHA, market reports, etc.

JOHNSTOWN
WARD-TV....2 hrs weekly—national film sources

PHILADELPHIA
WPTZ....1 hr weekly—farm market, news reports

READING
WEEU-TV....¼ hr weekly—extension, market news

SCRANTON
WGBI-TV....5 min daily—weather

WILKES-BARRE
WILK-TV....planned

RHODE ISLAND

PROVIDENCE
WJAR-TV....1 hr weekly—market news
WNET....½ hr weekly

SOUTH CAROLINA

ANDERSON
WAIM-TV....½ hr weekly—extension

CHARLESTON
WCSC-TV....½ hr weekly—local farm topics, and news

COLUMBIA
WIS-TV....½ hr weekly—all categories

FLORENCE
†WBTW....½ hr weekly—extension, market news, weather, etc.

SOUTH DAKOTA

SIOUX FALLS
KELO-TV....3 hrs weekly—markets, on the farm programs

TENNESSEE

JACKSON
WDXI-TV....2 hrs weekly—market news, extension, local farm information

JOHNSON CITY
WJHL-TV....¼ hr weekly—county agents

KNOXVILLE
WTSK-TV....2 hrs weekly—market news, tips

MEMPHIS
WHBQ-TV....½ hr weekly—market news
†*WMCT....2 hrs weekly—markets, livestock

NASHVILLE
†WSM-TV....½ hr weekly—extension, news, market and farm homemaking

TEXAS

ABILENE
KRBC-TV....½ hr weekly—extension, markets, news, etc.

AMARILLO
KFDA-TV....1 hr weekly—market & weather reports
KGNC-TV....½ hr weekly—various

AUSTIN
KTBC-TV....¼ hr weekly—extension

CORPUS CHRISTI
KVDO-TV....½ hr weekly—market news, etc.

EL PASO
XEJ-TV....¾ hr weekly

FORT WORTH
†*WBAP-TV....½ hr weekly—news, markets, remote features

HARLINGEN
KGBT-TV....½ hr weekly—extension, market news

HOUSTON
KTRK-TV....3 hrs weekly

LUBBOCK
KDUB-TV....2 hrs weekly—advance weather news, county agent

SAN ANTONIO
KENS-TV....1 hr weekly—general farm news

TEMPLE
†KCEN-TV....½ hr weekly—market news

TEXARKANA
†*KCMC-TV....20 min. daily show—covering all phases

WACO
KWTX-TV....4 hrs weekly

WICHITA FALLS
KWFT-TV....½ hr weekly—markets, counselor

UTAH

SALT LAKE CITY
†KSL-TV....2 hrs weekly—extension service, news, weather, market news, etc.
KUTV....½ hr weekly—market and news

VERMONT

BURLINGTON
WMVT....¼ hr weekly—extension, general farm news

VIRGINIA

LYNCHBURG
†WLVA-TV....2 hrs weekly—extension, V.P.I.

NORFOLK
WTAR-TV....Extension, weather (by graduate meteorologist)

RICHMOND
†WTVR....3 hrs weekly—extension, farm news, rural weather forecast

WASHINGTON

PASCO
KEPR-TV....1 hr weekly—extension, how-to-do-it

SEATTLE
†*KOMO-TV....1 hr weekly—all types

SPOKANE
†KHQ-TV....½ hr weekly

TACOMA
KTNT-TV....1 hr weekly

YAKIMA
KIMA-TV....1 hr weekly—extension, how-to-do-it

WEST VIRGINIA

CHARLESTON
WCHS-TV....½ hr weekly—extension, market news, crop reports, service, etc.
WKNA-TV....½ hr weekly—extension, market, news

HUNTINGTON
*WSAZ-TV....2 hrs weekly—stock reports, grain & vegetable reports, general farm news, weather

OAK HILL
WOAY-TV....½ hr weekly—county agent, 4-H, extension

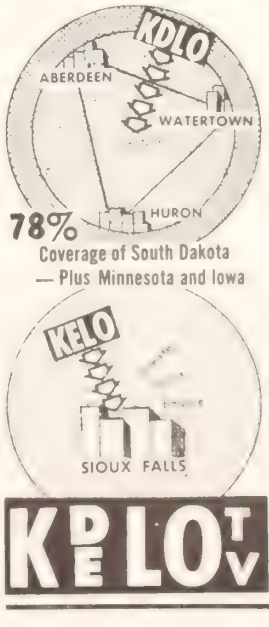
(*Continued on page* 152)



What the heck's Joe Floyd doing with Florence?

(South Dakota)

He's putting a whole new market on the tv map . . . 78,000 single-station homes, massed in the great Aberdeen-Watertown-Huron triangle . . . reached only by the new, Joe Floyd-operated KDLO-TV, (CHANNEL 3), a proud, powerful interconnected companion of KELO-TV, Sioux Falls.



JOE FLOYD, president

NBC (TV) PRIMARY • ABC • CBS • DUMONT

KELO TV

feature films



361 stations (95% of total respondents) reported daily feature film programing. That's about the same ratio as last year. However, more stations offer late evening film shows in 1955—88% of respondents as against 78% in 1954. Afternoon films were reported by 60% of the stations, early evening by 33% and morning shows by 16%.

City & state	Call letters	AM	Aft	Eve	Late	Contact
ALABAMA						
BIRMINGHAM	WABT	x	x		x	*Ray A. Furr*
	WBRC-TV		x		x	*Keith Williams*
DECATUR	WMSL-TV		x		x	*Bill Guy*
MOBILE	WALA-TV		x			*A. C. Holman*
MONTGOMERY	WCOV-TV			x		*Robert House*
ARIZONA						
PHOENIX	KOOL-TV		x		x	*Charles H. Garland*
	KPHO-TV				x	*C. A. Larson*
	KTVK			x	x	
	KVAR		x		x	*Dwight Harkins*
TUCSON	KOPO-TV		x		x	*R. A. Williams*
	KVOA-TV		x		x	*John C. Underwood*
YUMA	KIVA				x	*Arthur Fszol*
ARKANSAS						
FORT SMITH	KFSA-TV		x		x	*Pat Porta*
LITTLE ROCK	KARK-TV		x		x	*Dale Hart*
	KATV				x	*James Cowsert*
CALIFORNIA						
BAKERSFIELD	KBAK-TV		x	x	x	*A. H. Constant*
	KERO-TV		x		x	*John Ballinger*
CHICO	KHSL-TV				x	*M. F. Woodling*
EUREKA	KIEM-TV			x	x	*W. B. Smullin*
FRESNO	KJEO	x	x	x	x	*Joe Drilling*
	KMJ-TV		x			*William Curtis*
LOS ANGELES	KABC-TV		x		x	*Vic England*
	KCOP		x	x	x	*Al Flannagan*
	KHJ-TV		x	x	x	*James D. Higson*
	KNXT	x	x		x	*Bob Hurlbut*
	KRCA-TV		x		x	*George Burke*
	KTLA	x				*Leland G. Muller*
	KTTV		x		x	*Richard Woollen*
SACRAMENTO	KBET-TV		x		x	*Roger Van Duzer*
	KCCC-TV				x	*Kenneth Michael*
SALINAS	KSBW-TV			x	x	*Peg Miner*
SAN DIEGO	KFMB-TV		x		x	*Bill Fox*
	KFSD-TV	x	x		x	*Jack Tolen*
	XETV		x	x	x	*Julian M. Kauffman*
SAN FRANCISCO	KGO-TV				x	*Bob Mitchell*
	KPIX	x	x			*Wm. C. Dempsey*
	KRON-TV	x	x	x	x	*N. Lowrau*
	KSAN-TV				x	*N. J. Patterson*
SAN LUIS OBISPO	KVEC-TV		x	x	x	*Si Darrah*
SANTA BARBARA	KEY-T		x		x	*Russell Furse*
STOCKTON	KOVR		x	x	x	*Jay Watson*
	KTVU		x	x		*Dave Hume*
TULARE	KVVG			x	x	*Sheldon Anderson*
COLORADO						
COLO. SPRINGS	KKTV			x	x	*Cecil Seavy*
	KRDO-TV				x	*Harry Hoth*
DENVER	KBTV		x		x	*W. L. Murray*
	KFEL-TV			x		*Tom Breen*
GRAND JUNC.	KFXJ-TV				x	*TI., Inc., New York*
PUEBLO	KCSJ-TV		x	x	x	*Douglas D. Kahle*

City & state	Call letters	AM	Aft	Eve	Late	Contact
CONNECTICUT						
BRIDGEPORT	WICC-TV			x		*Wallie Dunlap*
HARTFORD	WGTH-TV				x	*Dan German*
NEW BRITAIN	WKNB-TV	x	x	x	x	*Philip B. Hale*
NEW HAVEN	WNHC-TV				x	*Bill Mulvey*
DISTRICT OF COLUMBIA						
WASHINGTON	WRC-TV		x	x	x	*George Dorsey*
	WTOP-TV		x		x	*Lenore Salzman*
	WTTG		x	x	x	*Vic Guidice*
FLORIDA						
FT. LAUD'RDALE	WGBS-TV		x		x	*John L. Crosby*
	WITV				x	*Arthur L. Gray*
JACKSONVILLE	WMBR-TV		x		x	*Harry Kalkines*
ORLANDO	WDBO-TV				x	*W. E. Sickles*
PENSACOLA	WEAR-TV		x		x	*Jerry Williams*
ST. PET'SBURG	WSUN-TV	x	x		x	*Bob Gilbert*
W. PALM BEACH	WEAT-TV				x	
	WIRK-TV				x	*Shirlee Barish*
GEORGIA						
ALBANY	WALB-TV		x	x	x	
ATLANTA	WAGA-TV	x	x			*Don Naylor*
	WLW-A	x	x	x	x	*Alvin Sussman*
	WQXI-TV			x	x	*Pat Kelly*
AUGUSTA	WJBF		x		x	*Tom Hennesy*
	WRDW-TV		x		x	*Bill Mackenzie*
COLUMBUS	WDAK-TV		x		x	*Hollywood Tv*
	WRBL-TV		x	x	x	*Ridley Bell*
IDAHO						
BOISE	KBOI			x	x	*Earl Glade*
	KIDO-TV		x		x	*Jack Link*
IDAHO FALLS	KID-TV			x	x	*Jack Link*
TWIN FALLS	KLIX-TV		x		x	*Frank C. McIntyre*
ILLINOIS						
BELLEVILLE	WTVI				x	*Jerrell Henry*
CHAMPAIGN	WCIA	x			x	
CHICAGO	WBBM-TV		x		x	*Van G. Cominos*
	WBKB	x	x		x	*Ralph Andrews*
	WGN-TV		x	x	x	*Elizabeth Bain*
	WNBQ				x	*Isabelle Conney*
DANVILLE	WDAN-TV				x	*Bill Dunn*
DECATUR	WTVP		x		x	*Paul K. Taff*
HARRISBURG	WSIL-TV				x	*O. L. Turner*
PEORIA	WEEK-TV		x		x	*R. E. Johnson*
	WTVH-TV			x		*Robert Holben*
QUINCY	WGEM				x	*Ted Austin*
ROCKFORD	WREX-TV	x	x		x	*Donna Maizee*
	WTVO				x	*Carl P. Stemler*
ROCK ISLAND	WHBF-TV		x			*Forest W. Cooke*
SPRINGFIELD	WICS			x	x	*Jack Hoskins*
INDIANA						
ELKHART	WSJV-TV		x		x	*E. J. Lasker*
EVANSVILLE	WEHT		x	x	x	*Cecil Sansbury*
	WFIE-TV		x		x	*Ted Nelson*
FT. WAYNE	WIN-T		x		x	*Robert C. Currie Jr.*
	WKJG-TV		x		x	*Carlo Mahlock*

City & state	Call letters	AM	Aft	Eve	Late	Contact
INDIANAPOLIS	**WFBM-TV**				x	*Hugh L. Kibbey*
	WISH-TV			x	x	*R. B. McConnell*
LAFAYETTE	**WFAM-TV**		x		x	*James R. Potter*
SOUTH BEND	**WSBT-TV**	x	x		x	*Walter Sweitzer*
IOWA						
AMES	**WOI-TV**				x	*Bob Mulhall*
CEDAR RAPIDS	**KCRG-TV**				x	*Ralph P. Willey*
	WMT-TV	x	x		x	*Douglas Grant*
DAVENPORT	**WOC-TV**		x		x	*Kenneth Wagner*
DES MOINES	**KGTV**				x	*Harold Fulton*
	WHO-TV		x		x	*Jack Kerrigan*
FORT DODGE	**KQTV**			x	x	*Vernon Gielow*
MASON CITY	**KGLO-TV**			x	x	
SIOUX CITY	**KTIV**			x	x	*Bill Lucas*
	KVTV				x	*Don Sullivan*
WATERLOO	**KWWL-TV**		x	x	x	*Don Inman*
KANSAS						
GREAT BEND	**KCKT-TV**				x	*Ben Butler*
PITTSBURG	**KOAM-TV**		x	x	x	*R. E. Wade*
TOPEKA	**WIBW-TV**	x	x		x	*Art Holbrooke*
WICHITA	**KAKE-TV**		x		x	
	KEDD		x		x	*Jack Chester*
	KTVH				x	*E. W. Dalter*
KENTUCKY						
HENDERSON	**WEHT**		x	x	x	*Cecil Sansbury*
LEXINGTON	**WLEX-TV**				x	
LOUISVILLE	**WAVE-TV**		x		x	*George Patterson*
LOUISIANA						
ALEXANDRIA	**KALB-TV**			x	x	*Tom Palmer*
BATON ROUGE	**WBRZ**	x			x	*National Tv Corp.*
LAKE CHARLES	**KPLC-TV**		x	x	x	*Don Johnson*
	KTAG-TV	x	x		x	*Warren Berwick*
MONROE	**KNOE-TV**		x		x	*Harry Arthur*
NEW ORLEANS	**WDSU-TV**				x	*Ivy de Louche*
	WJMR-TV				x	*George A. Mayoral*
SHREVEPORT	**KSLA**		x	x	x	*Bernie R. Fleet*
MAINE						
BANGOR	**WABI-TV**				x	*Richard B. Bronson*
	W-TWO	x	x	x	x	*Variety Film Corp.*
LEWISTON	**WLAM-TV**		x			*Frank Hoy*
PORTLAND	**WCSH-TV**	x	x		x	*Bill Kerkos*
	WGAN-TV				x	*Samuel G. Henderson Jr.*
MARYLAND						
BALTIMORE	**WAAM**		x	x	x	*Herbert B. Cahan*
	WBAL-TV		x		x	*Sydney Barbet*
	WMAR-TV			x	x	*David D. B. Stickle*
SALISBURY	**WBOC-TV**			x	x	*J. W. Downing Jr.*
MASSACHUSETTS						
BOSTON	**WBZ-TV**		x	x	x	*R. G. Duffield*
	WNAC-TV				x	*James Pike*
CAMBRIDGE	**WTAO-TV**			x		*Theo. B. Pittman*
PITTSFIELD	**WMGT**			x	x	*M. R. Bolender*
SPRINGFIELD	**WWLP**		x		x	*Milton Slater*
WORCESTER	**WWOR-TV**		x	x		*Harold Eckman*
MICHIGAN						
ANN ARBOR	**WPAG-TV**				x	*R. W. Kirkpatrick*
BAY CITY	**WNEM-TV**	x	x		x	*Harry E. Travis*
DETROIT	**CKLW-TV**	x	x	x	x	*Art MacColl*
	WJBK-TV	x	x		x	*Bob Buchanon*
	WWJ-TV		x		x	*Frank Picard II*
	WXYZ-TV	x	x		x	*John Pival*
GRAND RAPIDS	**WOOD-TV**		x			*Clark Grant*
KALAMAZOO	**WKZO-TV**				x	*Charles T. Lynch*
LANSING	**WJIM-TV**				x	*Phil Sherck*
	WTOM-TV			x	x	*Frances Wilson*
SAGINAW	**WKNX-TV**		x	x	x	*Westley Lambert*
TRAVERSE CITY	**WPBN-TV**			x	x	*John Anderson*
MINNESOTA						
AUSTIN	**KMMT**		x		x	*Tom Steensland*
DULUTH	**KDAL-TV**		x		x	*Earl Henton*
MINNEAPOLIS-ST. PAUL	**KEYD-TV**		x	x	x	*R. C. Fransen*
	WMIN-TV	x	x	x		*Oscar Backlund*
	WTCN-TV	x	x	x	x	*Gene Wecker*
ROCHESTER	**KROC-TV**				x	*Don Perry*

City & state	Call letters	AM	Aft	Eve	Late	Contact
MISSISSIPPI						
JACKSON	**WJTV**				x	*Dale Baum*
	WLBT		x		x	*Maurice Thompson*
	WSLI-TV	x	x		x	*Fitz Hooton*
MERIDIAN	**WTOK-TV**		x			*George Shannon*
MISSOURI						
COLUMBIA	**KOMU-TV**		x	x	x	*John Conwell*
HANNIBAL	**KHQA-TV**			x	x	
JEFFERSN CITY	**KRCG-TV**		x		x	*Charles Lotz Jr.*
JOPLIN	**KSWM-TV**			x		*Austin A. Harrison*
KANSAS CITY	**KCMO-TV**	x	x	x		*T. R. Thompson*
	KMBC-TV		x		x	*Ken Greenwood*
	WDAF-TV		x		x	*John Krivas*
SPRINGFIELD	**KTTS-TV**	x			x	*Jack Lloyd*
MONTANA						
BUTTE	**KXLF-TV**		x		x	*Jim Manning*
GREAT FALLS	**KFBB-TV**				x	*Le Roy Stahl*
MISSOULA	**KGVO-TV**		x		x	*A. J. Mosby*
NEBRASKA						
HOLDREGE	**KHOL-TV**		x	x		*K. Cooper*
LINCOLN	**KOLN-TV**		x		x	*Paul Jensen*
OMAHA	**KMTV**				x	
	WOW-TV		x		x	*Bill McBride*
NEVADA						
LAS VEGAS	**KLAS-TV**		x		x	*James A. Lilly*
RENO	**KZTV**				x	
NEW HAMPSHIRE						
MANCHESTER	**WMUR-TV**		x		x	*W. A. Gildersleeve*
NEW JERSEY						
NEWARK	**WATV**		x		x	*Robert M. Paskow*
NEW MEXICO						
ALBUQUERQUE	**KGGM-TV**			x		*George B. Morgan*
	KOAT-TV		x	x	x	*Ted L. Snider*
	KOB-TV		x	x	x	*Dorothy Smith, Rolf S. Neilsen*
ROSWELL	**KSWS-TV**		x		x	*Jack E. Shafer*
NEW YORK						
ALBANY	**WROW-TV**	x		x		
	WTRI		x		x	*Paul Jacobson*
BINGHAMTON	**WNBF-TV**		x		x	*Ed Scala*
BUFFALO	**WGR-TV**	x	x		x	*Van Buren Devries*
KINGSTON	**WKNY-TV**			x		*Irv Rose*
NEW YORK	**WABC-TV**		x	x		*George Rice*
	WABD		x	x	x	*Henry Humphrey*
	WCBS-TV	x	x	x	x	*William Lacey*
	WOR-TV		x	x	x	*Mil Fenster*
	WPIX			x		*Carol Levine*
	WRCA-TV	x	x		x	*Richard L. Berman*
PLATTSBURG	**WIRI**			x	x	*Hal Wilson*
ROCHESTER	**WHAM-TV**		x	x	x	*Charles Siverson*
	WHEC-TV		x		x	*J. P. Reidenbach*
	WVET-TV			x	x	*Paul C. Louther, Arthur V. Cook*
SYRACUSE	**WHEN-TV**		x		x	*Gordon Alderman*
	WSYR-TV	x	x		x	*Wm. V. Rothrum*
UTICA	**WKTV**				x	*Frank Gruenwald*
WATERTOWN	**WCNY-TV**			x	x	*David Graves*
NORTH CAROLINA						
ASHEVILLE	**WLOS-TV**				x	*Charles B. Britt*
CHARLOTTE	**WBTV**		x		x	*Charles Seward*
DURHAM	**WTVD**		x		x	*Dale Baum*
GREENSBORO	**WFMY-TV**			x		*Jack Wiggins*
GREENVILLE	**WNCT**				x	*Bill Carroll*
WILMINGTON	**WMFD-TV**				x	*John MacNeil*
WINST'N-SALEM	**WSJS-TV**		x	x	x	*John Comas*
NORTH DAKOTA						
FARGO	**WDAY-TV**	x	x	x	x	*Ken Kennedy*
MINOT	**KCJB-TV**		x		x	*Herman Burkhart*
VALLEY CITY	**KXJB-TV**		x		x	*Judy Lawton*
OHIO						
AKRON	**WAKR-TV**		x		x	*Bleyer M. Wright*
ASHTABULA	**WICA-TV**			x		
CINCINNATI	**WCPO-TV**	x	x			*Sid Barger*
	WKRC-TV				x	*Emil Bergdolt*
	WLW-T		x	x	x	*Art Nevins*

		AM	All	Eve	Late	Contact
	NEWS				x	
	WXEL		x	x		Ben Wickham
	WBNS-TV		x	x		Jerome R. Watson
	WLW-C				x	Bill Clark
	WTVN-TV			x	x	Richard McKinney
	WHIO-TV				x	Clark Gaw
	WLW-D				x	
LIMA	WLOK-TV			x		
STEUBENVILLE	WSTV-TV	x	x		x	Joseph Troesch
TOLEDO	WSPD-TV			x		Elaine Phillips
YOUNGSTOWN	WFMJ-TV		x		x	Alan Southmayd
	WKBN-TV	x	x		x	J. L. Bowden
ZANESVILLE	WHIZ-TV			x	x	Ed Fisher
OKLAHOMA						
ENID	KGEO-TV			x		George Streets
MUSKOGEE	KTVX		x		x	Ted Cramer
OKLA. CITY	KMPT				x	Jerry Payne
	KTVQ				x	L. W. Myers
	KWTV		x		x	Dave Hull
	WKY-TV		x	x	x	Robert Olson
TULSA	KOTV		x		x	Dick Campbell
	KVOO-TV		x		x	Travis Linder
OREGON						
EUGENE	KVAL-TV				x	S. W. McCready
MEDFORD	KBES-TV			x		E. A. Faber
PORTLAND	KOIN-TV				x	Tad Williams
	KPTV	x	x		x	Hal Norman
PENNSYLVANIA						
ALLENTOWN	WFMZ-TV		x	x	x	Edward F. Gracken
ALTOONA	WFBG-TV		x	x	x	H. D. Shoaf
BETHLEHEM	WLEV-TV				x	Thos. R. Nunan, Jr.
EASTON	WGLV			x		John R. Porterfield
ERIE	WICU	x	x		x	John Cook
	WSEE-TV		x		x	
HARRISBURG	WCMB-TV		x	x	x	Ed K. Smith
	WHP-TV				x	Dick Redmund
	WTPA	x	x		x	
JOHNSTOWN	WARD-TV			x	x	Robert R. Nelson
	WJAC-TV				x	Frank Cummins
PHILADELPHIA	WCAU-TV			x	x	Norman Lebrom
	WFIL-TV		x		x	Ralph Goldstein, George Koehler
	WPTZ		x	x	x	Edward Murray
PITTSBURGH	KDKA-TV		x		x	Richard Dreyfuss
READING	WEEU-TV		x		x	Thomas E. Martin
	WHUM-TV	x	x	x	x	Robert I. Bostian
SCRANTON	WARM-TV		x		x	Tom Saltsburg
	WGBI-TV		x		x	Mort Rosenthal
	WTVU			x		
WILKES-BARRE	WILK-TV		x		x	Council Lee
YORK	WNOW-TV			x	x	Richard E. Burg
	WSBA-TV			x	x	Tom Miller
RHODE ISLAND						
PROVIDENCE	WJAR-TV				x	William Unger
	WNET			x	x	Mollison Gilmore
SOUTH CAROLINA						
ANDERSON	WAIM-TV		x		x	Charlotte Rhyne
CHARLESTON	WCSC-TV		x			Wendell O. Craig
COLUMBIA	WCOS-TV		x		x	Stanley Sommers
	WIS-TV		x			Adrian R. Munzell
FLORENCE	WBTW		x	x	x	Robert L. Thompson
GREENVILLE	WGVL-TV				x	Max Quinn
SOUTH DAKOTA						
SIOUX FALLS	KELO-TV				x	Art Flood
TENNESSEE						
CHATTANOOGA	WDEF-TV		x		x	Warren Guthrie
JACKSON	WDXI-TV				x	Barry Counihan
JOHNSON CITY	WJHL-TV	x	x			Wynn Hunt
KNOXVILLE	WATE-TV		x			Hollis Horton
	WTSK-TV		x		x	Harold O. Rothwell
MEMPHIS	WHBQ-TV		x			Gordon Lansdell
NASHVILLE	WLAC-TV				x	Don Hinch
	WSIX-TV	x	x		x	Mahlon Evans
	WSM-TV		x		x	Brad Crutchfield
TEXAS						
ABILENE	KRBC-TV		x		x	Jerry Capps
AMARILLO	KFDA-TV	x			x	Bill Morris
	KGNC-TV	x			x	Dick Watson
AUSTIN	KTBC-TV				x	Ellen Briggs

		AM	All	Eve	Late	Contact
CORP'S CHRISTI	KVDO-TV				x	L. W. Smith
DALLAS	KRLD-TV				x	Nick Mueller
	WFAA-TV		x		x	G. E. Hamilton
EL PASO	KROD-TV				x	Dick Watts
	KTSM-TV		x	x		Jack Chapman
	XEJ-TV		x	x	x	H. Gutierrez
FORT WORTH	WBAP-TV		x	x	x	Lynn Trammell
GALVESTON	KGUL-TV		x			Bud Johnson
HARLINGEN	KGBT-TV				x	Troy McDaniel
HOUSTON	KTRK-TV	x	x		x	Hugh C. Pickett
LONGVIEW	KTVE		x	x	x	A. James Henry
LUBBOCK	KDUB-TV	x	x			Ray Trent
SAN ANGELO	KTXL-TV			x		J. H. Hubbard
SAN ANTONIO	KENS-TV		x		x	Ed Uhler Jr.
	WOAI-TV		x		x	French W. Ferguson
TEMPLE	KCEN-TV	x				Harry Abbott
TEXARKANA	KCMC-TV	x	x		x	Charles E. Wade
WACO	KANG-TV				x	Bob Walker
WICHITA FALLS	KFDX-TV		x			Howard H. Fry
	KWFT-TV		x			Kenyon Brown
UTAH						
SALT LAKE CITY	KSL-TV		x		x	Richard V. Thiriot
	KTVT	x				
	KUTV		x	x	x	John Brophy
VERMONT						
BURLINGTON	WMVT		x	x	x	S. Lee Varker
VIRGINIA						
LYNCHBURG	WLVA-TV	x		x	x	Warren Uttal
NEWPORT NEWS	WACH-TV			x	x	C. E. Sweeney
NORFOLK	WTAR-TV				x	Patrick C. Arnoux
	WVEC-TV	x	x		x	L. W. Kleiwer
WASHINGTON						
BELLINGHAM	KVOS-TV	x	x		x	David Mintz
SEATTLE	KING-TV	x	x	x	x	Lee Schulman
	KOMO-TV		x		x	Dave Crockett
SPOKANE	KHQ-TV		x		x	William A. Neilson
	KREM-TV		x	x	x	Paul Morris
	KXLY-TV		x		x	Richard Jones
TACOMA	KTNT-TV			x	x	Burke Ormsby
	KTVW		x	x		Frank Opra
YAKIMA	KIMA-TV		x		x	Tom Bostic
WEST VIRGINIA						
CHARLESTON	WCHS-TV				x	Morton C. Cohn
	WKNA-TV			x	x	Don Hays
HUNTINGTON	WSAZ-TV		x		x	Gaye MacCracken
OAK HILL	WOAY-TV		x	x	x	Clyde Higgins
PARKERSBURG	WTAP		x	x	x	Don Painter
WHEELING	WTRF-TV		x		x	Lou Meyer
WISCONSIN						
EAU CLAIRE	WEAU-TV				x	R. P. Kepler
GREEN BAY	WBAY-TV				x	Jim Krause
LA CROSSE	WKBT			x	x	Station Film, Inc.
MADISON	WKOW-TV		x		x	William Harmon
	WMTV		x	x	x	Bill Edwards
MARINETTE	WMBV-TV			x	x	William Walker
MILWAUKEE	WCAN-TV				x	Karl Ross
	WTMJ-TV				x	N. V. Bobbe
	WTVW		x		x	Soren H. Monkhof
	WXIX		x	x	x	
WAUSAU	WSAU-TV		x	x	x	James Haralson
CANADA						
CALGARY, ALTA.	CHCT-TV		x	x	x	J. H. Battison
EDMONTON, ALTA.	CFRN-TV				x	S. S. Lancaster
KINGSTON, ONT.	CKWS-TV				x	
KITCHENER, ONT.	CKCO-TV		x	x	x	Mrs. D. W. G. Martz
LONDON, ONT.	CFPL-TV		x		x	
MONCTON, N. B.	CKCW-TV				x	
MONTREAL, QUE.	CBMT				x	J. Le Pailleur
PORT ARTHUR, ONT.	CFPA-TV				x	
QUEBEC, QUE.	CFCM-TV		x		x	Suzanne Giunnard
REGINA, SASK.	CKCK-TV				x	
RIMOUSKI, QUE.	CJBR-TV				x	
ST. JOHN, N. B.	CHSJ-TV				x	
SASKATOON, SASK.	CFQC-TV				x	Walter Romanow
SUDBURY	CKSO-TV		x		x	
SYDNEY	CJCB-TV				x	

homemaking



In the early days of television the term homemaking was synonymous with kitchen shows, for most women's programs concentrated almost exclusively on this appeal. Today, homemaking is a broad term covering most areas of interest to women. In general, however, this type of programing falls into six main categories: kitchen, home decoration, child care, do-it-yourself, fashion and beauty. In summary, kitchen shows are still most popular, with 90% of the 266 stations reporting this data. Home decoration and fashion tie for second place, with 70% of the respondents claiming them. Beauty ranks next with 55% reporting, while do-it-yourself is close with 54%. Child care was reported by the least number of stations, 27% of the total. All these stations reported at least one permanent set for their homemaking programs: 91% have kitchen sets, 98% have living room sets and 75% have outdoor patio sets (see special category listing on studio facilities, starting p. 143 for this data).

symbols

x indicates station covers appeal under column heading

See master directory for homemaking hours per week

		Kitchen	Home Decor	You Do-It	Child Care	Fashion	Beauty
ALABAMA							
BIRMINGHAM	WABT	x	x	x	x	x	x
	WBRC-TV	x	x				
DECATUR	WMSL-TV	x				x	x
MOBILE	WALA-TV	x	x			x	x
MONTGOMERY	WCOV-TV	x	x			x	
ARIZONA							
PHOENIX	KOOL-TV	x				x	x
	KPHO-TV	x					
	KTVK	x	x	x	x	x	x
TUCSON	KOPO-TV	x	x	x		x	x
	KVOA-TV			x		x	x
ARKANSAS							
FORT SMITH	KFSA-TV	x	x		x	x	x
LITTLE ROCK	KARK-TV	x	x	x	x	x	x
	KATV	x					
CALIFORNIA							
BAKERSFIELD	KERO-TV	x	x		x	x	x
EUREKA	KIEM-TV	x	x	x	x	x	x
FRESNO	KJEO	x	x			x	
	KMJ-TV	x	x		x	x	
LOS ANGELES	KCOP	x				x	x
	KHJ-TV	x					
	KRCA-TV	x	x	x	x	x	x
	KTLA	x					
	KTTV		x		x	x	x
SACRAMENTO	KBET-TV	x	x	x	x	x	x
SALINAS	KSBW-TV	x	x			x	
SAN DIEGO	KFMB-TV	x					
	KFSD-TV	x	x	x		x	x
SAN FRANCISCO	KGO-TV	x				x	x
	KPIX	x	x				
	KRON-TV	x	x			x	x
SAN LUIS OBISPO	KVEC-TV	x	x			x	x
SANTA BARBARA	KEY-T	x					
STOCKTON	KOVR	x	x	x	x	x	x
	KTVU	x	x				
COLORADO							
COLORADO SP'S	KKTV	x	x	x		x	x
DENVER	KBTV	x	x	x		x	x
GRAND JUNCTION	KFXJ-TV	x	x				x
PUEBLO	KCSJ-TV	x	x	x		x	x
CONNECTICUT							
NEW BRITAIN	WKNB-TV	x	x			x	x
NEW HAVEN	WNHC-TV	x	x	x	x	x	
DISTRICT OF COLUMBIA							
WASHINGTON	WRC-TV	x	x			x	x
	WTOP-TV	x		x		x	x
	WTTG	x	x	x	x	x	x
FLORIDA							
JACKSONVILLE	WMBR-TV	x					
ORLANDO	WDBO-TV	x	x			x	x
PENSACOLA	WEAR-TV	x		x		x	x
ST. PETERSBURG	WSUN-TV	x	x	x		x	x
GEORGIA							
ALBANY	WALB-TV	x	x	x	x	x	x
ATLANTA	WAGA-TV	x	x			x	x
	WLW-A				x		
	WQXI-TV	x	x	x		x	x
AUGUSTA	WJBF	x					
	WRDW-TV	x					
COLUMBUS	WDAK-TV	x				x	
	WRBL-TV	x	x			x	

		Kitchen	Home Decor	You Do-It	Child Care	Fashion	Beauty
IDAHO							
BOISE	KBOI	x	x			x	
	KIDO-TV	x	x				
TWIN FALLS	KLIX-TV	x	x	x	x	x	x
ILLINOIS							
CHAMPAIGN	WCIA	x	x			x	x
CHICAGO	WBKB	x	x		x		
	WGN-TV		x	x	x	x	x
	WNBQ	x		x		x	x
DECATUR	WTVP	x	x	x	x		
HARRISBURG	WSIL-TV			x			
QUINCY	WGEM-TV	x	x	x	x	x	x
ROCKFORD	WREX-TV	x	x	x	x	x	x
ROCK ISLAND	WHBF-TV	x	x			x	x
SPRINGFIELD	WICS	x	x			x	
INDIANA							
ELKHART	WSJV-TV	x	x	x	x	x	x
EVANSVILLE	WEHT	x	x		x	x	x
	WFIE-TV	x	x	x		x	x
FORT WAYNE	WIN-T	x					
INDIANAPOLIS	WFBM-TV	x					
	WISH-TV	x	x	x			
SOUTH BEND	WSBT-TV	x					
IOWA							
AMES	WOI-TV	x	x	x	x	x	x
CEDAR RAPIDS	KCRG-TV	x					
	WMT-TV	x		x		x	x
DAVENPORT	WOC-TV		x	x		x	x
FORT DODGE	KQTV	x		x		x	
MASON CITY	KGLO-TV	x	x	x	x	x	x
SIOUX CITY	KTIV	x	x	x	x	x	x
	KVTV	x	x	x		x	x
KANSAS							
TOPEKA	WIBW-TV	x					
WICHITA	KAKE-TV	x	x	x		x	x
	KTVH	x	x				
KENTUCKY							
HENDERSON	WEHT	x	x	x	x	x	
LEXINGTON	WLEX-TV	x				x	
LOUISVILLE	WAVE-TV	x	x	x	x	x	x
LOUISIANA							
BATON ROUGE	WBRZ	x	x	x	x	x	x
LAKE CHARLES	KPLC-TV	x	x			x	
	KTAG-TV	x	x	x		x	
MONROE	KNOE-TV	x		x		x	
NEW ORLEANS	WDSU-TV	x	x	x	x	x	x
	WJMR-TV	x		x		x	x
SHREVEPORT	KSLA	x		x			
MAINE							
BANGOR	WABI-TV	x	x	x	x	x	x
	W-TWO	x		x		x	
LEWISTON	WLAM-TV	x	x				
PORTLAND	WCSH-TV	x	x	x		x	
	WGAN-TV		x	x	x	x	x
MARYLAND							
BALTIMORE	WAAM	x	x	x	x	x	x
	WMAR-TV	x	x				x
SALISBURY	WBOC-TV					x	
MASSACHUSETTS							
BOSTON	WBZ-TV	x	x	x	x		
	WNAC-TV	x	x	x			x
CAMBRIDGE	WTAO-TV			x			

		Kitchen	Home Decor	You Do-It	Child Care	Fashion	Beauty
SPRINGFIELD	WWLP	x	x	x	x	x	x
WORCESTER	WWOR-TV		x	x	x	x	x
MICHIGAN							
BAY CITY	WNEM-TV		x	x	x	x	x
DETROIT	CKLW-TV	x	x	x	x	x	x
	WWJ-TV	x	x	x	x	x	x
	WXYZ-TV	x	x	x		x	x
GRAND RAPIDS	WOOD-TV	x	x	x		x	x
KALAMAZOO	WKZO-TV		x	x		x	x
LANSING	WJIM-TV	x	x	x		x	
SAGINAW	WKNX-TV	x		x		x	
TRAVERSE CITY	WPBN-TV	x	x				
MINNESOTA							
DULUTH	KDAL-TV	x	x	x	x	x	x
MINNEAPOLIS	KEYD-TV	x	x				
ROCHESTER	KROC-TV	x	x	x	x	x	x
ST. PAUL	WMIN	x		x			
MISSISSIPPI							
JACKSON	WLBT	x					
MISSOURI							
COLUMBIA	KOMU-TV			x		x	
KANSAS CITY	KCMO-TV	x	x		x	x	x
	WDAF-TV	x		x			
SPRINGFIELD	KTTS-TV	x		x			
MONTANA							
BUTTE	KXLF-TV		x	x	x	x	x
GREAT FALLS	KFBB-TV	x	x				
NEBRASKA							
KEARNEY	KHOL-TV	x	x	x	x	x	x
LINCOLN	KOLN-TV	x	x				
OMAHA	WOW-TV	x	x	x		x	x
NEVADA							
LAS VEGAS	KLAS-TV	x	x	x		x	x
NEW HAMPSHIRE							
MANCHESTER	WMUR-TV	x	x		x	x	x
NEW MEXICO							
ALBUQUERQUE	KOB-TV	x	x	x		x	
ROSWELL	KSWS-TV		x			x	x
NEW YORK							
ALBANY	WROW-TV	x					
	WTRI	x	x				
BINGHAMTON	WNBF-TV	x					
BUFFALO	WGR-TV	x			x		
NEW YORK CITY	WABD	x				x	x
	WRCA-TV	x	x	x	x	x	x
PLATTSBURG	WIRI	x	x	x			
ROCHESTER	WHAM-TV	x	x	x	x	x	x
	WHEC-TV	x					
SCHENECTADY	WRGB	x	x			x	x
SYRACUSE	WHEN-TV	x	x	x		x	
UTICA	WKTV	x					
NORTH CAROLINA							
ASHEVILLE	WLOS-TV	x				x	x
CHARLOTTE	WBTV	x	x	x		x	x
DURHAM	WTVD	x	x	x			
GREENSBORO	WFMY-TV	x	x			x	x
GREENVILLE	WNCT	x			x		
WILMINGTON	WMFD-TV	x	x	x	x	x	x
WINSTON-SALEM	WSJS-TV	x	x	x	x	x	x

		Kitchen	Home Decor	You Do-It	Child Care	Fashion	Beauty
NORTH DAKOTA							
MINOT	KCJB-TV	x	x			x	x
VALLEY CITY	KXJB-TV	x	x	x		x	x
OHIO							
AKRON	WAKR-TV	x					
ASHTABULA	WICA-TV	x	x	x		x	
CINCINNATI	WCPO-TV				x	x	x
	WLW-T	x	x				
CLEVELAND	WXEL	x	x			x	x
COLUMBUS	WBNS-TV	x	x	x		x	
	WLW-C	x	x	x	x	x	x
	WTVN-TV	x	x	x			
STEUBENVILLE	WSTV-TV	x	x	x	x	x	x
TOLEDO	WSPD-TV	x	x	x	x	x	x
YOUNGSTOWN	WKBN-TV	x	x	x		x	x
OKLAHOMA							
ENID	KGEO-TV	x					
MUSKOGEE	KTVX	x	x			x	
OKLAHOMA CITY	KWTV	x	x	x	x	x	x
	WKY-TV	x	x	x		x	
TULSA	KOTV	x	x	x	x	x	x
	KVOO-TV	x	x	x	x	x	x
OREGON							
EUGENE	KVAL-TV	x	x	x		x	
MEDFORD	KBES-TV	x	x			x	x
PORTLAND	KOIN-TV	x					
	KPTV	x	x			x	x
PENNSYLVANIA							
ALLENTOWN	WFMZ-TV	x					
ALTOONA	WFBG-TV		x			x	
ERIE	WICU-TV	x	x			x	
JOHNSTOWN	WARD-TV			x	x	x	
PHILADELPHIA	WCAU-TV	x	x	x			
	WFIL-TV	x	x	x	x	x	x
	WPTZ	x	x	x	x	x	x
PITTSBURGH	KDKA-TV	x	x		x	x	
READING	WEEU-TV	x	x	x		x	x
	WHUM-TV	x		x		x	x
SCRANTON	WARM-TV	x	x	x	x	x	
	WTVU					x	
WILKES-BARRE	WILK-TV	x	x	x	x	x	x
YORK	WSBA-TV	x	x			x	x
RHODE ISLAND							
PROVIDENCE	WJAR-TV	x	x		x	x	x
	WNET	x	x	x	x	x	x
SOUTH CAROLINA							
ANDERSON	WAIM-TV	x	x	x		x	
CHARLESTON	WCSC-TV	x	x	x	x	x	x
COLUMBIA	WCOS-TV	x	x	x		x	
	WIS-TV	x	x			x	
FLORENCE	WBTW	x	x	x	x	x	x
GREENVILLE	WGVL-TV		x			x	x
SOUTH DAKOTA							
SIOUX FALLS	KELO-TV	x	x				x
TENNESSEE							
CHATTANOOGA	WDEF-TV	x	x		x	x	x
JACKSON	WDXI-TV	x				x	
JOHNSON CITY	WJHL-TV	x		x	x		
KNOXVILLE	WATE-TV	x					
	WTSK-TV	x				x	x
MEMPHIS	WHBQ-TV	x	x	x	x	x	x
	WMCT	x	x			x	x
NASHVILLE	WLAC-TV	x			x		
	WSIX-TV	x			x		
	WSM-TV	x	x	x	x	x	x

		Kitchen	Home Decor	You Do-It	Child Care	Fashion	Beauty
TEXAS							
ABILENE	KRBC-TV	x				x	x
AMARILLO	KFDA-TV	x					
	KGNC-TV	x		x			x
AUSTIN	KTBC-TV	x	x	x	x	x	x
CORPUS CHRISTI	KVDO-TV	x				x	x
EL PASO	XEJ-TV	x	x		x		x
FORT WORTH	WBAP-TV	x	x	x	x	x	x
HARLINGEN	KGBT-TV	x	x			x	x
HOUSTON	KTRK-TV	x	x	x		x	x
LONGVIEW	KTVE	x	x	x	x	x	x
LUBBOCK	KDUB-TV	x	x	x			
SAN ANTONIO	KENS-TV		x				
	WOAI-TV	x					
TEMPLE	KCEN-TV	x	x	x		x	
TEXARKANA	KCMC-TV	x	x	x	x	x	x
WACO	KWTX-TV						
UTAH							
SALT LAKE CITY	KSL-TV	x		x		x	x
	KUTV	x	x	x	x	x	x
VERMONT							
BURLINGTON	WMVT	x	x	x		x	x
VIRGINIA							
LYNCHBURG	WLVA-TV		x	x			
NORFOLK	WTAR-TV	x					
	WVEC-TV	x	x	x		x	x
RICHMOND	WTVR	x	x				
WASHINGTON							
PASCO	KEPR-TV	x	x	x		x	x
SEATTLE	KOMO-TV	x	x	x	x	x	x
SPOKANE	KHQ-TV	x	x		x	x	x
	KREM-TV						x
	KXLY-TV	x					
TACOMA	KTNT-TV	x	x	x	x	x	x
YAKIMA	KIMA-TV	x	x	x		x	x
WEST VIRGINIA							
CHARLESTON	WCHS-TV	x	x				
	WKNA-TV		x		x	x	x
HUNTINGTON	WSAZ-TV	x	x	x		x	x
OAK HILL	WOAY-TV		x	x			
PARKERSBURG	WTAP	x		x		x	
WHEELING	WTRF-TV	x	x	x	x	x	
WISCONSIN							
GREEN BAY	WBAY-TV	x	x			x	
MADISON	WKOW-TV	x	x			x	x
	WMTV	x	x	x	x	x	x
MARINETTE	WMBV-TV	x			x		
MILWAUKEE	WTVW					x	
SUPERIOR	WDSM-TV	x	x			x	
WAUSAU	WSAU-TV	x	x				
CANADA							
ALBERTA							
CALGARY	CHCT-TV	x	x	x	x	x	x
NEW BRUNSWICK							
MONCTON	CKCW-TV	x	x		x		
ONTARIO							
KINGSTON	CKWS-TV	x	x			x	x
KITCHENER	CKCO-TV	x	x			x	x
LONDON	CFPL-TV	x	x	x	x	x	x
PORT ARTHUR	CFPA-TV	x	x	x	x	x	x
SUDBURY	CKSO-TV	x	x	x		x	x
QUEBEC							
MONTREAL	CBMT	x	x	x	x	x	
QUEBEC	CFCM-TV	x				x	
RIMOUSKI	CJBR-TV	x		x			
SASKATCHEWAN							
REGINA	CKCK-TV	x	x	x		x	
SASKATOON	CFQC-TV	x		x			



special appeals

91% of the tv stations on the air report again as last year, "no special appeals . . . we cover the whole community." Among the fraction of stations catering to the marginal audiences, however, there is a noticeable trend: more stations are catering to the Negro population in 1955. The percentage has jumped from 30% to 54%. Spanish language programing ranks second with nine stations reporting it, Italian is third with three. Polish and French are reported by two stations apiece, while Jewish, Swedish and Bohemian are mentioned only once.

ARIZONA

TUCSON
KVOA-TV....Spanish—3 hrs wk: variety

YUMA
KIVA....Spanish—7 hrs wk: mixed Spanish & Anglo program

CALIFORNIA

LOS ANGELES
KCOP....Spanish—½ hr wk: "Latin Holiday," music
KTTV....Negro—½ hr wk: Remnee Church & Choir

SALINAS
KSBW-TV....Spanish—1 hr wk: live local variety show

SAN DIEGO
XETV....Spanish—6 hrs wk: feature films

TULAIRE
KVVG....Spanish—2 hrs wk: variety, live

COLORADO

PUEBLO
KCSJ-TV....Spanish—1 hr wk

DISTRICT OF COLUMBIA

WASHINGTON
WTTG....Negro—½ hr wk: variety
Jewish—½ hr wk: variety

GEORGIA

ATLANTA
WLWA....Negro—½ hr wk: spiritual music
WQXI-TV....Negro—3 hrs wk: variety

AUGUSTA
WJBF....Negro—½ hr wk: gospel

KENTUCKY

LEXINGTON
WLEX-TV....Negro—½ hr wk: D.J.

LOUISIANA

NEW ORLEANS
WDSU-TV....Negro—½ hr wk: gospel

MAINE

LEWISTON
WLAM-TV....French—1 hr; film and variety

MARYLAND

BALTIMORE
WAAM....Negro—½ hr wk: variety

MASSACHUSETTS

WORCESTER
WWOR-TV....Swedish—½ hr wk: Swedish coffee time

MICHIGAN

DETROIT
WXYZ-TV....Negro—1 hrs wk: Negro variety
Italian—Italian features (in English)
Polish—Polish music, 'Club Polka,' in English

NEBRASKA

OMAHA
KMTV....Bohemian—3 hrs wk: music, news, audience participation

NEVADA

LAS VEGAS
KLAS-TV....Negro—½ hr wk: gospel singers

NORTH CAROLINA

GREENVILLE
WNCT....Negro—2 hr wk: varies

OHIO

STEUBENVILLE
WSTV-TV....Italian—1 hr wk: films, operas & news

PENNSYLVANIA

HARRISBURG
WCMB-TV....Negro—2 hr wk: musical

RHODE ISLAND

PROVIDENCE
WNET....Italian—1 hr wk: film

SOUTH CAROLINA

CHARLESTON
WCSC-TV....Negro—½ hr wk: talent

COLUMBIA
WCOS-TV....Negro—½ hr wk: variety

GREENVILLE
WGVL-TV....Negro—2 hrs wk: feature films

TENNESSEE

JOHNSON CITY
WJHL-TV....Negro—½ hr wk: singers

KNOXVILLE
WTSK-TV....Negro—1 hr wk: disk-jockey

TEXAS

CORPUS CHRISTI
KVDO-TV....Spanish—½ hr wk: bi-lingual variety

EL PASO
XEJ-TV....19 hr wk: All Spanish

WEST VIRGINIA

HUNTINGTON
WSAZ-TV....Negro—15 mins wk: Spirituals

OAK HILL
WOAY-TV....Negro—½ hr wk: music

WISCONSIN

MARINETTE
WMBV-TV....Polish—½ hr wk: variety

SUPERIOR
WDSM-TV....Polish—½ hr. wk

CANADA

SUDBURY, ONTARIO
CKSO-TV....French Can.—4 hr wk: variety

QUEBEC CITY, QUEBEC
CFCM-TV....All French except 15 hrs wk English



sports

130 tv stations report play-by-play coverage of sports events. Network coverage was reported most often, with film coverage ranking second and local live coverage reported least often. An interesting note from the sports responses to the Buyers' Guide questionnaire is the wide variety of sports reported—20 in all. Here is how they break down:

SPORT	NO. STATIONS
Football	119
Basketball	112
Boxing	101
Baseball	84
Wrestling	74
Horse Racing	12
Hockey	11
Bowling	10
Hunting & Fishing	6
Roller Derby	6

SPORT	NO. STATIONS
Golf	5
Auto Racing	3
Skiing	3
Jai Alai	2
Curling	1
Hydroplane Racing	1
Judo	1
Soccer	1
Swimming	1
Tennis	1

symbols

* local live coverage
‡ film coverage
† network coverage

ALABAMA

City	Call Letters	Baseball	Basketball	Football	Others
BIRMINGHAM	WABT		prof†	prof†;	
	WBRC-TV	Barons*			
MOBILE	WALA-TV		NCAA†	NCAA†	

ARIZONA

PHOENIX	KOOL-TV				wrestl'g*‡, hunt'g & fishing*
TUCSON	KOPO-TV	cowboys*			
	KVOA-TV	coll‡	coll‡	coll‡	
YUMA	KIVA	hs*	hs*	hs*	

ARKANSAS

FT. SMITH	KFSA-TV				wrestl'g‡; box'g‡
LITTLE ROCK	KARK-TV			U. of Ark.‡	
	KATV		hs*		Oakl'n Racing*

CALIFORNIA

BAKERSFIELD	KERO-TV				box'g‡
FRESNO	KJEO	maj lg†; hs*		coll†	W. C. relays
	KMJ-TV				ski'g; box'g
LOS ANGELES	KABC-TV	x			boxing
	KCOP		coll*		wrestl'g*; box'g*‡
	KHJ-TV	hs*		prof†	

CALIFORNIA (continued)

City	Call Letters	Baseball	Basketball	Football	Others
	KRCA-TV	Can.†	prof†	Can.†	roller derby*; wrestl'g*
	KTLA				
	KTTV				Jalopy derby*
SALINAS	KSBW-TV			NCAA†; prof†	boxing†
SAN DIEGO	KFMB-TV		big ten†		boxing†
	KFSD-TV	S. D. Padre's*			
	XETV				jai alai*
SAN FRANSISCO	KGO-TV		coll*	coll*	wrestl'g‡; boxing‡
	KPIX	x*	x†	x*†	racing†; boxing‡
	KRON-TV	wor ser†			boxing†
	KSAN-TV	local*			
SANTA BARBARA	KEY-T	maj lg†		NCAA†, prof†	
STOCKTON	KOVR	P. C. lg*	P. C. Conf.*	pro	
	KTVU		x†		

COLORADO

COLORADO SP'S	KKTV	x†	x†	x†	wrestl'g‡; hunting* fishing*
GRAND JUNCTION	KFXJ-TV				wrestl'g‡
PUEBLO	KCSJ-TV	local*, wor ser†	prof†	Bowl games	wrestl'g*

CONNECTICUT

City	Call Letters	Baseball	Basketball	Football	Others
BRIDGEPORT	WICC-TV				
[illegible]	WGTH-TV				
	WNHC-TV				

DISTRICT OF COLUMBIA

WASHINGTON	WMAL-TV				
	WRC-TV				
	WTOP-TV				
	WTTG				

FLORIDA

MIAMI	WTVJ				
ORLANDO	WDBO-TV				wrestl'g‡;
PENSACOLA	WEAR-TV				
ST. PETERSBURG	WSUN-TV			NCAA	fishing†

GEORGIA

ALBANY	WALB-TV				
ATLANTA	WAGA-TV				wrestl'g†
	WLW-A				
AUGUSTA	WRDW-TV				

IDAHO

BOISE	KBOI				
IDAHO FALLS	KID-TV				

ILLINOIS

BELLEVILLE	WTVI				
CHAMPAIGN	WCIA				
CHICAGO	WBBM				
	WBKB				wrestl'g‡
	WGN-TV				wrestl'g*;
	WNBQ				bowl'g*;
ROCKFORD	WREX-TV			Old pro†	
ROCK ISLAND	WHBF-TV	x†			

INDIANA

BLOOMINGTON	WTTV				
ELKHART	WSJV-TV				
EVANSVILLE	WEHT				
FT. WAYNE	WINT				
	WKJG-TV				
INDIANAPOLIS	WFBM-TV				
	WISH-TV				
LAFAYETTE	WTAM-TV				
SOUTH BEND	WSBT-TV				

IOWA

City	Call Letters	Baseball	Basketball	Football	Others
AMES	WOI-TV		state tourn		swim'g; wrestl'g
CEDAR RAPIDS	WMT-TV		big ten†		
DAVENPORT	WOC TV		hs*†	hs†*	
DES MOINES	WHO-TV		hs tourn‡;	pro†; Can†	
FT. DODGE	KQTV		pro†		
MASON CITY	KGLO-TV				boxing†; wrestl'g‡
SIUOX CITY	KVTV		big ten†	pro†	

KANSAS

WICHITA	KAKE-TV			coll‡; hs‡	boxing†
	KTVH				boxing*

KENTUCKY

LEXINGTON	WLEX-TV		coll‡	coll‡; hs‡	horse racing‡
	WAVE-TV				boxing*

LOUISIANA

ALEXANDRIA	KALB-TV			coll‡	
BATON ROUGE	WBRZ			coll‡; hs‡	PGA golf‡
MONROE	KNOE-TV		coll†	pro†; coll†	
NEW ORLEANS	WDSU-TV		x*	x*	
	WJMR-TV				Fair-grounds
SHREVEPORT	KSLA	maj lg†	big ten†		boxing†

MAINE

BANGOR	WABI-TV		tourn*		wrestl'g‡
	W-TWO		coll*; hs*	coll*; hs*	
LEWISTON	WLAM-TV		coll*; hs*	coll*; hs*	hockey*
PORTLAND	WCSH-TV	maj lg†	NBA†	Can pro†; pro†	tennis†

MARYLAND

BALTIMORE	WAAM	maj lg*†		pro*†	wrestl'g†; boxing†
	WMAR-TV	maj lg*	x†		wrestl'g*; hockey*; soccer*; horse racing*; bowl'g*; boxing†

MASSACHUSETTS

BOSTON	WBZ-TV	maj lg*			boxin'g‡‡
	WNAC-TV	maj lg*			
CAMBRIDGE	WTAO-TV				boxin'g*; wrestl'g†
PITTSFIELD	WMGT				boxing†
SPRINGFIELD	WWLP	coll‡*	local‡*	local‡*	boxing†
WORCESTER	WWOR-TV				boxin'g*†; wrestl'g‡

MICHIGAN

ANN ARBOR	WPAG-TV				hockey*
DETROIT	CKLW-TV				box'g†; hock'y†
	WJBK-TV	maj lg*		pro*	hockey*
	WWJ-TV				box'g*†; hockey*
	WXYZ-TV			NCAA†	hockey*; box'g†

MICHIGAN (continued)

City	Call Letters	Baseball	Basketball	Football	Others
GRAND RAPIDS	WOOD-TV	wor ser†	x†	prof; coll†	horse rac'g†; wrestl'g†
KALAMAZOO	WKZO-TV	maj lg†	big ten†	prof†	boxing†; wrestl'g‡
LANSING	WJIM-TV		big ten†		hockey†; boxing†
	WTOM-TV			prof†	boxing†; wrestl'g†
SAGINAW	WKNX-TV		local‡	local‡	hunt'g‡; fishing‡; bowl'g‡ ski'g‡
TRAVERSE CITY	WPBN-TV		local	local	boxing†

MINNESOTA

AUSTIN	KMMT	maj lg†		NCAA†	
MINNEAPOLIS	KEYD-TV	local*	coll*; hs*		wrestl'g*‡ box'g‡
	WMIN-TV	maj lg†			

MISSISSIPPI

JACKSON	WSLI-TV	x†		x†	roller derby†; wrestl'g; boxing†
MERIDIAN	WTOK-TV		prof†		

MISSOURI

KANSAS CITY	KCMO-TV			prof; NCAA	boxing†; wrestl'g†*
SPRINGFIELD	KTTS-TV	maj lg†			

MONTANA

MISSOULA	KGVO-TV				wrestl'g‡

NEBRASKA

LINCOLN	KOLN-TV		big ten†	prof; NCAA†	
OMAHA	WOW-TV		prof†		boxing†; wrestl'g†

NEVADA

LAS VEGAS	KLAS-TV				boxing†

NEW HAMPSHIRE

MANCHESTER	WMUR-TV				boxing†; wrestl'g†; bowl'g‡

NEW JERSEY

NEWARK	WATV		coll*		boxing*; wrestl'g*

NEW MEXICO

ALBUQUERQUE	KOAT-TV			coll‡	
	KOB-TV		prof†	hs*	wrestl'g*; box'g†

NEW YORK

ALBANY	WROW-TV	x†	big ten†	prof; NCAA	
	WTRI				hockey†; golf‡; trotters races‡

NEW YORK (continued)

City	Call Letters	Baseball	Basketball	Football	Others
BUFFALO	WBEN-TV			x†	
	WGR-TV		[illegible]	[illegible]	
KINGSTON	WKNY-TV		h	h	
NEW YORK	WABC-TV			x†	wrsetl'g; box'g†
	WABD			prof*	boxing; wrestl'g
	WCBS-TV				boxing†
	WOR-TV	maj lg*			
ROCHESTER	WHAM-TV		x*		
	WVET-TV	maj lg†	big ten†	NCAA†	boxing†
SCHENECTADY	WRGB				horse racing†
SYRACUSE	WHEN-TV				boxing*†

NORTH CAROLINA

ASHEVILLE	WLOS-TV			NCAA†; prof	
DURHAM	WTVD		NBA†;	coll‡	boxing†
GREENSBORO	WFMY-TV	coll‡	coll‡	coll‡	
GREENVILLE	WNCT			bowl games	
WINSTON-SALEM	WSJS-TV		prof†	prof†	

NORTH DAKOTA

MINOT	KCJB-TV				wrestl'g‡; box'g‡
VALLEY CITY	KXJB-TV	local*	local*		

OHIO

AKRON	WAKR-TV		local*	local*	boxing; wrestl'g
CINCINNATI	WCPO-TV	maj lg*			boxing†; wrestl'g‡
	WLW-T				wrestl'g*
CLEVELAND	WXEL				bowl'g*; box'g†; wrsetl'g‡
COLUMBUS	WBNS-TV		x†		boxing†
	WLW-C		x†		wrestl'g*
	WTVN-TV	maj lg*†		prof†	wrestl'g†; boxing†
DAYTON	WHIO-TV	maj lg*	coll*		
	WLW-D			x	wrestl'g*
LIMA	WLOK-TV			hs; pro	
STEUBENVILLE	WSTV-TV	maj lg†	big ten†		wrestl'g‡
TOLEDO	WSPD-TV		x†	x†	wrestl'g†
YOUNGSTOWN	WKBN-TV				boxing†; wrestl'g†
ZANESVILLE	WHIZ-TV		hs‡	hs‡	

OKLAHOMA

MUSKOGEE	KTVX			prof; local‡	boxing†; wrestl'g‡
OKLAHOMA CITY	KMPT			x; local‡	wrestling
	KWTV		big ten†		boxing†
	WKY-TV			coll*	
TULSA	KOTV	local*	big ten†	x*	box'g† wrestl'g‡
	KVOO-TV		x*	x‡	

OREGON

EUGENE	KVAL-TV		NCAA†	NCAA†-Bowl	wrestl'g‡
MEDFORD	KBES-TV			NCAA†	

OREGON (continued)

City	Call Letters	Baseball	Basketball	Football	Others
[illegible]AND	KOIN-TV				boxing† wrestl'g‡ [illegible] fishing*
[illegible]	[illegible]		[illegible]	NCAA†	[illegible] tling*‡ [illegible] boxing†

PENNSYLVANIA

BETHLEHEM	WLEV-TV			[illegible]	
[illegible]STON	WGLV	[illegible]	[illegible]	[illegible]	[illegible]
ERIE	WICU	[illegible]			
	WSEE-TV		[illegible]	[illegible]	
HARRISBURG	WCMB-TV	regional‡		[illegible]	[illegible]
	WTPA	x†	x†		x†
JOHNSTOWN	WARD-TV		x†	x†L	[illegible] wrestl'g‡‡ rac'g†
	WJAC-TV				boxing†
PHILADELPHIA	WFIL-TV	Phillies*		NCAA†	boxing*; wrestl'g‡
	WPTZ	Phillies* wor serf	NBA	[illegible]	
PITTSBURGH	KDKA-TV				boxing†
	WENS		Pirates*		
SCRANTON	WARM-TV	ne*	ba*	ba*_coll†	boxing†
	WGBI-TV		big ten†		bowling‡
	WTVU		Mad. Sq. Garden†		Mad. Sq. Garden†
WILKES-BARRE	WILK-TV				boxing†; wrestl'g†
YORK	WNOW-TV				roller derby†; boxing†; bowl'g†; wrestl'g‡†
	WSBA-TV	Balt Orioles*		ba† NCAA†	wrestl'g†

RHODE ISLAND

PROVIDENCE	WJAR-TV	Red Sox†			
	WNET	Cards & Braves Red Sox			boxing†; wrestl'g† [illegible]*

SOUTH CAROLINA

ANDERSON	WAIM-TV			Clemson	
CHARLESTON	WCSC-TV	[illegible]	[illegible]	NCAA	boxing†‡ wrestl'g†; roller [illegible]
[illegible]MBIA	WCOS-TV				boxing†; [illegible]
	WIS-TV				[illegible] [illegible]*
FLORENCE	WBTW		NBA†	[illegible]	[illegible]
GREENVILLE	WGVL-TV	[illegible]	[illegible]	[illegible]	[illegible]

TENNESSEE

CHATTANOOGA	WDEF-TV	[illegible]	[illegible]	[illegible]	
KNOXVILLE	WATE-TV			[illegible]	
	WTSK-TV		[illegible]		boxing†
MEMPHIS	WHBQ-TV	[illegible]	[illegible]		
	WMCT	x	x	x	x
NASHVILLE	WLAC-TV		[illegible]		boxing† [illegible] [illegible]
	WSM-TV	[illegible]	[illegible]	[illegible]	[illegible] [illegible]*

TEXAS

City	Call Letters	Baseball	Basketball	Football	Others
ABILENE	KRBC-TV	film only			
AMARILLO	KFDA-TV		ba†_coll*	ba‡	
	KGNC-TV		prof	prof	
AUSTIN	KTBC-TV		prof		boxing†
DALLAS	WFAA-TV				wrestl'g*
EL PASO Juarez, Mex.	XEJ-TV				boxing*; wrestl'g*
FORT WORTH	WBAP-TV			coll†	boxing*; wrestl'g*
HOUSTON	KTRK-TV				boxing†; wrestl'g‡; bowl'g‡
LUBBOCK	KDUB-TV	local*		local*	
SAN ANGELO	KTXL-TV			Coll†	
SAN ANTONIO	KENS-TV	prof	big ten†	NCAA†	golf*; box'g†; wrestl'g*
	WOAI-TV		prof	prof	wrestl'g*
TEMPLE	KCEN-TV		prof		wrestl'g‡ boxing†
TEXARKANA	KCMC-TV	maj lg†		NCAA†	wrestl'g‡

UTAH

SALT LAKE CITY	KSL-TV				boxing†; wrestl'g‡
	KUTV				roller derby‡; boxing†

VERMONT

BURLINGTON	WMVT	prof		prof	

VIRGINIA

LYNCHBURG	WLVA-TV	prof			boxing† wrestl'g†
NORFOLK	WTAR-TV	prof	prof	prof	boxing†; wrestl'g‡
	WVEC-TV	wor serf	prof	Canadian† prof	boxing†
ROANOKE	WSLS-TV				boxing†

WASHINGTON

SEATTLE	KING-TV				boxing†
	KOMO-TV	x†	x†		hydroplane race*
SPOKANE	KHQ-TV		NCAA†		wrestl'g*
	KREM-TV				roller derby‡; boxing†; wrestl'g†
TACOMA	KTNT-TV	x	x	x	x
	KTVW	local*		x	bowl'g*; wrestl'g*; skiing*; fishing*; hunting*
YAKIMA	KIMA-TV				special events

WEST VIRGINIA

CHARLESTON	WCHS-TV		coll†	prof	boxing†
	WKNA-TV			ba*‡_coll*‡	
HUNTINGTON	WSAZ-TV		[illegible]		
PARKERSBURG	WTAP		NBA	NCAA†	

WISCONSIN

MADISON	WKOW-TV	prof	Big ten*		boxing†
	WMTV	prof [illegible]	[illegible] prof	coll† prof	x†
MARINETTE	WMBV-TV	wor ser†	prof	bowl† prof	boxing†
SUPERIOR	WDSM-TV	maj lg† local*	ba*		ba_box_x* curling*
WAUSAU	WSAU-TV				boxing†



studio facilities

This list of 304 stations is designed to help the buyer for specialized products. The list was set up in chart form, so that the reader could easily compile lists of stations offering each facility. The breakdown of the 304 stations reporting this data is as follows:

263 *or* 87% *have permanent kitchen sets*

297 *or* 97% *have permanent living room sets*

227 *or* 75% *have permanent out-door or patio sets*

186 *or* 61% *have auto ramps*

142 *or* 47% *have rear view screens*

127 *or* 42% *have remote equipment*

227 *or* 75% *are interconnected for black and white*

132 *or* 43% *are interconnected for color*

124 *or* 41% *are equipped to transmit color*

symbols

x station offers facility under column heading

ALABAMA

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
BIRMINGHAM	WABT	x	x	x		x	x	x	x	x
	WBRC-TV	x	x	x	x	x	x	x	x	x
DECATUR	WMSL-TV	x	x							
MOBILE	WALA-TV	x	x	x	x			x		
MONTGOMERY	WCOV-TV	x	x	x	x	x				

ARIZONA

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
PHOENIX	KOOL-TV	x	x	x	x	x	x	x		x
	KPHO-TV	x	x	x	x		x	x	x	x
	KTVK	x	x	x	x	x	x	x		x
	KVAR	x	x	x	x	x		x	x	x
TUCSON	KOPO-TV	x	x	x	x	x	x	x		
	KVOA-TV		x	x	x	x		x		

ARKANSAS

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
FORT SMITH	KFSA-TV	x	x	x	x		x	x		
LITTLE ROCK	KARK-TV	x	x	x	x	x		x	x	
	KATV	x	x	x	x		x	x	x	x

CALIFORNIA

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
BAKERSFIELD	KBAK-TV	x	x	x	x	x		x		
	KERO-TV	x	x	x	x			x	x	x
EUREKA	KIEM-TV	x	x		x					
FRESNO	KJEO	x	x	x	x		x	x	x	x
	KMJ-TV	x	x	x			x	x	x	x

CALIFORNIA (continued)

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
LOS ANGELES	KCOP	x	x	x	x		x	x		
	KHJ-TV	x	x	x	x					x
	KRCA-TV	x	x	x	x		x	x	x	x
	KTLA	x	x		x	x	x			x
	KTTV	x	x	x	x	x	x			
SACRAMENTO	KBET-TV	x	x	x	x			x	x	x
SALINAS	KSBW-TV	x	x	x	x			x		
SAN DIEGO	KFMB-TV	x	x	x	x	x	x	x	x	x
	KFSD-TV	x	x	x	x	x			x	x
(Tijuana, Mex.)	XETV		x	x	x		x			
SAN FRANCISCO	KGO-TV	x	x	x	x	x	x	x		
	KPIX	x	x	x	x	x	x	x	x	x
	KRON-TV	x	x			x	x	x	x	x
	KSAN-TV		x	x	x			x		
SAN LUIS OBISPO	KVEC-TV	x	x		x					
SANTA BARBARA	KEY-T	x	x	x						
STOCKTON	KOVR		x	x			x	x		
	KTVU	x	x	x	x			x		
TULARE	KVVG	x	x	x	x					

COLORADO

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
COLORADO SP'GS	KKTV	x	x	x	x		x	x		
DENVER	KBTV	x	x	x	x	x	x	x	x	x
	KFEL-TV	x	x	x	x	x	x	x	x	x
GRAND JUNCTION	KFXJ-TV	x	x	x	x					
PUEBLO	KCSJ-TV	x	x	x	x		x			

CONNECTICUT

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
HARTFORD	WGTH-TV		x					x		
	WNHC-TV	x	x	x		x				x
NEW BRITAIN	WKNB-TV	x	x	x					x	x

DISTRICT OF COLUMBIA

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
WASHINGTON	WRC-TV	x	x	x		x	x	x	x	
	WTOP-TV	x	x	x	x	x	x	x	x	x
	WTTG	x	x	x		x	x	x		

FLORIDA

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
JACKSONVILLE	WMBR-TV	x	x	x		x	x	x	x	x
ORLANDO	WDBO-TV	x	x	x		x			x	
PENSACOLA	WEAR-TV	x	x	x		x	x	x		
ST. PETERSBURG	WSUN-TV	x	x	x	x				x	x
W. PALM BEACH	WEAT-TV		x	x	x			x		

GEORGIA

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
ALBANY	WALB-TV	x	x	x	x	x				
ATLANTA	WAGA-TV	x	x	x	x	x		x	x	x
	WLW-A	x	x	x	x		x	x		
	WQXI-TV	x	x	x						
AUGUSTA	WJBF	x	x		x	x		x	x	x
	WRDW-TV	x	x	x	x			x	x	
COLUMBUS	WDAK-TV	x	x	x	x	x		x		

IDAHO

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
BOISE	KBOI	x	x	x	x		x			
	KIDO-TV	x	x	x	x	x				
IDAHO FALLS	KID-TV	x		x	x	x				
TWIN FALLS	KLIX-TV	x	x	x	x					

ILLINOIS

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
CHAMPAIGN	WCIA	x	x	x	x		x	x	x	x
CHICAGO	WBKB	x	x	x			x	x		x
	WGN-TV	x	x	x	x	x	x	x		x
	WNBQ	x	x	x	x		x	x	x	x
DECATUR	WTVP	x	x		x			x		
HARRISBURG	WSIL-TV	x	x	x	x					
QUINCY	WGEM-TV	x	x							
ROCKFORD	WREX-TV	x	x	x	x			x		
ROCK ISLAND	WHBF-TV	x	x			x	x	x	x	x
SPRINGFIELD	WICS	x	x	x				x		

INDIANA

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
ELKHART	WSJV	x	x	x	x	x		x		
EVANSVILLE	WEHT	x	x	x	x		x	x	x	
	WFIE-TV	x	x			x	x			
FORT WAYNE	WINT			x	x			x	x	x
	WKJG-TV	x	x			x	x	x	x	x
INDIANAPOLIS	WFBM-TV	x	x	x	x		x	x	x	x
	WISH-TV	x	x	x			x	x	x	x
[illegible]	WFAM-TV		x	x	x	x				
[illegible]	WSBT-TV	x	x				x	x	x	

IOWA

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
AMES	WOI-TV	x	x	x	x	x	x	x	x	x
CEDAR RAPIDS	KCRG-TV	x	x					x		
	WMT-TV	x	x		x			x	x	x
DAVENPORT	WOC-TV		x	x	x		x	x	x	x
DES MOINES	WHO-TV	x	x		x	x	x	x	x	x
FORT DODGE	KQTV	x	x	x	x			x	x	
MASON CITY	KGLO-TV	x	x	x	x			x	x	
SIOUX CITY	KTIV	x	x	x	x			x	x	x
	KVTV	x	x		x	x		x	x	x
WATERLOO	KWWL-TV	x	x	x				x	x	x

KANSAS

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
GREAT BEND	KCKT-TV		x		x	x				
PITTSBURG	KOAM-TV	x	x	x	x			x	x	x
TOPEKA	WIBW-TV	x	x	x			x	x	x	
WICHITA	KAKE-TV	x	x	x	x	x	x		x	x
	KTVH	x	x				x	x	x	x

KENTUCKY

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
HENDERSON	WEHT	x	x	x	x		x	x	x	
LEXINGTON	WLEX-TV	x	x	x	x			x		
LOUISVILLE	WAVE-TV	x	x	x		x	x	x	x	x

LOUISIANA

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
ALEXANDRIA	KALB-TV		x	x		x		x	x	
BATON ROUGE	WBRZ	x	x	x	x	x		x		
LAKE CHARLES	KPLC-TV	x	x	x	x	x		x		
	KTAG-TV	x	x		x			x		
MONROE	KNOE-TV	x	x	x	x	x		x	x	x
NEW ORLEANS	WDSU-TV	x	x	x		x	x	x	x	x
	WJMR-TV	x	x	x	x	x	x	x	x	x
SHREVEPORT	KSLA	x	x			x		x		

MAINE

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
BANGOR	WABI-TV	x	x	x	x	x		x		
	W-TWO	x	x	x	x	x	x			
LEWISTON	WLAM-TV	x	x				x			
PORTLAND	WCSH-TV	x	x					x	x	x
	WGAN-TV		x	x		x		x	x	x

MARYLAND

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
BALTIMORE	WAAM	x	x	x	x	x	x	x	x	
	WMAR-TV	x	x	x		x	x	x	x	x
SALISBURY	WBOC-TV	x	x	x	x	x		x		

MASSACHUSETTS

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
BOSTON	WBZ-TV	x	x			x	x	x	x	x
	WNAC-TV		x				x	x	x	x
CAMBRIDGE	WTAO-TV		x	x						
PITTSFIELD	WMGT	x	x			x		x		
SPRINGFIELD	WWLP	x	x	x	x	x	x	x	x	x
WORCESTER	WWOR-TV		x	x	x		x	x		

MICHIGAN

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
ANN ARBOR	WPAG-TV		x	x						
BAY CITY	WNEM-TV								x	
DETROIT	CKLW-TV	x	x	x	x	x		x		
	WJBK-TV	x	x				x	x	x	x
	WWJ-TV	x	x	x	x	x	x	x	x	x
	WXYZ-TV	x	x	x	x	x	x	x		
GRAND RAPIDS	WOOD-TV	x	x	x	x	x	x		x	x
KALAMAZOO	WKZO-TV		x					x	x	x
LANSING	WJIM-TV	x	x	x	x		x	x	x	
	WTOM-TV	x	x	x						
SAGINAW	WKNX-TV	x	x	x				x	x	x
TRAVERSE CITY	WPBN-TV	x	x	x	x	x		x		

MINNESOTA

AUSTIN	KMMT		x	x	x			x		
DULUTH	KDAL-TV	x	x			x		x		
MINNEAPOLIS	KEYD-TV	x	x	x	x	x	x	x	x	x
	WMIN	x	x			x				
	WTCN-TV	x	x	x	x	x	x	x		
ROCHESTER	KROC-TV	x	x					x		

MISSISSIPPI

JACKSON	WLBT	x	x	x	x		x	x	x	x
	WSLI-TV		x	x	x			x		
MERIDIAN	WTOK-TV		x	x				x	x	

MISSOURI

COLUMBIA	KOMU-TV	x	x		x		x	x		
JEFFERSON CITY	KRCG-TV	x	x	x	x	x		x		x
JOPLIN	KSWM	x	x		x			x	x	x
KANSAS CITY	KCMO-TV	x	x	x			x	x		x
	WDAF-TV	x	x	x	x	x	x	x	x	x
SPRINGFIELD	KTTS-TV	x	x	x			x	x	x	x

MONTANA

BUTTE	KXLF-TV		x	x						
GREAT FALLS	KFBB-TV	x	x							

NEBRASKA

HOLDREGE	KHOL-TV	x	x	x		x		x		
LINCOLN	KOLN-TV	x	x			x		x		
OMAHA	WOW-TV	x	x	x	x		x	x	x	x

NEVADA

LAS VEGAS	KLAS-TV	x	x		x			x		

NEW HAMPSHIRE

MANCHESTER	WMUR-TV	x	x	x	x	x		x		

NEW MEXICO

ALBUQUERQUE	KOAT-TV		x	x	x	x	x	x		
	KOB-TV	x	x		x		x	x		
ROSWELL	KSWS-TV	x	x	x	x					

NEW YORK

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
ALBANY	WROW-TV	x	x	x		x		x		
	WTRI	x	x		x	x		x		
BINGHAMTON	WNBF-TV	x	x					x	x	x
BUFFALO	WGRT-TV	x	x	x	x			x	x	x
NEW YORK	WABD	x	x	x	x	x	x	x	x	x
	WOR-TV	x	x				x			x
	WRCA-TV	x	x	x	x	x	x	x	x	x
PLATTSBURG	WIRI	x	x	x	x			x		
ROCHESTER	WHAM-TV	x	x	x			x	x	x	x
	WHEC-TV	x	x							x
SCHENECTADY	WRGB	x	x	x			x	x	x	
SYRACUSE	WHEN-TV	x	x	x			x	x	x	
UTICA	WKTV	x	x			x		x	x	x
WATERTOWN	WCNY-TV	x						x		

NORTH CAROLINA

ASHEVILLE	WLOS-TV	x	x	x	x	x		x		
CHARLOTTE	WBTV	x	x	x	x	x	x	x	x	x
DURHAM	WTVD	x	x	x	x			x		
GREENSBORO	WFMY-TV	x	x	x	x	x		x	x	x
GREENVILLE	WNCT	x	x	x	x	x		x	x	
WILMINGTON	WMFD-TV		x	x			x			
WINSTON-SALEM	WSJS-TV		x	x				x	x	x

NORTH DAKOTA

FARGO	WDAY-TV		x	x		x				
MINOT	KCJB-TV	x	x	x		x				
VALLEY CITY	KXJB-TV	x	x	x	x		x	x	x	x

OHIO

AKRON	WAKR-TV	x	x	x	x		x	x		
ASHTABULA	WICA-TV	x	x		x	x				
CINCINNATI	WCPO-TV	x	x	x	x		x	x		x
	WLW-T	x	x	x	x	x	x	x	x	x
CLEVELAND	WXEL	x	x			x	x	x	x	x
COLUMBUS	WBNS-TV	x	x	x				x	x	x
	WLW-C	x	x	x		x	x		x	
	WTVN-TV	x	x	x	x	x		x		
DAYTON	WHIO-TV	x	x	x	x		x	x	x	
STEUBENVILLE	WSTV-TV		x	x	x			x		
TOLEDO	WSPD-TV	x	x			x		x	x	
YOUNGSTOWN	WKBN-TV	x	x	x	x	x		x	x	x

OKLAHOMA

ENID	KGEO-TV	x	x			x		x	x	x
MUSKOGEE	KTVX	x	x	x	x	x	x	x	x	x
OKLAHOMA CITY	KWTV	x	x		x				x	x
	WKY-TV	x	x			x	x	x	x	x
TULSA	KOTV	x	x	x	x	x	x	x	x	
	KVOO-TV	x	x	x		x		x	x	x

OREGON

EUGENE	KVAL-TV	x	x	x	x			x		
MEDFORD	KBES-TV	x	x	x	x			x		
PORTLAND	KOIN-TV	x	x	x	x		x	x	x	x
	KPTV	x	x		x		x	x	x	x

PENNSYLVANIA

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
ALLENTOWN	WFMZ-TV	x	x		x	x		x		
ALTOONA	WFBG-TV		x					x		
EASTON	WGLV	x	x	x	x	x				
ERIE	WICU	x	x	x	x			x	x	x
	WSEE	x	x	x	x	x		x		
HARRISBURG	WCMB-TV	x	x				x	x	x	
JOHNSTOWN	WARD-TV		x	x				x		
	WJAC-TV					x		x	x	x
PHILADELPHIA	WCAU-TV	x	x	x	x	x	x	x		
	WFIL-TV	x	x	x	x	x	x	x		x
	WPTZ	x	x	x		x	x	x		x
PITTSBURGH	KDKA-TV	x	x	x			x	x		
READING	WEEU-TV	x	x	x		x		x		
	WHUM-TV	x	x	x	x		x	x	x	
SCRANTON	WARM-TV	x	x	x	x		x	x		
	WGBI-TV	x	x	x				x		
	WTVU		x	x		x	x			
WILKES-BARRE	WILK-TV	x	x	x				x	x	x
YORK	WNOW-TV	x	x	x	x	x		x		
	WSBA-TV	x	x	x	x					

RHODE ISLAND

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
PROVIDENCE	WJAR-TV	x	x	x		x	x			x
	WNET		x	x	x		x	x		

SOUTH CAROLINA

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
ANDERSON	WAIM-TV	x	x		x		x	x		x
CHARLESTON	WCSC-TV	x	x	x		x				
COLUMBIA	WCOS-TV	x	x	x	x	x		x		
	WIS-TV	x	x	x	x		x	x		
FLORENCE	WBTW	x	x	x	x	x		x		
GREENVILLE	WGVL-TV		x			x		x		

SOUTH DAKOTA

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
SIOUX FALLS	KELO-TV	x	x	x	x	x	x	x		

TENNESSEE

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
CHATTANOOGA	WDEF-TV	x	x	x				x		
JACKSON	WDXI-TV	x	x	x			x			
JOHNSON CITY	WJHL-TV	x	x	x	x	x				
KNOXVILLE	WATE-TV	x	x	x		x		x	x	x
	WTSK-TV	x	x	x				x	x	x
MEMPHIS	WHBQ-TV	x	x	x				x		
	WMCT	x	x	x		x	x	x	x	
NASHVILLE	WLAC-TV	x	x	x		x			x	x
	WSIX-TV	x	x	x				x		
	WSM-TV	x	x	x	x	x	x	x	x	x

TEXAS

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
ABILENE	KRBC-TV	x	x	x	x					
AMARILLO	KFDA-TV	x	x	x				x		
	KGNC-TV	x	x	x	x	x		x	x	x
AUSTIN	KTBC-TV	x	x					x	x	x

TEXAS (continued)

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
CORPUS CHRISTI	KVDO-TV	x	x							
(Juarez, Mex.)	XEJ-TV	x	x				x	x		
FORT WORTH	WBAP-TV	x	x	x	x	x	x	x	x	x
HARLINGEN	KGBT-TV	x	x	x	x					
HOUSTON	KTRK-TV	x	x	x	x		x	x	x	x
LONGVIEW	KTVE	x	x	x	x					
LUBBOCK	KDUB-TV	x	x	x				x	x	x
SAN ANTONIO	KENS-TV	x	x	x	x		x			x
	WOAI-TV	x	x	x	x		x	x	x	
TEMPLE	KCEN-TV	x	x	x				x		
TEXARKANA	KCMC-TV	x	x	x	x			x		

UTAH

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
SALT LAKE CITY	KSL-TV	x	x	x	x	x	x	x	x	x
	KUTV	x	x	x	x	x	x	x		x

VERMONT

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
BURLINGTON	WMVT	x	x	x				x		

VIRGINIA

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
HAMPTON	WVEC-TV	x	x	x				x	x	x
LYNCHBURG	WLVA-TV	x	x					x	x	
NORFOLK	WTAR-TV	x	x	x	x			x	x	x
	WVEC-TV	x	x	x	x	x	x	x	x	x
RICHMOND	WTVR	x	x	x		x		x	x	

WASHINGTON

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
BELLINGHAM	KVOS-TV							x		
SEATTLE	KOMO-TV	x	x	x	x	x	x	x	x	x
SPOKANE	KHQ-TV	x	x	x	x		x	x	x	x
	KREM-TV	x	x	x	x	x				x
	KXLY-TV	x	x	x	x	x	x	x		
TACOMA	KTNT-TV	x	x	x	x	x	x	x	x	
	KTVW	x	x	x	x		x			
YAKIMA	KIMA-TV	x	x	x	x	x	x	x		

WEST VIRGINIA

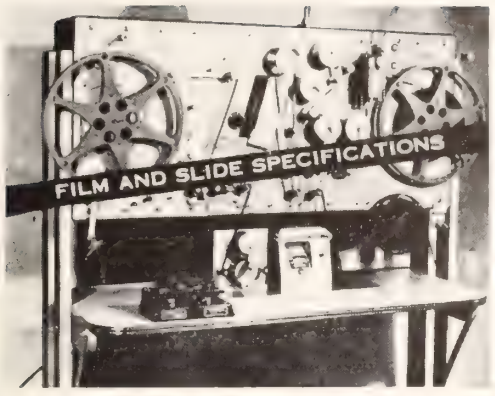
City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
CHARLESTON	WCHS-TV	x	x	x	x	x		x	x	x
	WKNA-TV		x	x				x		
HUNTINGTON	WSAZ-TV	x	x	x	x	x	x	x	x	x
OAK HILL	WOAY-TV		x	x	x			x		
PARKERSBURG	WTAP	x	x		x			x		
WHEELING	WTRF-TV	x	x			x		x	x	x

WISCONSIN

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
GREEN BAY	WBAY-TV	x	x	x				x		
LA CROSSE	WKBT		x			x		x		
MADISON	WKOW-TV	x	x	x	x			x	x	x
	WMTV	x	x	x	x	x		x		
MARINETTE	WMBV-TV	x	x	x	x	x		x		
MILWAUKEE	WTVW		x	x	x		x	x	x	x
WAUSAU	WSAU-TV		x					x		

HAWAII

City	Call letters	Kit-chen	Liv'g rm	Out-door	Auto ramp	Rear view	Re-mote	B&w line	Color line	Sends color
HONOLULU	KULA-TV		x	x	x	x				



film & slides

372 respondents supplied film and slide information for 1955. Of this total, 211 stations (67%) subscribed to SRA—Station Representatives Association—standards for three-quarter screen shared ID's and full screen 8-second station breaks. 370 station (99%) use 16mm motion picture projectors; two stations use 35 mm only, while 27 stations (7%) use both 16-mm and 35mm projectors. 93% of the stations reporting use transparency slides for various makes of projectors (indicated below); 40% (141) reported the use of opaques.

symbols

* station abides by SRA ID standards
tr—transparency; op—opaque

ALABAMA

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
BIRMINGHAM	*WABT	16	2x2		Selectro	1 wk	Chas. Grisham
	*WBRC-TV	16	2x2		Holmes	8	M. D. Smith
DECATUR	*WMSL-TV	16			RCA		Bill Guy
MOBILE	WALA-TV	16	2x2		RCA	72	H. K. Martin
MONTGOMERY	*WCOV-TV	16	2x2		RCA	48	

ARIZONA

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
PHOENIX	KOOL-TV	16	2x2	4x5	DuMont	48	Doug. Carruth
	*KPHO-TV	16	2x2			72	Al Rau
	KTVK	16	2x2	4x5	RCA		Bill Ladow
	KVAR	16	2x2		DuMont	3 days	Bill Harvey
TUCSON	KOPO-TV	16	2x2			78	Jack Martin
	KVOA-TV	16	2x2		Gray	48	
YUMA	*KIVA	16	2x2		DuMont		J. H. Fleet

ARKANSAS

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
FT. SMITH	*KFSA-TV	16	2x2		Selectro	72	Pat Porta
LITTLE ROCK	KARK-TV	16	2x2		RCA	72	Lee Bryant
	*KATV	16	2x2		GE	72	James Cowsert

CALIFORNIA

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
BAKERSFIELD	KBAK-TV	16	2x2		RCA	48	Opers. Desk
	*KERO-TV	16	2x2			48	Ken Cress
CHICO	*KHSL-TV	16	2x2		GE	48	Frank Wood
EUREKA	KIEM-TV	16	2x2		Selectro	48	Walt Richards

CALIFORNIA (continued)

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
FRESNO	*KJEO	16	2x2		S&S, Gray	48	W. O. Edbrooke
	KMJ-TV	16	2x2	4x5	S&S, Gray	48	Wilson Leller
LOS ANGELES	*KCOP	16&35	2x2		RCA	48	Verle Masters
	*KHJ-TV	16	2x2			1 wk	How Wheeler
	KNXT	16&35	2x2				Dave Hine
	*KRCA	16&35	2x2		RCA	48	Jas. G. Damon
	*KTLA	16&35	2x2			48	N. Cunningham
	KTTV	16&35	2x2		S&S	5 days	Val Cass
SACRAMENTO	*KBET-TV	16	2x2		GE	72	George Kaye
	KCCC-TV	16&35	2x2		RCA	2 days	M. F. Rossi
SALINAS	KSBW-TV	16	2x2		RCA	48	Wilson Orton
SAN DIEGO	KFMB-TV	16	2x2		Graybar	72	Hal Goldin
	*KFSD-TV	16	2x2		RCA	48	R. M. Haley
	XETV	16	2x2	4x5	Lustrous	48	J. Kaufman
SAN FRANCISCO	*KGO-TV	16&35	2x2			24	Jerome Rosner
	KPIX	16	2x2	4x5	Selectro	48	Russell Barr
	*KRON-TV	16	2x2	2¼x2¼	L-Beam & Projectall	48	
	*KSAN-TV	16	2x2	4x5	GE	48	N. Patterson
SAN LUIS OBISPO	*KVEC-TV	16	2x2	4x5	Holmes	3 days	Si Dietz
SANTA BARBARA	KEY-T	16	2x2		Selectro	72	Bill Cassell
STOCKTON	KOVR	16	2x2		GE	48	Marshall Plant
	*KTVU	16	2x2		RCA	48	Dave Hine
TULARE	KVVG	16	2x2	2¼x2¼	Gray	2 days	Dave Hine

COLORADO

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
COLORADO SPRINGS	KKTV	16	2x2		Gray	72 (or 2 mo. on air slides)	Stan Rowe
	KRDO-TV	16	2x2		RCA	72	Del Nelson

COLORADO (continued)

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
[illegible]	*KBTV	[illegible]	[illegible]		Gray	72	[illegible]
	KFEL-TV	16	[illegible]	[illegible]	[illegible]	72	[illegible]
	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	*KFXJ-TV	[illegible]	[illegible]		Spindler		
PUEBLO	[illegible]	[illegible]	[illegible]	[illegible]	Super Pro-	72	[illegible]

CONNECTICUT

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
[illegible]	WICC-TV	16	[illegible]			1 wk	M. Sweet
HARTFORD	WGTH-TV	16	[illegible]		Gray	48	
	WNHC-TV	16	[illegible]			1 wk	J. V. Calabro
NEW BRITAIN	WKNB-TV	16	2x2		S&S Gray	48	David Short

DISTRICT OF COLUMBIA

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
WASHINGTON	*WRC-TV	[illegible]	2x2		RCA Eastman		M. L. Dratwin
	WTOP-TV	35	2x2		RCA		Jean Thomas
	*WTTG	16	2x2		[illegible]	24	G. Grochowski

FLORIDA

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
FT. LAUDERDALE	WITV	35	[illegible]	[illegible]	Gray	72	Stan. Hess
JACKSONVILLE	*WMBR-TV	16	[illegible]		GE	48	G. W. White
MIAMI	*WTVJ	35	[illegible]		Standard	72	Jerry White
ORLANDO	WBDO-TV	16	[illegible]		Gray	72	Leon Thetford
PENSACOLA	WEAR-TV	16	[illegible]		RCA	48	Ray Carow
ST. PETERSBURG	*WSUN-TV	16	[illegible]	4x5	RCA	1 wk	Verta New
W. PALM BEACH	WEAT-TV	35	[illegible]		Bell & Howell	48	
	*WIRK-TV	[illegible]	[illegible]		RCA	[illegible]	A. L. Gray

GEORGIA

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
ALBANY	WALB-TV	16	[illegible]	[illegible]	Gray	24	Joe Davis
ATLANTA	WAGA-TV	16	[illegible]		RCA	72	Don Nauert
	WLW-A	16	[illegible]		Gray	48	Pat Kerby
AUGUSTA	WJBF-TV	16	[illegible]		Gray	48	Tom Hudson
	WRDW-TV	16	[illegible]		Gray		Bob Mansfield
COLUMBUS	WDAK-TV	16				72	John Hagood
	WRBL-TV	16	[illegible]		Gray	72	R. Patterson

IDAHO

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
BOISE	*KBOI	16	[illegible]	[illegible]	DuMont	48	Earl Glenn Jr.
	*KIDO-TV	16	[illegible]	5x7	Montgomery Ward	24	Lew Lark
IDAHO FALLS	KID-TV	16	[illegible]		RCA	48	[illegible]
TWIN FALLS	KLIX-TV	16	[illegible]		Gray	24	Pete Dougan

ILLINOIS

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
BELLVILLE	*WTVI	16	[illegible]	5x11		24	Jerl Woolard
CHAMPAIGN	*WCIA	16	[illegible]			72	Jas. Fielding
CHICAGO	*WBBM-TV	[illegible]	[illegible]		Long or Eastman	48	Julian Rayter
	*WBKB	[illegible]	[illegible]		RCA	48	J. Fitzpatrick
	WGN-TV	[illegible]		[illegible]	Balop	48	Jess Carroll
	*WNBQ	[illegible]	[illegible]		RCA	72	
DANVILLE	WDAN-TV	16	[illegible]		RCA	48	[illegible]
DECATUR	*WTVP	16	[illegible]		RCA	48	R. G. Wright

ILLINOIS (continued)

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
HARRISBURG	WSIL-TV	16	2x2		S&S	1 wk	Bill [illegible]
PEORIA	*WEEK-TV	16	2x2	3¼x4	GE	48	Wi[illegible]
	*WTVH-TV	16	2x2	3x4	Tressel	48	Don [illegible]
QUINCY	*WGEM-TV	16	2x2	4x5	DuMont	72	
ROCKFORD	*WREX-TV	16	2x2		DuMont	72	Rod [illegible]
	*WTVO	16	2x2	3¼x4		72	
ROCK ISLAND	*WHBF-TV	16	2x2	4x5	DuMont		H. [illegible]
SPRINGFIELD	WICS	16	2x2		Gray	72	

INDIANA

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
ELKHART	*WSJV	16	2x2		RCA	96	J. T. [illegible]
EVANSVILLE	WEHT	16	2x2		RCA	72	Oper[illegible]
	*WFIE-TV	16	2x2			72	J. B. [illegible]
FORT WAYNE	*WINT	16	2x2	3x4	Gray, Telop II	72	
	*WKJG-TV	16	2x2	3¼x4	Gray, GE	72	C. O. [illegible]
INDIANAPOLIS	*WFBM-TV	16		4x5	DuMont	1 wk	Earl [illegible]
	WISH-TV	16	2x2	3x4	Tressel	5 days	Jim [illegible]
LAFAYETTE	*WFAM-TV	16	2x2	3x4		72	Jas. [illegible]
SOUTH BEND	*WSBT-TV	16	2x2		S&S	72	

IOWA

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
AMES	*WOI-TV	16	2x2	3¼x4	RCA	72	W. [illegible]
			8¼x4				
CEDAR RAPIDS	KCRG	16	2x2		Gray	1 wk	R. P. [illegible]
	*WMT-TV	16&35	2x2		RCA	48	Dougl[illegible]
DAVENPORT	*WOC-TV	35	2x2	3x4	S&S	72	M. W[illegible]
DES MOINES	KGTV	16	2x2	2x4		48	T. J. [illegible]
	*WHO-TV	16	2x2	2x4 4x5	RCA	1 wk	Paul [illegible]
FORT DODGE	*KQTV	16	2x2	3x4	GE	5 days	Max [illegible]
MASON CITY	*KGLO-TV	16		4x5	DuMont	48	H. R. [illegible]
SIOUX CITY	*KTIV	16	2x2		Gray	48	Dietr[illegible]
	*KVTV	16	2x2	3¼x4	GE	96	Norm[illegible]
WATERLOO	KWWL-TV	16		3x4 4x5	DuMont	48	C. T. [illegible]

KANSAS

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
GREAT BEND	KCKT-TV	16	2x2	3¼x4	Gray, Balop	72	
PITTSBURG	*KOAM-TV	16	2x2	4x5	RCA, Gray	72	R. E. [illegible]
TOPEKA	*WIBW-TV	16	2x2	4x5	Gray	72	Hilto[illegible]
WICHITA	KAKE-TV	16	2x2	4x5	Gray	72	Don [illegible]
	KEDD	16	2x2		Gray	72	C. B. [illegible]
	*KTVH	16	2x2			48	E. W. [illegible]

KENTUCKY

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
HENDERSON	WEHT	16	2x2		RCA	72	Opers. [illegible]
LEXINGTON	WLEX-TV	16	2x2		Gray	72	H. C. [illegible]
LOUISVILLE	*WAVE-TV	16	2x2			1 wk	Charle[illegible]

LOUISIANA

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
ALEXANDRIA	KALB-TV	16		4x5		48	T. S. [illegible]
BATON ROUGE	WBRZ	16				72	John [illegible]
LAKE CHARLES	KPLC-TV	16	2x2		GE	48	David [illegible]
	*KTAG-TV	16	2x2		Gray	12	M. P. [illegible]
MONROE	*KNOE-TV	16	2x2	4x5	RCA	5 days	J. Ar[illegible]
NEW ORLEANS	WDSU-TV	16	2x2 3¼x4	3¼x4		48	A. L[illegible]
	WJMR-TV	16	2x2	3¼x4	Eastman	72	G. A. [illegible]

LOUISIANA (continued)

	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
ORT	*KSLA	16	2x2	1x5	DuMont	on request	Carol Vinson

MAINE

	*WABI-TV	16	2x2		RCA	48	L. H. Nelson
	W-TWO	16	2x2		S&S	48	Wm. O. Clark
N	*WLAM-TV	16	2x2				E. Shute, Jr.
D	*WCSH-TV	16	2x2		RCA	1 wk	B. M. Garrill
	*WGAN-TV	16	2x2		Eastman	72	Sam Henderson

MARYLAND

IRE	WAAM	16	2x2		RCA	48	Ken Carter
	WBAL-TV	16	2x2	3x4		48-72	W. K. Prenett
	*WMAR-TV	16	2x2			48	E. A. Lantz
RY	WBOC-TV	16	2x2	4x5	RCA	72	C. J. Truitt

MASSACHUSETTS

	*WBZ-TV	16	2x2			48	E. J. Muristy
	WNAC-TV	16&35	2x2 3¼x4	3¼x4		6 days	Norm Knight
OGE	WTAO-TV	16	2x2		RCA	5 days	W. Harrington
ELD	*WMGT	16	2x2		Gray	72	E. W. Pearson
IELD	*WHYN-TV	16	2x2	3¼x4	GE	1 wk	Kendall Smith
	*WWLP	16	2x2	3¼x4	GE	72	W. L. Putman
TER	*WWOR-TV	16	2x2		Gray	1 wk	A. E. Gridley

MICHIGAN

OR	*WPAG-TV	16	2x2	3x4	Balop	1 wk	Edw. Baughn
Y	WNEM-TV	16		4x5	DuMont	72	Claud Mendell
	*CKLW-TV	16	2x2	3x4	Gray, Telop	48	J. E. Campeau
	*WJBK-TV	16&35	2x2	2¼x3	Belle Howell, GE	24	Bill Michaels
	*WWJ-TV	16	2x2	3x4	Selectro	72	Opers. Desk
	*WXYZ-TV	16&35	2x2		RCA	48	John F. Pival
APIDS	*WOOD-TV	16	2x2	4x5	Telop	3 days	J. Dragomier
ZOO	*WKZO-TV	16	2x2		Gray	72	C. T. Lynch
	*WJIM-TV	16	2x2	3⅞x5	RCA	7 days	R. E. Nason
	WTOM-TV	16	2x2		RCA	72	Ed Carson
	WKNX-TV	16	2x2		RCA	72	Wes Lambert
E CITY	WPBN-TV	16	2x2	3¼x1¼	RCA	72	John Anderson

MINNESOTA

	*KMMT	16		4x5	DuMont	3 days	T. Steensland
	*KDAL-TV	16	2x2		Gray	72	D. LeMasurier
OLIS-	KEYD-TV	16	2x2	4x5	Gray	48	L. L. Whiting
UL	*WMIN-TV	16	2x2	1x5	Telop II	78	F. M. Devaney
	*WTCN-TV	16	2x2	3¼x4	S&S, GE	48	Donald Kraatz
ER	*KROC-TV	16	2x2		RCA	48	G. D. Gentling

MISSISSIPPI

	*WJTV	16	2x2		Gray	48	Jay Scott
	WLBT	16	2x2		Gray	72	Fred L. Beard
	WSLI-TV	16	2x2		Selectro	3 days	O. Alexander
	WTOK-TV	16	2x2			72	W. B. Crooks

MISSOURI

DEAU	KFVS-TV	16	2x2			1 wk	O. C. Hirsch
	*KOMU-TV	16	2x2 3¼x4	3¼x4	GE	72	Claude Ratliff

MISSOURI (continued)

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
HANNIBAL	KHQA-TV	16	2x2		DuMont	48	Jean Dolson
JEFFERSON CITY	KRCG-TV	16	2x2		RCA	72	Betty Handy
JOPLIN	KSWM-TV	16	2x2			1 wk	A. A. Harrison
KANSAS CITY	*KCMO-TV	16	2x2	4x5	Gray	72	E. Hattenhower
	*KMBC-TV	16	2x2	4x5	Gray	72	Ed Dennis
	*WDAF-TV	16	2x2	4x5	Gray	1 wk	E. M. Russo
SPRINGFIELD	*KTTS-TV	16	2x2			48	Bob Burke

MONTANA

BUTTE	*KXLF-TV	16	2x2		Gray	96	Jim Manning
GREAT FALLS	*KFBB-TV	16	2x2	4x5	DuMont	48	LeRoy Stahl
MISSOULA	*KGVO-TV	16	2x2		Holmes	48	A. J. Mosby

NEBRASKA

KEARNEY	*KHOL-TV	16&35	2x2	3¼x4	GE	72	Jack Gilbert
LINCOLN	*KOLN-TV	16	2x2		Gray	72	Paul Jensen
OMAHA	KMTV	16	2x2	3x4	RCA		G. E. Harris
	*WOW-TV	16	2x2		RCA, GE	72	Fred Ebener

NEVADA

LAS VEGAS	*KLAS-TV	16	2x2		Gray Telej.	48	Jas. A. Lilly
RENO	*KZTV	16	2x2		RCA	48	Richard Colon

NEW HAMPSHIRE

MANCHESTER	*WMUR-TV	16	2x2		S&S	24	N. Gittelson

NEW JERSEY

NEWARK	WATV	16	2x2	3x4	RCA	1 wk	I. Rosenhaus

NEW MEXICO

ALBUQUERQUE	KGGM-TV	16	2x2		RCA	72	G. B. Morgan
	*KOAT-TV	16	2x2	3x4	DuMont	48	Ted L. Snider
	*KOB-TV	16	2x2		Selectro	48	Wayne Coy
ROSWELL	KSWS-TV	16	2x2			48	P. B. McEvoy

NEW YORK

ALBANY	WROW-TV	16	2x2		Selectro	1 wk	T. S. Murphy
	WTRI	16	2x2		Selectro, S&S	1 wk	Opers. Desk
BINGHAMTON	*WNBF-TV	16	2x2		Gray	72	S. Ricciardelli
BUFFALO	WBEN-TV	16	2x2		RCA	4 days	C. Thompson
	WBUF-TV	16	2x2	4x5	Gray	96	R. L. Brenner
	*WGR-TV	16	2x2		RCA	72	P. H. Curtis
KINGSTON	*WKNY-TV	16	2x2		Gray	48	R. L. Sabin
NEW YORK CITY	*WABC-TV	16	2x2		Gray	48	Daniel Norton
	WABD	16&35	2x2		DuMont, Acme Simplex	4 days	P. A. Wurster
	WCBS-TV	16&35		4x5	Gray	5 days	Robt. G. Pitt
	WOR-TV	16&35	2x2	4x5	Gray	48	Chas. Phipps
	WPIX	16&35	2x2		RCA	5 days	Carol Levine
	*WRCA-TV	16&35		4x5	Gray		Hamilton Shea
PLATTSBURG	WIRI	16	2x2	4x5	DuMont	48	Hal Wilson
ROCHESTER	*WHAM-TV	16	3¼x4		GE		Charles Clerks
	*WHEC-TV	16	2x2		GE	72	L. C. Wheeler
	*WVET-TV	16	2x2	3x4	GE	1 wk	F. Taylor, Jr.
SCHENECTADY	*WRGB	16	2x2		Selectro	1 wk	R. F. Reid

NEW YORK (continued)

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
SYRACUSE	*WHEN-TV				S&S		G. V.
	WSYR-TV				GE		Fred L.
UTICA	*WKTV				Gray, GE		M. C.
WATERTOWN	WCNY-TV	16			GE		O. M.

NORTH CAROLINA

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
ASHEVILLE	WLOS-TV	16				72	B.
CHARLOTTE	*WBTV	16					
DURHAM	*WTVD	16	2x2		DuMont	72	H. Duncan
GREENSBORO	WFMY-TV				DuMont	72	W.
GREENVILLE	WNCT		2x2		Projectall	72	A. H. Campbell
WILMINGTON	WMFD-TV					72	R. Dunlea, Sr.
WINSTON-SALEM	*WSJS-TV			3¼x4	GE	72	

NORTH DAKOTA

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
FARGO	WDAY-TV	16	2x2	4x5	Telop	1 wk	Lud. Lester
MINOT	KCJB-TV	16	2x2	4x5	Telop	48	H. Beckard
VALLEY CITY	KXJB-TV	16	2x2	4x5	DuMont	48	Hal Kennedy

OHIO

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
AKRON	WAKR-TV			4x5	Gray	48	R. M. Wright
ASHTABULA	WICA-TV	16			RCA	3 days	John Strasen
CINCINNATI	WCPO-TV	16	2x2	4x5	Gold	48	Glenn Miller
	WKRC-TV	16	2x2	3¼x4	Bausch, GE	1 wk	George Rogers
	WLW-T	16	2x2		Bausch & Selectro	48	J. E. Allen
CLEVELAND	*WEWS	16	2x2	4x5	Telop	72	Jos. H. Palen
	*WXEL	16	2x2	3¼x4	Bausch, GE	48	R. C. Wright
COLUMBUS	WBNS-TV	16	2x2			48	Robt. Spiegel
	*WLW-C	16	2x2		LaBell	48	Linn Burge
	WTVN-TV	16	2x2		RCA	48	R. C. Wrenard
DAYTON	WHIO-TV	16	2x2		RCA	72	Chuck Gay
	WLW-D	16	2x2		RCA	3 days	H. P. Lasker
LIMA	WLOK-TV	16	2x2		GE	1 wk	R. W. Mack
STEUBENVILLE	*WSTV-TV	16	2x2		RCA	1 wk	Robt. E. Holt
TOLEDO	*WSPD-TV	16	2x2		Golde	1 wk	John Sanders
YOUNGSTOWN	WFMJ-TV	16	2x2			48	M. F. Stander
	WKBN-TV	16		2x2	Eastman, GE	48	Don Boyce
ZANESVILLE	WHIZ-TV	16	2x2			10 days	Alan Lutel

OKLAHOMA

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
ENID	KGEO-TV	16	2x2	4x5	RCA	24	George Storey
OKLAHOMA CITY	KMPT	16	2x2		DuMont	72	B. H. McCormick
	KTVQ	16	2x2		GE	72	Ray Watson
	KWTV	16	2x2	4x5	RCA Telop	Various	Edgar T. Bell
	WKY-TV	16	2x2		RCA	24	George Dent
TULSA	KOTV	16	2x2	4x5	Selectro	24	Robt. Prescott
	KVOO-TV	16	2x2	4x5	Gray	72	Lou Depew
TULSA—Muskogee	KTVX	16	2x2		GE	48	Ted Cramer

OREGON

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
EUGENE	KVAL-TV	16	2x2		RCA	24	Gene Nash
MEDFORD	KBES-TV	16	2x2		Gray	24	E. A. Laber

OREGON (continued)

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
PORTLAND	*KOIN-TV	16	2x2	3¼x4	Selectr	48	R.
	*KPTV	16	2x2		Selectro	48	G.

PENNSYLVANIA

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
ALLENTOWN	WFMZ-TV	16	2x2	4x5	DuMont	72	Mark D.
ALTOONA	*WFBG-TV	16	2x2		S&S	1 wk	Jack
BETHLEHEM	WLEV-TV	16	2x2	3¼x4	Balop	96	T.
EASTON	WGLV	2¼&8	2x2		RCA	3 days	Joe
ERIE	WICU-TV	35	2x2		Gray	72	Ka
	WSEE	16	2x2			72	Ja
HARRISBURG	WCMB-TV	16	2x2		Gray	48	Ro
	WHP-TV	16	2x2		Gray	3 days	A.
	WTPA	16	2x2		Gray	1 wk	D.
JOHNSTOWN	WARD-TV	16	2x2		Gray	48	Bill
	*WJAC-TV	16	2x2		Selectro	1 wk	Lee
PHILADELPHIA	*WCAU-TV	16	2x2		Gray	72	R.
	*WFIL-TV	16	2x2	3¼x4	GE	72	Jo
	*WPTZ	16		2¾x3		72	Sa
PITTSBURGH	KDKA-TV	16	2x2	4x5	DuMont		L.
READING	*WEEU-TV	16	3¼x4	3¼x4	Bausch & Lomb SE	72	T.
	*WHUM-TV	16	2x2		Selectro	72	R.
SCRANTON	WARM-TV	16	2x2		Gpl	1 wk	Jay
	WGBI-TV	16	2x2		S&S	8	G.
	WTVU	16	2x2				The
WILKES-BARRE	*WILK-TV	16	2x2	3¼x4¼	Gray, GE	48	T.
YORK	WNOW-TV	16	2x2		Selectro	48	R.
	*WSBA-TV	16	2x2		S&S	24	Jim

RHODE ISLAND

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
PROVIDENCE	*WJAR-TV	16	2x2	4x5	S&S, Gray	1 wks	M.
	WNET-TV	16	2x2		Gpl	3 days	E.

SOUTH CAROLINA

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
ANDERSON	*WAIM-TV	16	2x2	3x4	Federal, Gray	72	Pete
CHARLESTON	*WCSC-TV	16	2x2		Gpl	72	Rob
COLUMBIA	*WCOS-TV	16	2x2		RCA	72	Ste
	*WIS-TV	16	2x2		RCA	72	Law
FLORENCE	WBTW	16	2x2	3¼x4	Projectall, RCA	1 wk	R.
GREENVILLE	WGVL-TV	16	2x2		RCA	48	Bill

SOUTH DAKOTA

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
SIOUX FALLS	KELO-TV	16	2x2		RCA	72	Dav

TENNESSEE

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
CHATTANOOGA	*WDEF-TV	16	2x2		Gray	72	Otis
JACKSON	WDXI-TV	16	2x2	3¼x5	Balop	24	Jack
JOHNSON CITY	*WJHL-TV	16	2x2		Gpl	48	W. L. ter
KNOXVILLE	*WATE-TV	16	2x2		RCA	72	J. T.
	*WTSK-TV	16	2x2		RolyEFLEX	72	Bill
MEMPHIS	*WHBQ-TV	16	2x2		Projectall	48	Mark
	WMCT	16	2x2		RCA	48	Earl

TENNESSEE (continued)

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
LLE	WLAC-TV	16	2x2	4x5	Gray	48	Roy Smith
	*WSIX-TV	16	2x2		GE	72	Gene Tanner
	*WSM-TV	16	2x2		Projectall	2 days	Irving Waugh

TEXAS

E	KRBC-TV	16		3¼x4	GE	1 wk	J. Mitchell, Jr.
LO	*KFDA-TV	16	2x2	4x5	Eastman	72	John Chappel
	*KGNC-TV	16	2x2	4x5	RCA, Telop	72	Bob Watson
	*KTBC-TV	16	2x2		S&S	7 days	Opers. Desk
CHRISTI	*KVDO-TV	16	2x2		RCA, Gray	72	Bob Williams
	*KRLD-TV	16		4x5		72	W. A. Roberts
	*WFAA-TV	16		4x5	Gray	72	Mike Shapiro
O	*KTSM-TV	16	2x2	4x5	Gray	48	R. T. Chapman
Mex.	XEJ-TV	16&35	2x2	8x10		48	H. Gutierrez
ORTH	*WBAP-TV	16	2x2	4x5	RCA, Gray	3 days	Roy L. Bacus
STON	KGUL-TV	16	2x2			1 wk	M. B. Johnson
NGEN	*KGBT-TV	16	2x2			48	Steve Roberts
ON	KTRK-TV	16	2x2		DuMont	2 days	Sarah Fritz
IEW	KTVE	16	2x2		Holmes	48	A. J. Henry
CK	*KDUB-TV	16	2x2		DeVry	48	George Collie
IGELO	KTXL-TV	16	2x2		DuMont	72	J. H. Hubbard
TONIO	*KENS-TV	16	2x2		Telojector	48	Wayne Kearl
	*WOAI-TV	16	2x2		Projectall	48	Ed Cheviot
E	*KCEN-TV	16	2x2		RCA-Tild	72	Opers. Desk
KANA	*KCMC-TV	16	2x2	2¼x2¾	Selectro,	48	Chas. E. Wade
	KANG-TV	16	2x2		GE	48	Bob H. Walker
	KWTX-TV	16	2x2		RCA		M. N. Bostick
A FALLS	KFDX-TV	16	2x2	4x5	RCA, Gray	48	Howard H. Fry
	KWFT-TV	16	2x2		Eastman		Kenyon Brown

UTAH

AKE CITY	*KSL-TV	16	2x2		Gray	36	A. R. Richards
	KUTV	16	2x2		RCA	48	Alan Frank

VERMONT

GTON	*WMVT	16	2x2		S&S	72	J. A. Dobson

VIRGINIA

ONBURG	*WSVA-TV	16	2x2	4x5	GE	72	H. C. Evans
URG	*WLVA-TV	16	2x2		DeVry	72	J. Wright, Jr.
K	WTAR-TV	16	2x2		Projectall	96	Edwin Gorby
	*WVEC-TV	16&35	2x2	3¼x4	Gray, GE	72	H. Brauer, Jr.
ND	*WTVR	16	2x2		Telejector	1 wk	W. M. Havens
E	*WSLS-TV	16	2x2			72	H. Fitzpatrick

WASHINGTON

GHAM	KVOS-TV	16	2x2		Gray	36	David Mintz
E	*KING-TV	16	2x2	3¼x4	GE	48	Al Hunter
	*KOMO-TV	16	2x2	3¼x4	RCA, Bausch & Lomb	3 days	Tom Rogstad

WASHINGTON (continued)

City	Call letters	mm	Slides tr.	Slides op.	Projectors	Adv. for art work—hours	Contact
SPOKANE	*KHQ-TV	16	2x2		Selectro	72	C. Burmeister
	*KREM-TV	16	2x2	4x5	Telejector	72	Dan Merrill
	*KXLY-TV	16	2x2		GE	72	A. DeVries
TACOMA	*KTNT-TV	16	2x2	3¼x4	GE	48	B. W. Ormsby
	*KTVW	16	2x2		RCA	3 days	Tom Tower
YAKIMA	KIMA-TV	16	2x2		Selectro	72	Joe Ryan

WEST VIRGINIA

CHARLESTON	*WCHS-TV	16	2x2	4x5	RCA, Gray	72	J. Sinclair, Jr.
	*WKNA-TV	16	2x2		Gray	72	W. S. Jackson
HUNTINGTON	*WSAZ-TV	16	2x2		RCA-TP-16B	48	Eliz. Conaty
OAK HILL	*WOAY-TV	16	2x2		RCA	48	C. E. Higgins
PARKERSBURG	*WTAP	16	2x2		Gray	48	Jerry Burns
WHEELING	*WTRF-TV	16	2x2		Gray	48	H. N. Smith

WISCONSIN

EAU CLAIRE	*WEAU-TV	16	2x2	3¼x4½		48	Robert Trump
GREEN BAY	WBAY-TV	16	2x2		Projectall	72	Milt Geis
LA CROSSE	*WKBT	16	2x2	3x4	Gray, Tressel	72	Jay Frommert
MADISON	*WKOW-TV	16	2x2	3x4	RCA	48	Richard Huff
	*WMTV	16	2x2		RCA	3 days	M. J. Wagner
MARINETTE	*WMBV-TV	16	2x2	6x8	Gray, Vu-Lyte	24-48	W. B. Walker
MILWAUKEE	WCAN-TV	16	2x2		RCA	72	Lou Poller
	WTMJ-TV	16	2x2	4x5½	Gray	2 wks	W. D. Palmer
	WTVW	16	2x2		Selectro, RCA	48	Traffic Desk
	WXIX	16	2x2			48	T. F. Shaker
SUPERIOR	*WDSM-TV	16	2x2	3¼x4			E. W. Conrad
WARSAU	*WSAU-TV	16			RCA	72	Richard Dudley

HAWAII

HONOLULU	KULA-TV	16	2x2	4x5	DuMont	1 wk	J. A. Burnett

CANADA

CALGARY, Alta.	CHCT-TV	16			Telejector Balop	48	J. H. Batterson
EDMONTON, Alta.	CFRN-TV	16					Syd Lancaster
MONCTON, N. B.	CKCW-TV	16				48	H. Burton
ST. JOHN, N. B.	CHSJ-TV	16&35					G. A. Cromwell
SYDNEY, N. S.	CJCB-TV	16	2x2		DuMont	3 days	N. Nathanson
KINGSTON, Ont.	CKWS-TV	16					W. Loxton
KITCHENER, Ont.	CKCO-TV	16	2x2	3x4	Selectro, GE	72	Bruce Lawson
LONDON, Ont.	CFPL-TV	16	2x2		Gray	72	Tom Bird
PT. ARTHUR, Ont.	CFPA-TV	16	2x2		RCA		R. H. Parker
SUDBURY, Ont.	CKSO-TV	16	2x2		RCA	72	W. J. Wachell
MONTREAL, Que.	CBMT	16	2x2				J. R. Petersen
QUEBEC CITY	CFCM-TV	16	2x2	4x5	DuMont	48	A. Fitzgibbons
RIMOUSKI, Que.	CJBR-TV	16			RCA	72	A. Lesemte
REGINA, Sask.	CKCK-TV	16	2x2	3x4	GE	72	Larry Glover
SASKATOON, Sask.	CFQC-TV	16	2x2	4x5	Gray, Stewart	72	M. L. Morrison

1955 BUYERS' GUIDE ADVERTISERS

[illegible] 110
[illegible] 2
[illegible] 19
[illegible] 101
[illegible] 95
[illegible] 93
[illegible] 25
[illegible] South 94
[illegible] 63
[illegible] 15, 30, 68, 72, 78, 82, 107
TSSLN 86
[illegible] IBC
[illegible] 95
CFCN-TV 126
KALI 11
KANV 95
KBIS 103
KCJB-TV 119
KCOR 87
KIEF 104
KLAR 67
KLBD 136
KLEO-TV 131
KFAC 69
KFAL 35
KFYD 10
KGER 105
KGST 92
KIEN 88
KLAC 102
KLOK 13
KNAK 54
KNOK 101
KOA 75
KOWL 89, 92
KPQ 78
KPRC 100
KSAN 93
KSL 55
KSON 89
KSTN 103
KWKW 88
KXJB-TV 120
KXLA 81
WBAM BC
WBAY 112
WBCO 93
WCBR 101
WDAS 90
WDIA 99
WFIL-TV 111
WILN 71
WGY 77
WHAK 33
WHAT 98
WHOD 97
WIBW 73
WIBX 40
WILD 7
WILS 32
WIOK 94
WIP 47
WITH FC
WKMI 30
WMGY 91
WNAX 79
WNJR 96
WOKJ 101
WOLF IFC
WOWO 23
WPAL 49
WQXR 70
WRBC 96
WREX-TV 129
WRMA 92
WSOK 100
WSRC 98
WTCN 6
WVCG 72
WWJ 31
WWRL 97
XEJ 52
XEJ-TV 122



MANY an advertising opportunity is missed because a new idea, a changing trend, a vital forecast is not seen in time. That's why an increasing number of Advertising and Station Executives—who formerly received copies via the "routing system"—now have individual subscriptions to SPONSOR.

This way they're *sure* SPONSOR reaches them first thing every other Monday morning—sure of getting all the latest radio/tv facts in time to act . . . in time to profit.

Try an individual subscription to SPONSOR yourself. At Special Introductory Rates, the investment is small, the potential rewards great.

Order Now—Pay Later

SPONSOR 40 E. 49th St. N.Y. 17, N.Y.

Enter my subscription to SPONSOR for the next 32 weeks (16 issues) at $5. (You save $3 under single copy costs.)

☐ Bill me ☐ B.C. enclosed ☐ Payment enclosed

Name _____

Firm _____

Address _____

City _____ State _____

☐ Owner ☐ Other

FARM TV

(Continued from page 129)

WHEELING
WTRF-TV....½ hr weekly—extension, Universities W. Va. & Ohio

WISCONSIN

GREEN BAY
†*WBAY-TV....3 hrs weekly—news, markets feature

LA CROSSE
WKBT....1 hr weekly—market news

MADISON
WMTV....2 hrs weekly—county agents, program, farm news, weather

MARINETTE
WMBV-TV....2 hrs weekly—extension, markets

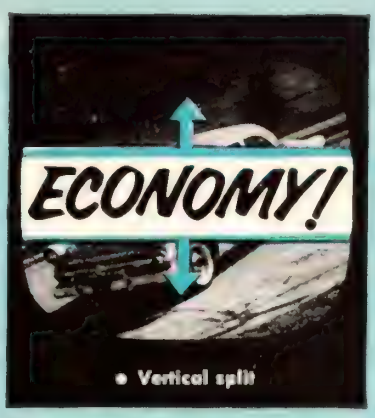
CANADA

KITCHENER, ONTARIO
CKCO-TV....5 hrs weekly—extensions

LONDON, ONTARIO
*CFPL-TV....½ hr weekly—news of farm events, extension features, markets

MONTREAL, QUEBEC
CBMT....½ hr weekly

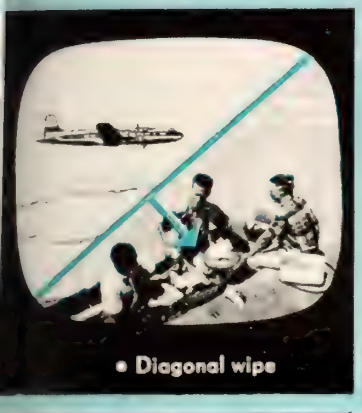

• Horizontal wipe



• Vertical split

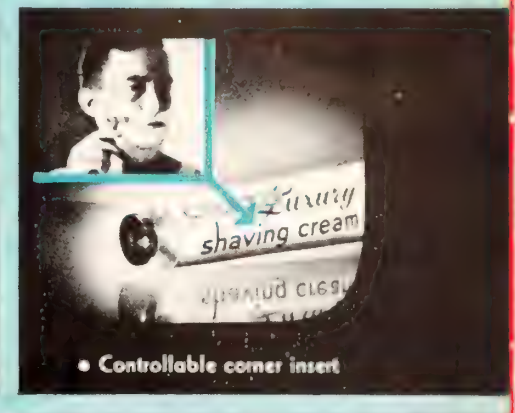

• Vertical wipe


• Vertical wedge wipe


• Diagonal wipe


• Horizontal split


• Diamond insert and wipe



• Controllable corner insert


• Horizontal wedge wipe


• Rectangular insert and wipe


• Controllable corner insert


• Optional special effect

12 ways *to present your "commercial"*

Now—with RCA's new Special Effects Equipment—you can have these 12 attention-getting effects right at your fingertips. You push the button for the effect you want. You swing the "control stick" (rotatable 360°) and put the selected effect in the picture wherever you want it. It's simple, inexpensive—requires no complicated equipment or extra cameras.

RCA's Special Effects Equipment consists of just two separate units; (1) a TG-15A control panel (shown left) and generator, (2) and a TA-15A amplifier. The Special Effects Panel can be inserted in any RCA Console housing. The other units can be mounted in your video racks. Installation couldn't be easier.

For quick delivery, order your RCA Special Effects Equipment direct from your RCA Broadcast Sales Representative.



RCA Special Effects Control Panel—with 12 push-button selection and 360° rotatable stick control.

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION CAMDEN, N. J.



A gentleman never comments on the obvious, they say, but this unhappy tableau provokes our sympathy. This typically harassed advertising executive, you see, is perplexed by a maze of contradictory audience surveys from Alabama. What he so obviously needs is to have his attention directed *to* the obvious. The obvious fact is, of course, that Alabama is the world's easiest market to buy. This is because of its two *great* fifty kilowatt stations, WVOK in Birmingham and WBAM in Montgomery. These twin fifties, if we may flirt with an ordnance pun, deliver the entire state with economy, with a four-state bonus audience, with unexcelled merchandising assistance, and with sales impact that is already legendary. Surely some friend will soon tell him; or the truth will dawn spontaneously on him as it has on so many others. The obvious is hard to ignore.

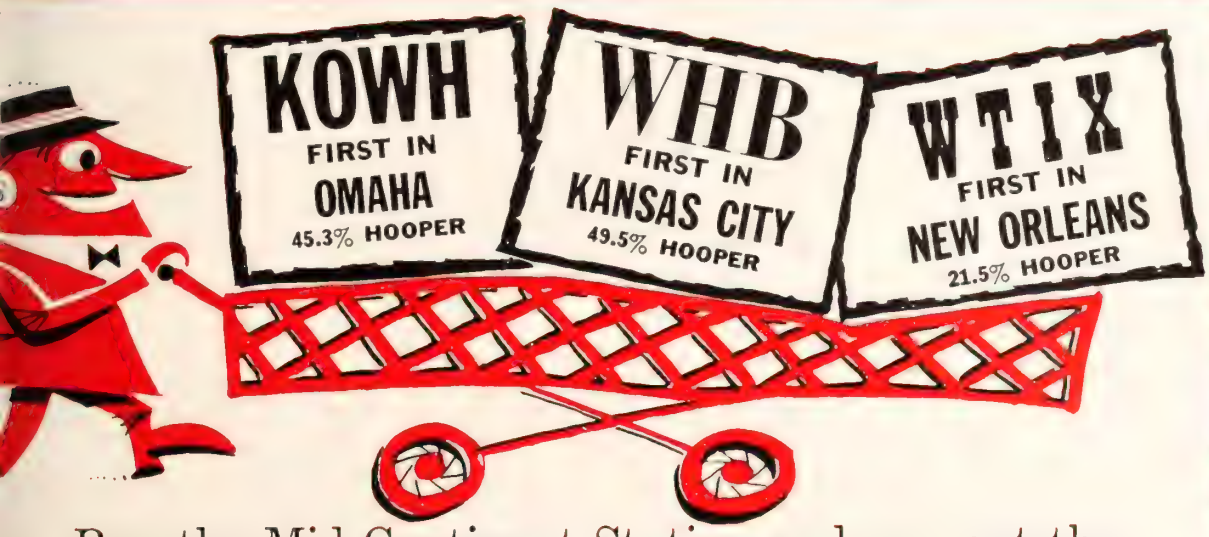
SP D 12-54
MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N

magazine radio and tv advertisers use

SPONSOR

30 MAY 1955

50¢ per copy • $8 per year



Buy the Mid-Continent Station and you get the biggest audience in each of these 3 markets



OMAHA. For 42 consecutive months KOWH has been No. 1 . . . March-April 1955 daytime average Hooper: 45.3%. KOWH "owns" every single daytime quarter hour in the Omaha air day. Wide coverage, too, on 660 kc. KOWH gets live results for its local and national advertisers. Get **H-R** or General Manager **Virgil Sharpe** to tell you about it.

KANSAS CITY. It's unanimous in Kansas City. WHB leads in all 3 major surveys — Hooper (49.5%, March-April 1955 daytime average) . . . Pulse *and* Trendex. And remember, WHB has been under Mid-Continent ownership management less than a year. 10,000 watts, on 710 kc. Talk to **John Blair,** or General Manager **George W. Armstrong** about K.C. sales.

NEW ORLEANS. From 11th to 1st among 11 stations in only a year — that's the record of WTIX, now first in New Orleans with a daytime Hooper of 21.5% (April, 1955). Second station, 15.1%. An old New Orleans tradition is giving way to a new one — for listening, for time-buying. Chat with **Adam J. Young, Jr.** or General Manager **Fred Berthelson.**

MID-CONTINENT BROADCASTING COMPANY
President: Todd Storz

KOWH, *Omaha* Represented by H-R, Reps, Inc.

WHB, *Kansas City* Represented by John Blair & Co.

WTIX, *New Orleans* Represented by Adam J. Young, Jr.

Top 100 advertisers: before and after tv
page 35

HOW P&G BUYS SPOT: Part 2
page 38

NBC TV test shows how tv hits a new market, what the effect is on consumers
page 40

Spot radio must list its customers
page 42

B&M up sharply again in week 16 of campaign
page 48

Spot radio-tv lift new fresh orange juice
page 50

How Boston auto lot built its personality with radio campaign
page 52


• Horizontal wipe



• Vertical split


• Vertical wipe


• Vertical wedge wipe


• Diagonal wipe


• Horizontal split


• Diamond insert and wipe



• Controllable corner insert


• Horizontal wedge wipe


• Rectangular insert and wipe


• Controllable corner insert

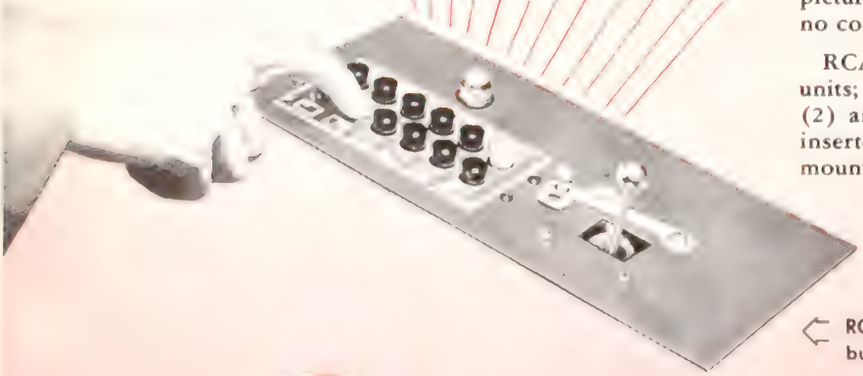

• Optional special effect

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RCA Special Effects Control Panel—with 12 push-button selection and 360° rotatable stick control.

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION CAMDEN, N. J.

REPORT TO SPONSORS

30 MAY 1955

Do tv soapers have a future? Will daytime tv continue radio tradition of soap opera or will personality shows dominate? One answer to question may come out of efforts of NBC TV to sell personality shows to P&G. NBC, which has not done as well as CBS in daylight video, is betting personality shows will eventually be top daytime fare. Web is attempting to interest P&G in "Tennessee Ernie Ford Show," "Ted Mack's Matinee." At present P&G has following daytime tv lineup: 4 soapers, 2 audience participation shows, plus segments of "Ding Dong School." But P&G is dropping NBC TV soaper, "Concerning Miss Marlowe," 1 July because of ratings, which were under 6. Story on P&G's daytime strategy will appear in next issue. For details of P&G's spot operations see "The Procter & Gamble Story, Part 2," page 38, this issue.

-SR-

Auto web $$ going up Heavy auto investment in network radio and tv will probably increase next season. Auto makers have been spending with lavish hand in web advertising. PIB totals show auto network investment last year was nearly $39 million, compared with $10.4 million in 1950, top auto year. Sales in 1955 look like they will beat 1950, so web spending will probably rise in proportion. Among all industry categories, auto and auto accessory firms have shown one of highest percent advertising increases (404%) since 1948. For analysis of auto industry trends as well as those of other big advertisers, see page 35.

-SR-

Sponsors will be in fee tv Clear indication fee tv will not close door to advertisers was given in recent debate between pro and con sources at Hollywood Ad Club. Paul McNamara, v.p., International Telemeter Corp., told Western admen toll tv will develop new advertising accounts "that should be blockbusters." Money spent by new accounts, he said, will compare with present "enormous automotive accounts."

-SR-

Would bar web fee tv shows Battle over form fee tv will take would probably continue even if FCC approves it. Zenith's president, E. F. McDonald, served notice firm will fight use of fee tv by webs or for existing web shows. McDonald said CBS statement on fee tv indicated network would "hijack" public into paying for current shows. McDonald's reference was to statement of CBS President Frank Stanton, who said: "We regard it as more than probable that we would earn our share of billions of pay-television dollars." However, Stanton attacked fee tv in strongest terms.

-SR-

Tv tape may be near Magnetic video tape, expected to revolutionize programing, may be nearer than previously indicated. NBC earlier this month transmitted over network lines a color tape show from New York to St. Paul. Closed-circuit telecast was part of dedication ceremonies for Minnesota Mining & Manufacturing Co.'s new research labs. 3M firm is working with RCA on tv tape. Program was recorded two days before telecast. Video tape story in SPONSOR 21 March (see "Video tape: programing revolution on the horizon") predicted first commercial use of tape in 1956.

SPONSOR, Volume 9, No. 9, 30 May 1955. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial, Advertising, Circulation Offices: 40 E. 49th St., New York 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S., $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of 3 Mar. 1879.

REPORT TO SPONSORS for 30 May 1955

Day radio tops tv

Radio's daytime audience from 8:00 a.m. to 3:00 p.m. continues to be larger than tv, reaching peak of 8,346,000 homes using radio between 1:00-2:00 p.m. (NYT), Nielsen reports. Facts were among those released by research firm at NARTB convention in Washington. Nielsen figures also disclosed that more than half present daytime audience is reached by radio in tv homes. Network radio costs-per-1,000 beat network tv day and night, says Nielsen. Daytime radio cost-per-1,000 commercial minutes comes to $0.79, while web tv comes in at $1.47. At night figures are radio, $2.26; tv, $2.71.

-SR-

Auto-plus goes up to 39%

Auto-plus radio listening (percent of auto to in-home listening) goes as high as 39% nationally, 56% locally, Nielsen reports. Figures were released by Nielsen at NARTB convention. Research firm said 39% figure was reached in March, from 5:00-5:15 p.m. (NYT), when 1,743,000 families used car radios. Peak auto listening period, in terms of total homes reached in March, was on Saturdays—2:00-2:15 p.m. (NYT)—when 2,160,000 families used car radios, representing 32% bonus to in-home listening. Local auto listening figure comes from Detroit report, refers to 1:15-1:30 p.m. period on Sundays.

-SR-

Shirt firm bucks tv trend

Entry of Shirtcraft Co. into spot tv could help break down hostility of men's wear industry to air advertising if campaign is successful. Four commercials will promote fall and winter Shirtcraft line on coast-to-coast schedule. Plugs star sportscaster Russ Hodges, will feature nylon jackets, washable wool shirts, Milium-lined jackets, cotton and Dacron shirts. Policy of men's wear industry to steer clear of air (Lee hats was one of exceptions) is highlighted by fact that of top 100 national media spenders in 1954 only 2 are holdouts against web advertising, with one being Cluett, Peabody.

-SR-

RTES honors Hagerty

Presidential Press Secretary James C. Hagerty was honored not only by SPONSOR's Second Television Pioneer Dinner but also by dynamic RTES of New York. Presentation of RTES award was made at White House last week. During SPONSOR Pioneer Dinner Hagerty commented that White House is receiving flood of letters re air coverage of President almost all of which use this phrase: "Thank you for bringing the President's press conferences to our living room."

-SR-

Says movie plugs hurt tv

Use of movie stars and movie clips on tv is unfair to advertisers, says Murry Harris, p.r. director, A. C. Nielsen, N. Y. If only one-third of viewers to tv variety show's "salute" to movie studio would see 2 of the pictures promoted, result would be loss of 60 million viewer-hours to tv, Harris computed. His statements were in answer to Sponsor Asks question: "Are the movie companies getting a 'free ride' on tv?" Answers appear on page 62, this issue. Disagreeing with Harris were Ted Cott, general manager, Du Mont o&o stations; Jerome Pickman, v.p., national ad director, Paramount Pictures, N. Y.

-SR-

Sunbeam Corp.'s record year

Appliance-making Sunbeam Corp., which has fought "discounters" tooth and nail with such advertising weapons as schedule in NBC TV's spectaculars and the "Today-Home-Tonight" trio, just wrapped up banner sales year: $90,119,826. Last year's figure: $78,249,048. Sunbeam is only large appliance firm that has managed to maintain firm, well-policed dealer franchises.

(Sponsor Reports continues page 111)

WPEN
Shows the greatest rating increase
of any station in Philadelphia*

WPEN
Shows the greatest share of audience
increase of any station in Philadelphia*

*pulse Jan.-Feb. '55
pulse Jan.-Feb. '54

Represented Nationally by Gill-Perna, Inc.

advertisers use

SPONSOR

Volume 9 Number 11
30 May 1955

ARTICLES

The top 100 advertisers: before and after tv

A review of the top advertisers shows that they are putting more and more of their ad budgets into the national air media. A comparison of their budgets and the percentage allocated now and in pre-tv 1948 proves the point **35**

The Procter & Gamble story: part 2

SPONSOR this issue explores the P&G approach to buying spot tv and radio time. The article reveals that while P&G's is indeed a "slide-rule" buying operation agencies are free to interpret buying needs on a common-sense basis **38**

What happens when tv hits a market?

Results of an extensive NBC TV test on a market, before and after tv, gives good insight into the effects of tv on buying habits, brand identification **40**

Spot radio must list its customers

A major problem in buying and selling spot radio remains unsolved. It's still the only medium without a full published list of clients **42**

"The miracle of television"

George Abrams of Block Drug gave guests at Television Pioneer Dinner a revealing picture of his firm's first five years in tv. **44**

Blow-by-blow story of a tv test: week 16

Sales are up 131% over same two weeks last year for B&M test products in the first half of May. Gain for the brown bread is 1,200% **48**

Spot helps build an orange juice revolution

The second orange juice revolution in 10 years may be abooming. The product: fresh orange-juice in a milk-style waxed container. Two ex-agencymen pushed one of the fresh juices, Golden Gift, on a heavy diet of spot radio and tv **50**

Boston car dealer sky-rocketed with radio-tv

Personality approach boosted car sales 600%, made Ma Levin's Homestead among best known car lot in the Hub City. Ad budget is almost 75% air media **52**

COMING

Blow-by-blow story of a tv test: week 18

SPONSOR will continue to report the results of Burnham & Morrill's tv-only test in a single market in Wisconsin. Six-month test will be completed in July **13 June**

The Procter & Gamble story: part 3

P&G's approach to daytime network radio and tv, a facet of its operation in which decisions are now being hammered out, will make up third P&G article **13 June**

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS 1
40 E. 49TH 1
NEW & RENEW 2
MR. SPONSOR, Comdr. E. Whitehead 3
SPONSOR BACKSTAGE 3
TOP 20 TV FILM SHOWS 5
P. S. 5
RADIO RESULTS 6
SPONSOR ASKS 6
AGENCY PROFILE, S. H. Northcross 6
TV COMPARAGRAPH 7
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NEWSMAKERS 10
NEW TV STATIONS 10
SPONSOR SPEAKS 11

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THIS COUNTRY BOY IS GOING TO TOWN!



★ As a singer, Eddy Arnold has a unique and powerful hold on the entire American public. No one, but no one, tops him as a phonograph-record seller.

★ Now Eddy is going to town on TV with his new film musical "Eddy Arnold Time." He is supported by a huge cast—including Betty Johnson, The Gordonaires, Hank Garland, and Roy Wiggins.

★ 26 half-hours, beautifully filmed and imaginatively produced, now in the can.

★ We respectfully submit this as the finest example of a filmed musical ever made for television.

★ "Eddy Arnold Time" is one of the fastest-selling shows in TV... 75 markets already snapped up. If yours is still available, HURRY!

"EDDY ARNOLD TIME"

For booklet, prices, audition film—write, wire, or phone

WALTER SCHWIMMER CO.

75 East Wacker Drive, Chicago 1, Illinois, FRanklin 2-4392
New York Office: 16 East 41st St., LExington 2-1791
Hollywood: Tom Corradine, 5746 Sunset Blvd., HOllywood 2-4448

Only 4 STATIONS

are powerful enough

and popular enough

to register audiences

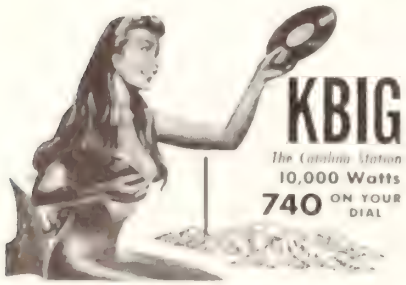
in radio survey ratings

of both Los Angeles and

San Diego.

Of these top four, KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Robert Luckie, *Robert Luckie & Co., Birmingham, Ala., says that daytime radio "is one of the best buys in advertising today. This is particularly true in any selling beamed at a women's audience—and women are the key to most consumer selling. Radio saturations make good sense to us. You reach a certain audience regardless of time involved and the extremely low cost-per-impression makes this medium attractive to us. In selling radio to clients, we've found it helpful to translate audience ratings into terms of specific thousands of people. For example, businessmen who can visualize a football stadium with 48,000 people in it cannot discern the meaning of 9.1 rating. It's surprising how few radio salesmen talk in terms of people."*



Aubrey Williams, *until recently radio-tv director at Fitzgerald Advertising, New Orleans, is now a partner in his own agency, Brinckerhoff and Williams, New Orleans. In radio and agency work since 1939, Williams had this to say to* SPONSOR *on the subject of media specialization: "Specialization leads to spirited competition for new media ideas. Over-all buying plays to man's weakness for 'taking the easy way out' . . . split it up, instead of working to find best allocation of funds. No man can know enough about all media to buy it intelligently. To supervise buying? Maybe. To actually buy? Not in my opinion." Williams believes that market selection should be done on the basis of sales, potential sales, relative cost. New markets, special problem markets are exceptions, however, in Williams' opinion.*



Mary Elizabeth Loeber, *Brisacher, Wheeler & Staff, San Francisco, believes that "rating services and audience measurement studies are necessarily our most important tools in radio and tv time buying." She adds, however, a word of caution in their use. "Ratings are used only as an indication of the relative standing of stations in a market." In buying time for such accounts as Van Camp Sea Food, FirstSweet Frozen Foods, California Dairy Industry Advisory Board and others, she tries to judge stations on several levels: rating, coverage, merchandising and client advertising goods. She buys only radio and tv media, feels that "the advantage of specialization is the opportunity to devote full time to a complex, ever-changing situation."*

who's in the news?

All seven of the enterprising newsmen you see here. These five reporters and two photographers write, edit and inform a four-state area seventeen or more times daily for KCMO radio and television. These alert men are eminently qualified to keep the Midwest posted, too; for all are journalism graduates, reared in this region, and they know just how listeners and viewers like their news.

As far as we know, KCMO is the only station in the United States to receive both the National Association of Radio News Directors' Distinguished Achievement Award and the "oscar" of journalistic awards, the Sigma Delta Chi award, for radio-television reporting.

But, most gratifying are the reports we get from enthusiastic and widespread audiences so loyal to KCMO's up-to-the-minute newscasting. They all tell us we're the No. 1 news station.



kcmo RADIO TV-FM

KANSAS CITY, MISSOURI

affiliated with publishers of

Better Homes & Gardens and Successful Farming



BOB YOUKER PAT PATON BILL McREYNOLDS HAROLD MACK JIM MONROE HOWARD NEIGHBOR JOE KRAMER



ETHEL: You didn't ask the price.

LUCY: Ethel, you don't ask the price in a place like this.

ETHEL: You don't?

LUCY: Of course not. You wait till they turn their backs and then you sneak a look at the price tag.

If there are still some advertisers who are intimidated by television's dimensions, we'd like to put them at their ease.

Despite the obvious impact of the medium, its tremendous audiences, and its hold on the attention of the average family for over five and a half hours a day, today's television advertiser is a shrewd shopper.

He wants to know if he is getting consistent, cumulative sponsor identification. He's no longer dazzled by mere size of audience. Like any other shopper who likes to know what things cost, he looks very sharply at television's price-tag —its cost per thousand customers reached.

And the values of television easily bear inspection.

The average cost of reaching customers with an advertising message on network television is $1.23 per thousand.

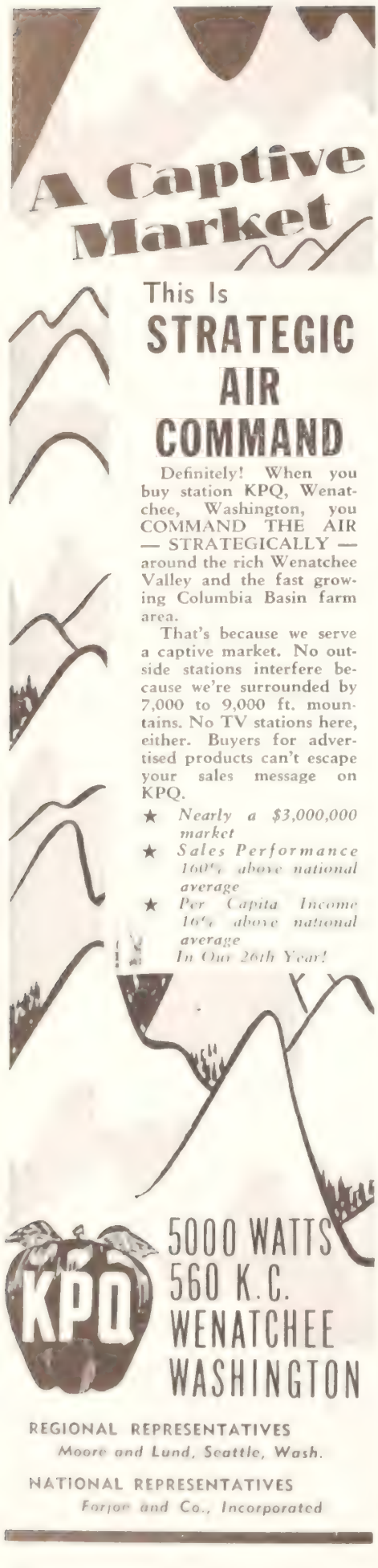
This is at least 54% less than any combination of printed media would cost to deliver a message to the same number of people. And television reaches larger audiences than any other mass advertising medium.

From the February 28th broadcast of I LOVE LUCY over the CBS Television Network

We'd also like to report that the average cost per thousand is 8% lower on CBS Television than on any other network.

More viewers for less money is implicit in the cost of an advertiser's message on CBS Television—a price-tag that is manifestly attractive to advertisers since they commit more of their advertising investment to CBS Television than to any other single medium in the world.

CBS TELEVISION



AGENCY AD LIBS



by Bob Foreman

"New school" of animation too highbrow for tv

For some reason, unapparent to me but probably obvious to those with a psychiatric turn of mind, a misplaced sense of whimsey is commonplace among agency personnel. Let me give you an example. A chap I know, an account man, was attempting to sell a series of advertisements to his client. Prominent in the layouts, as there had been for a quarter of a century, appeared a trade character.

In going over the copy, the account man kept referring smilingly to the character as "your little gremlin." His tone made it clear he thought the symbol was less than superb. Shortly after the meeting, the client made it clear that he thought the account man was less than superb. My friend is now working on another account where he will create more whimsey until the axe falls again. This joker laughed himself off more accounts than most agencies ever handle.

Attempts at whimsey plague the creative staffs of agencies too. Here the harm is less direct but equally resultful. For example, many radio and tv copywriters fancy themselves jokesmiths. Wherever possible, they preface their commercials with funnies. The vignettes they design for spot lead-ins contain simulated boffs. Their dialogue is interwoven with wisecracks. And, generally speaking, such inclusions make copy weak, irrelevant, and unnatural as well as unfunny.

Which brings me to the tv art boys and girls. Before maligning this group, I wish to state that I am generally most sympathetic to them. This stems from the fact that I have long had as real an interest in the visual arts as did Lord Duveen or Andrew Mellon (though I must admit to some fewer dollars with which to pursue this Muse). In addition I believe I was instrumental in setting up what is reputed to be the first agency tv art department—that is, one completely emancipated from the Picassos of print.

However, I have noticed in recent months a tendency among storyboard artists (and nightly you can see the results of their new thinking on television) to create animation of a decidedly "moderne" school. I refer to what may be best described as the McBoing-Boing technique. It's an ultra-bizarre type of drawing which leans more heavily on the *New Yorker* than it does on Disney. It derives its humor, if such there be, from grotesqueness and naivete.

It is my belief that this style of animation, in contrast to

(Please turn to page 63)



MAYHEM IN THE A.M.

This week **ERNIE KOVACS** brings his antics

(and his friends) to **WABC Radio**

From 6 to 9 in the morning (Sundays excepted) Ernie Kovacs will be turned loose at WABC. Result: a wild, wacky combination of nonsense, music and news that will attract more people than we ever thought got up that early.

And Ernie will keep his early-bird sponsors smiling because they got there before the competition. Be an Ernie bird, too. It pays!

WABC · Radio · 770 · New York

Represented nationally by Edward Petry & Co., Inc.
New York, Chicago, Detroit, St. Louis, San Francisco, Los Angeles.



READY AND WAITING!

WFBL—Syracuse Market Surveys have been completed covering:

Cooked Cereals	Coffee
Dry Cereals	Instant Coffee
Cleansers	Spaghetti Sauce
Detergents	Baked Beans
Liquid Detergents	Non-Fat Dry Milk
Soft Drinks	Salad Dressings

This information is available to YOU!

SYRACUSE'S WFBL* SELLS THEM ALL

contact
FREE & PETERS
for details

★ *WFBL has been Syracuse's Number One radio station since 1922*

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17*

SPOT RADIO

I would like to thank you—on behalf of our client as well as the agency—for the excellent job you did in covering the Virginia Dare Wine spot radio campaign. (SPONSOR, 4 April.)

It is our feeling that spot radio represents a tremendous opportunity for clients, big and small, and yet the medium is too often neglected today. SPONSOR apparently shares our interest in this problem.

I have heard it said before, and it bears repeating, that it is too bad spot radio is not a brand new medium. Because, if it were, media buyers would be stampeding for the opportunity to buy in.

Thank you and your staff for the interesting, informative job you did.

DAVID J. MAHONEY
President
David J. Mahoney, Inc.
New York

WHERE'S MY SPONSOR?

I enjoyed your Winnie-to-Damm-to-Feniger anecdote. It suggests a possible explanation for what has been happening to my copies of SPONSOR.

An issue arrives, I hypothesize. Let's say the issue in question is only a week late in getting to our mail desk, which, by the way, is also our receptionist's desk. Our receptionist, name of Nancy, sorts the mail, puts mine in a neat little pile on the far left, and leaves it for my secretary, who quit last January to raise buildings.

In due time I come along and pick up my mail. No SPONSOR. I am desolate. I go out to the airport and search each incoming plane. I find two copies of *Broadcasting*, an old *Whiz Bang*, and my brother Bob, who has been missing for weeks. I am delighted to find him (he can now return my weed-killer) but my joy soon curdles as I recall the purpose of my trip.

I return to the office. While I have been away another mail has arrived containing another issue of SPONSOR (the one before the one referred to in paragraph two; it had been missent

(*Please turn to page* 16)

in the best family tradition

There's nothing ordinary about the Minneapolis-St. Paul area. Within a six-mile radius thrive the first, second, fourth, and fifth largest cities of the entire Northwest. Yet the four biggest newspapers COMBINED cannot reach all the folks who invite WCCO-TV into their homes every day.

For WCCO-TV is part of the Northwest family tradition. It's the television station with the most quarter-hour wins for the past 27 months in a row. March* found the same pattern: 11 of the top 15 shows on WCCO-TV, and 70% more quarter-hour wins than the second station. (522% more than the third).

Take your place in the Northwest family circle
. . . with WCCO-TV.

*Telepulse

WCCO-TV
The other member of the family
MINNEAPOLIS-ST. PAUL
CBS



NO SELLIN

WITHOU

WBC RADIO STATIONS—
DELIVER 26%* MORE HOMES
THAN ANY OTHER COMBINATION
OF STATIONS IN THESE
MARKETS

In Boston, WBZ+WBZA, 51,000 watts, the only Ne
England station with primary coverage in all six stat

In Philadelphia, KYW, 50,000 watts, delivers Americ
third market, covers 1,160,900 homes in 36 counties.

In Pittsburgh, KDKA, 50,000 watts, sells strong in 1
counties where 8 million people spend over 7¼ billi
dollars annually.

In Fort Wayne, WOWO, 50,000 watts, covers 69 ri
counties in Indiana, Michigan, Ohio. $4,499,760,000 ret
sales last year.

In Portland, KEX, 50,000 watts, Oregon's only to
powered station, blankets the Pacific Northwest.

WBC TV STATIONS—
FIRST IN 4 OF THE 9
MILLION-SET
MARKETS IN THE U.S.

In Boston, WBZ-TV, Channel 4, New England's first T
station delivers America's 6th market, 1,267,223 home

In Philadelphia, WPTZ, Channel 3, gives a clearer pictu
to more people over a wider area than any other Pen
sylvania station.

In Pittsburgh, KDKA-TV, Channel 2, Number one T
station in western Pennsylvania delivers America's 8t
market, 1,134,110 TV homes.

In San Francisco, KPIX, Channel 5, Northern California
pioneer TV station delivers America's 7th market,1,159,05
TV homes.

That's why no selling campaign is complete without the WBC stations. Put WBC in your plans. Call any station, or Eldon Campbell, WBC National Sales Manager, PLaza 1-2700, New York.

*Nielsen Coverage Service, 1956

AMPAIGN IS
COMPLETE
HE WBC STATIONS

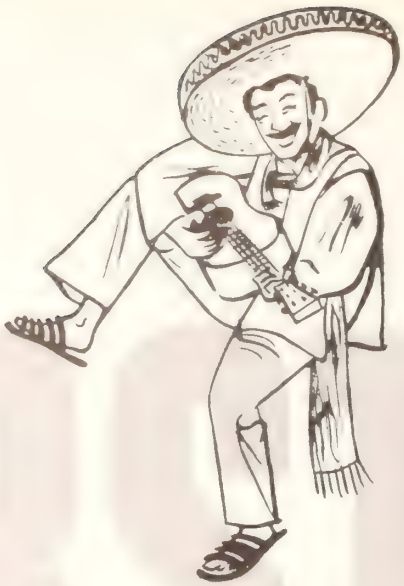


WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ + WBZA • WBZ-TV, *Boston;* **KYW • WPTZ,** *Philadelphia;* **KDKA • KDKA-TV,** *Pittsburgh;*
WOWO, *Fort Wayne;* **KEX,** *Portland;* **KPIX,** *San Francisco*

KPIX represented by THE KATZ AGENCY, INC.
All other WBC stations represented by FREE & PETERS, INC.

KCOR



DUFFY

IN LISTENERSHIP

LEADS ALL SPANISH STATIONS IN SAN ANTONIO*

KCOR has more than TWICE as many listeners (per average of daytime) than Spanish Station B

KCOR has nearly FOUR times as many listeners (per average of daytime) than Spanish Station C

KCOR has over 33% more listeners (per average of daytime) than Spanish Station B and Spanish Station C *COMBINED!*

Survey Subscribed to by all Spanish Stations in February, 1955

* Pulse Inc. Report of Radio Survey

LATIN AMERICAN MARKET FACTS

Data on the Latin-American market of San Antonio (60% Spanish Speaking) and its trading area—based on questionnaires made for this station.

HAVE HOME RADIO IN WORKING ORDER	94%
HAVE MECHANICAL REFRIGERATOR	79%
HAVE WASHING MACHINE	81%
HAVE AUTOMOBILE OR TRUCK	62%
HAVE RADIO IN AUTOMOBILE (AMONG AUTO OWNERS)	62%
HAVE TELEPHONE	10%
OWN OR ARE BUYING HOME	68%

Raoul A. Cortez, President

KCOR

SAN ANTONIO

Texas' First and Most Powerful Spanish Language Station

Exclusively Nationally by

RICHARD O'CONNELL

Home Office for America—Atlanta

40 E. 49TH

(*Continued from page* 12)

to the *Milwaukee Journal*). But Henry Kaufman, en route to Silver Spring, grabs the issue, thinking it is *Broadcasting;* on the plane he discards it; barely able to conceal his disappointment, and it falls into the hands of my wife, who is also going to Silver Spring to look for slip covers. She, thinking it is intended for my brother, and not knowing that he has been found, gives it to a passing insurance salesman who has an appointment with me that very afternoon to sell me some guaranteed-delivery-of-magazine insurance. He, of course, is keen enough to see that if he gives me the magazine, it will only build up my sales resistance, so he slyly drops it into the corner mail box, figuring it will never reach me. The postman collects the magazine, notices the name on the label, and drops it in my office the same afternoon; he has an appointment with me to see if I can't put a little less steam in the mail-order ads I have been writing so the mail they create will be a little less heavy during the period when his corns are hurting.

I agree readily (anything to get rid of him and get at my SPONSOR!). But the WMT ad has already been torn out by the insurance salesman. So I throw the book away.

THEODORE D. MANDELSTAM
Henry J. Kaufman & Assoc.
Washington, D. C.

● Agency account man and copywriter Mandelstam (who does the WMT trade paper ads) is aroused by a letter recently published by SPONSOR (21 March) telling about the strange routing of one subscriber's 7 March SPONSOR. This issue was filched from the subscriber's office, read on a plane to New York and returned to the subscriber by an agency man who found it on the plane.

ADVICE TO SPONSORS

I just finished reading your article in a recent SPONSOR, entitled "Advice to the sponsor about to choose a tv agency."

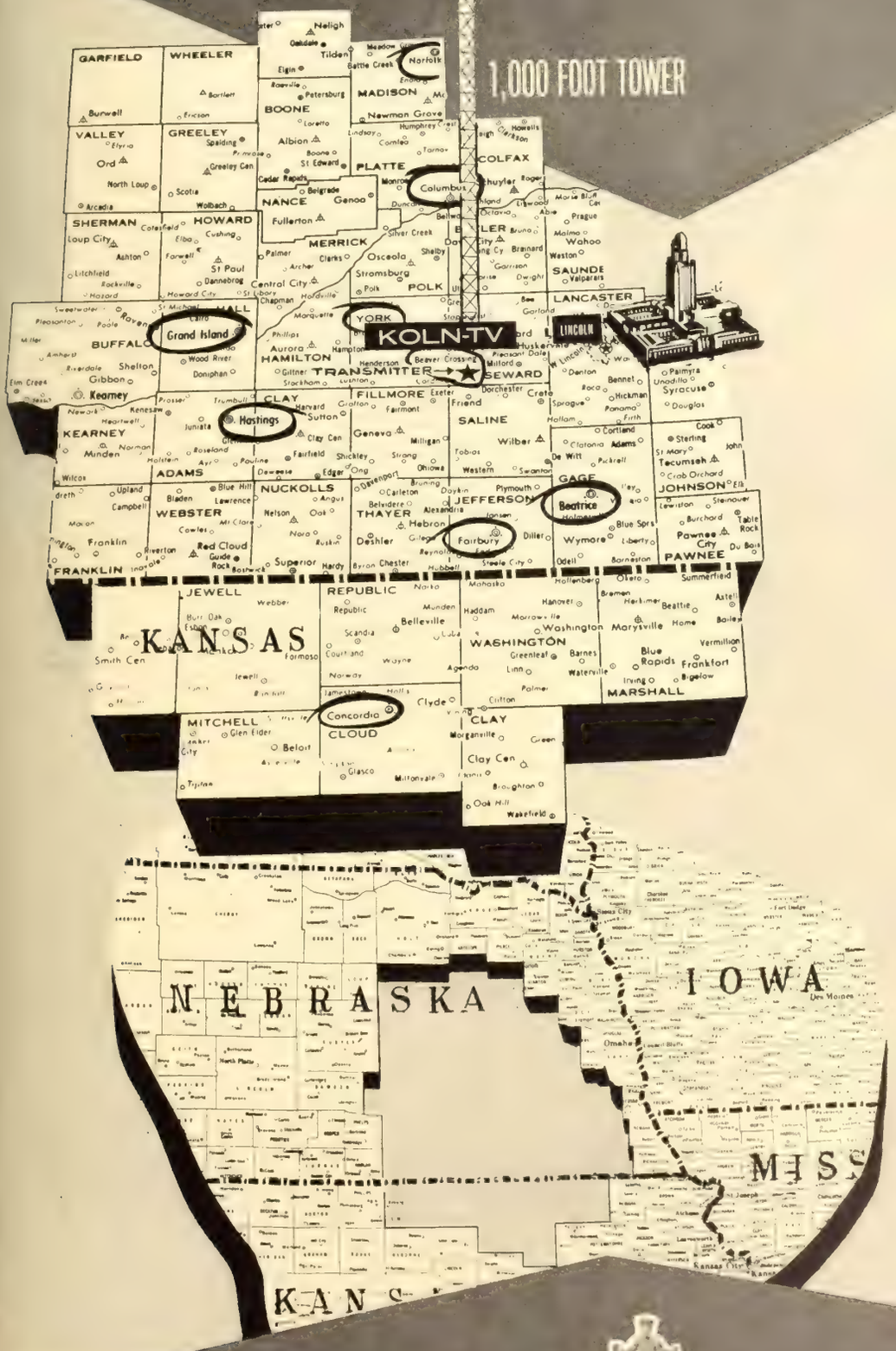
This article was excellent. I am sure that if more advertisers followed the suggestions as enumerated in your article, all of us connected with this business would benefit. Congratulations on a job well done!

EDWARD J. STERN
President
ZIV Tv Programs
Export Division
Cincinnati

(*Please turn to page* 85)

THIS IS LINCOLN • LAND

THE OTHER BIG MARKET IN NEBRASKA



You need LINCOLN-LAND
for your positive coverage
of NEBRASKA

KOLN-TV and Lincoln-Land are necessary to your coverage of Nebraska for these cogent reasons:

1. KOLN-TV's transmitter is located in the center of an agricultural domain which grosses $520 million a year and an area bustling with hundreds of stable industrial plants.

2. 76.2% of KOLN-TV's families are unduplicated from the east. This represents 157,000 families with absolutely no class A or B signal from that direction.

3. Based on class B contours, KOLN-TV has the widest coverage of any station in Nebraska, with more unduplicated area than any other station in Nebraska.

4. Lincoln is the state's great retail sales hub and Lincoln-Land as a whole gives you $730 million in retail sales per year.

KOLN-TV • CHANNEL 10 316,000 WATTS • A FETZER STATION



LUSH GROWTH OF INDUSTRY IN LINCOLN-LAND

Area's economy balanced between one of nation's most prosperous agricultural belts—grossed $534 million last year—and burgeoning "blue chip" industrial plants

• These are the hard and salient facts about the economy of Lincoln-Land—a market which has all the ingredients of solid, stable buying power:

The General Picture

There has been a drastic shift in the economy of the area since about 1948. While the economy is still predominantly agricultural, it is becoming rapidly balanced with a diversified, stable-type industrialization.

Because of the intense level of mechanization on the farms and the increased acreage per farm, two things have happened: (1) the population trend is urban at an uncommonly accelerated pace and (2) employment in the area is now two persons on the farm to one in industry. Just four years ago this ratio was 3½ to 1.

Expanding industry in Lincoln-Land is absorbing a huge segment of the population drift.

Two-thirds of Nebraska's population is concentrated in the eastern section of the state and Lincoln-Land lies in the heart of this concentration.

The Industrial Economy

The area served by KOLN-TV contains most of the state's manufacturing plants. There are over 350 of them and of a remarkably diversified nature.

A large portion of the plants are branch operations of highly-skilled industries—such as precision tools and mechanisms, electronic equipment, pharmaceutical equipment, etc. It's also a great center of farm equipment and supply and building materials manufacture.

The food-processing industry has been making tremendous strides throughout Lincoln-Land.

A [illegible] to growth rate of industry not [illegible] in the area the Lincoln Telephone Co. which [illegible] 22 counties in southern Nebraska reports the [illegible] a total installations last year [illegible] that of 1952.

breaking every record in the history of the company.

Among the cities, apart from Lincoln, that are benefiting from the area's dynamic industrial parade are Grand Island (incidentally, also the world's largest inland stock market); Hatsings, Beatrice, Fremont, Columbus, Fairbury, Seward and York.

The Agricultural Economy

Lincoln-Land ranks as one of the most productive and prosperous agricultural sections of the U. S.

The average size of a Nebraska farm is 460 acres and the income per farm ranks eighth among the states.

The farm and cattle economy within Lincoln-Land is highly diversified.

Eastern Nebraska has more ground water than any other state in the nation—adding up to billions of acres and giving the section the nation's most economical form of agriculture.

Most of the state's wheat is produced within Lincoln-Land. It brought a cash value of $74,000,000 in '53.

The farmers in counties served by KOLN-TV, in January of the same year, had 792,000 dairy cattle representing a dollar value of $131,000,000, and 843,000 beef cattle, representing a cash value of $138,000,000. Over $40,000,000 worth of hogs went through the feedlots in 1953.

Sales management credited Nebraska with a farm gross of $1,100,000,000 for 1953. Around 60% of this accrued from counties within Lincoln-Land.

Electrification on Nebraska farms is practically 100%.

Lincoln-Lancaster County

Population analysts rank Lincoln as one of the most steadily growing cities in the middlewest. The city's home county, Lancaster, has also had a sturdy growth within the past several years. Lincoln is headed for a tally of 125,000 people by September 1, 1955.

Lincoln also ranks as one of the fastest growing retail centers in the country. They come from 40 surrounding counties to shop there and national merchandisers agree that the quality of goods carried in Lincoln stores is superior to that carried in many larger cities. This appraisal is borne out by customer-source data gathered by Lincoln retail stores. The Sales Management issue of March '55 ranked Lincoln as 20th in the list of all American cities with the largest percentages of increased retail sales as compared to the previous year.

Lincoln took on a definite industrial complexion with World War II. The city's industrial growth has been rapid, especially the past seven years. In 1940 only one in 10 persons in Lincoln had a job even remotely connected with industry. In 1955 one out of every four Lincoln jobs are tied in with industry. In that time the population went up 50%.

The major plants in Lincoln are Goodyear Rubber, Elgin National Watch Co., Western Electric, Cushman Motorworks, the Burlington R.R. Shops, Gooch Milling and Beatrice Foods Co. Goodyear keeps doubling the size of its plant every two years and had a $3-million payroll in 1954. Elgin in 1954 had an $8,000,000-payroll. It now employs 2,100 people, compared to 200 a few years ago. The Burlington shops, making boxcars, employs 3,300 at premium wages.

Lincoln is almost an autonomous unit in the matter of economy. A substantial percentage of the residents are of the white-collar class employed in the State Capitol, the University of Nebraska, Nebraska Wesleyan University, Federal, State and County jobs and home offices of 32 insurance firms.

Lincoln is important as an Air Force Base. This installation will by January 1955 add 12,000 to Lincoln's population, $24 million to the city's payrolls and about $25 million to local purchases of supplies.



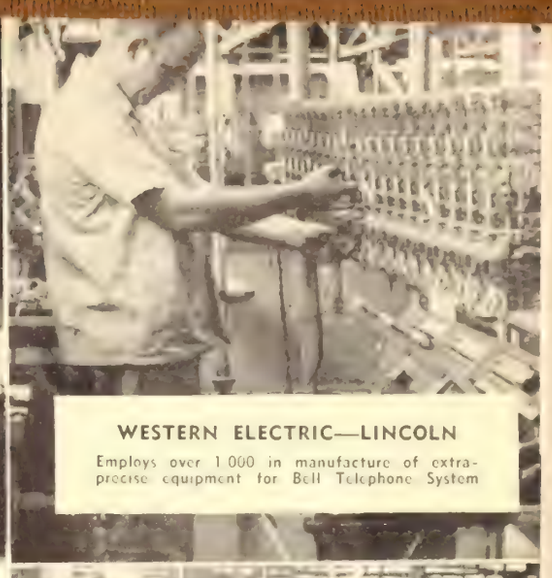
GOODYEAR EXPANDS IN LINCOLN

Attracted here by high quality of labor, firm just added 100,000 sq. ft., costing $1 million



ELGIN'S $8 MILLION PAYROLL

Watch co. employs over 2,000 in 312,000 sq. ft. Lincoln plant, 95% of them Nebraska-bred



WESTERN ELECTRIC—LINCOLN

Employs over 1,000 in manufacture of extra-precise equipment for Bell Telephone System



GOV. ANDERSON

Nebraska's farm and industrial wealth has boomed during post-war years

Governor Victor E. Anderson, of Nebraska, in a statement especially prepared for this market study, declared:

"Nebraska's future has never been brighter, from the standpoint of both agriculture and industry. Always a foremost component in the parade of farm states of the great agricultural region known as the middlewest, Nebraska in post-war years has taken even greater strides.

"Highly mechanized farming, scientific soil management and conservation and a vastly stepped-up program of irrigation has increased Nebraska's agricultural productivity to the level where it ranks sixth among the states of the nation.

"At the same time, this mechanization of farming has made available to expanding industry in Nebraska thousands of mechanically-skilled, stable and quality-task workers. A number of eastern 'blue chip' firms who have located plants in Nebraska have been most impressed with this superior labor force, as measured by consistent raises in production standards and quotas.

"An exciting potential development looming on Nebraska's industrial horizon is the excellent possibility of location within Nebraska of a nuclear reactor plant for the production of electrical energy and many important by-products. Nebraska is one of several states under consideration for such a plant, the location of which could step up the industrialization of the state by many times.

"It will also result in many value by-products which will become of considerable importance to both industry and agriculture."

PLEASE TURN PAGE FOR MARKET DATA HIGHLIGHTS



HASTINGS MAKES MANY THINGS

Among great variety plants is Kieckerfer Container Co. makes 250 million milk cartons a year



COLUMBUS—FARM EQUIPMENT

Behlen Mfg. Co. (above) among this Neb. city's big manufacturers of farm steel equipment



FAIRBURY WINDMILL COMPANY

Is prominent along Fairbury's many farm service industries; also a noted food packing center



HORMEL PACKING IN FREMONT

Geo. A. Hormel Co. employs 1,000, with payroll over $4 million; also fabricated steel center



STORECRAFT CO.—BEATRICE

Makes large share of all midwest's store fixtures in city of many skilled-labor industries

LINCOLN-LAND MONEY, PEOPLE FACTS

POPULATION	642,250
FAMILIES	207,050
BUYING INCOME	$871,183,000
PER CAPITA	$ 1,346
PER FAMILY	$ 4,278
RETAIL SALES	$729,718,000
FOOD SALES	$141,444,000
GENERAL MERCHANDISE SALES	$ 73,413,000
FURNITURE, HOUSEHOLD AND RADIO SALES	$ 43,832,000
AUTOMOTIVE SALES	$156,592,000
DRUG SALES	$ 19,851,000
GROSS DOLLARS FROM FARMING	$520,470,000
FARM FAMILIES	64,815

NOTE: With Omaha's metropolitan area excluded, KOLN-TV's transmitter—located 27 miles west of Lincoln—covers [illegible] of the rest of Nebraska's population, plus the northern tiers of Kansas counties.

KOLN-TV PROMOTION ►

PROMOTION MOLDED TO CLIENTS' NEEDS



GRAHAM JEAMBEY

Observe on the opposite page what Omaha agency men have to say about KOLN-TV's record for going all out in supporting an advertiser's campaign. These agency executives speak from personal experience.

KOLN-TV's approach to promotion and point-of-sale merchandising is anything but of a routine nature. It tailors the ideas and material to each advertiser's campaign.

The services of the Promotion and Merchandising Department, under Graham Jeambey's direction, include:

Program listings—in 34 Nebraska and northern Kansas newspapers and TV Guide, with air-personality byline and news feature stories in these publications, plus the "Shopping News" (see at right).

Display advertising—in several of area papers, with sponsor's identity included.

Merchandising promotions—letters to dealers, jumbo postcards, counter cards, window streamers, stuffers, placards and display posters. Also a station merchandising letter monthly to clients, agencies, distributors.

On-the-Air—courtesy announcements via film trailers, ID slides and belops.

Display Material—downtown windows [illegible] for special displays; also on sales floor.



AGGRESSIVE IN AUDIENCE AND POINT-OF-SALE PROMOTION

Viewers in Lincoln's home county, Lancaster, are kept fully apprised each week of program and personality doings through the front page of this Shopping News, whose circulation is now around 70,000. KOLN-TV uses several devices, systematically and imaginatively, to tie in dealers with national and regional spot campaigns.

AGENCY EXECS, CLIENTS ENDORSE KOLN-TV'S EFFECTIVENESS

(The following comments by agency men and advertisers who have bought and used KOLN-TV were obtained in personal interviews by Sponsor Presentations, Inc.)



MILTON J. STEPHAN

Milton J. Stephan, partner and radio-tv director, Allen & Reynolds, Omaha: "By moving its transmitter west last summer KOLN-TV *created the rest of the worthwhile Nebraska market.* Our regional accounts are reaching thousands of homes they had never reached before. The retailers of the three accounts we have on KOLN-TV—Fairmont Foods, Supreme Bakers and Peter Pan Bread —have found KOLN-TV's service tremendously effective. The station, as part of its solid local live programing blocks, provides kid shows that reach diverse age groups, which makes it very easy for the advertiser to pinpoint his audience."



RANDALL PACKARD

Randall (Bud) Packard, Storz Beer account executive, Bozell & Jacobs, Omaha: "Since KOLN-TV has come under John Fetzer's management, moved its transmitter west and stepped up its power, we've had some eye-opening experiences. Our distributor in Lincoln, without any advance promotion, put on KOLN-TV's ace sportscaster, Bill King. The response by Storz dealers from the outlying, as well as the immediate Lancaster county, areas was a big surprise to us. They had, obviously, *discovered there was a station in Lincoln.* Now Storz is sponsoring King around the calendar. We're getting ready to promote his daily show with an aggressive, well-integrated campaign."



WARREN JOYCE AYRES

Joyce Ayres, president, Ayres, Swanson & Associates, Lincoln: "The Lincoln-Land market is a very choice segment in the six-state region we service for many of our clients and we have been very much impressed with the over-all job that KOLN-TV has been doing under the John Fetzer management. The station's people show a continuing interest in the welfare of the account, going all out in every case to build and sustain an audience, which to us, is just as important as any other step in media relationship. . . . The big upsurge in KOLN-TV's popularity with Lincoln viewers has been quite evident. Our clients, the First National Bank and First Trust Co., who alternately sponsor "Eddie Cantor" on KOLN-TV, are delighted with the business gains so far in 1955."



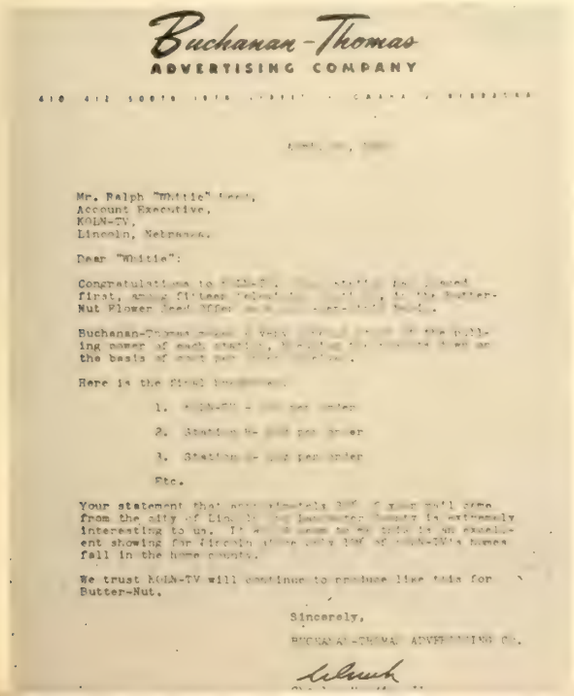
ELLSWORTH F. DuTEAU

Ellsworth F. DuTeau, of the DuTeau Chevrolet Co., Lincoln: "In our sponsorship of the Eastern Parkway bouts we've been amazed at the tremendous area of influence over which KOLN-TV beams. To illustrate this influence—we've had people come from communities over a hundred miles away from Lincoln to see the used cars we had advertised on our program. As far as selling is concerned, we know we have been getting good results. KOLN-TV has done a dynamic job for us in every department of its operation."



JERRY HUNT

Jerry Hunt, of Hardy Furniture Co., Lincoln: (Sponsors Lincoln-Land news nightly.) "By moving its transmitter and increasing its power KOLN-TV gave us coverage in an area where we've never used any media. The result has been a considerably expanded trading area for us. People come in from 80 to 100 miles from Lincoln asking for the livingroom suites they'd seen as advertised on KOLN-TV. The net result is we've had to increase our delivery days and trucks to outlying areas."



Buchanan-Thomas
ADVERTISING COMPANY

Mr. Ralph "Whitie" [illegible],
Account Executive,
KOLN-TV,
Lincoln, Nebraska.

Dear "Whitie":

Congratulations to [illegible] first, [illegible] Butter-Nut Flower Seed Offer [illegible].

Buchanan-Thomas [illegible] the pulling power of each station, [illegible] on the basis of cost per [illegible].

Here is the final [illegible]:

1. [illegible] per order
2. Station B- [illegible] per order
3. Station C- [illegible] per order

Etc.

Your statement that [illegible] from the city of Lincoln [illegible] extremely interesting to us. It would seem to us [illegible] excellent showing for Lincoln [illegible] KOLN-TV's homes fall in the home county.

We trust KOLN-TV will continue to produce like this for Butter-Nut.

Sincerely,

BUCHANAN-THOMAS ADVERTISING CO.

[illegible]

◄ KOLN-TV SCORES AGAIN ON PULL, COST RESULTS

Butter-Nut Coffee offers also show KOLN-TV is getting the big audience in Lincoln's home county

Buchanan-Thomas Advertising Agency made a careful study of the pulling power of 15 *top midwest tv stations carrying a special flower seed offer on a cost-per-order basis. To get the flower seeds, viewers were required to send in* 25*c plus a key strip from a can of Butter-Nut Coffee.*

This was the acid test for both coverage *and* showmanship *— the one and only objective was* ORDERS!

HERE'S THE BOX SCORE ON THE TOP 6 . . .

KOLN-TV—28c PER ORDER
VHF STATION B—40c PER ORDER
VHF STATION C—45c PER ORDER
VHF STATION D AND E—53c PER ORDER
VHF STATION F—67c PER ORDER

KOLN-TV'S LOCAL LIVE PROGRAMI

Day-to-day schedule features program-type blocks that capture regional intere

Clients as the better yardstick for measuring the impact of a station's local live programing than the results produced for sponsors. Note on the preceding page what KOLN-TV's local and regional clients have to say on this very subject. KOLN-TV's live programing has distinguished itself on three important fronts:

1. Close integration with the tastes, interests and desires of all strata of people within the area.

2. The creation of outstanding program blocks whose flavor and content lend themselves perfectly to Lincoln-Land.

3. The meticulousness which is applied to every phase of studio production.

To assure top production and creation carries a program director, a production director and three full-time directors. Also a staff of four floor men, an art director to create individual artwork and a film expert to translate this artwork into slide and film material.

Everything, including minute spots, are camera-rehearsed before airing.

For example, in the district contest of the Mrs. America competition the production department set up four complete kitchens for the four final contestants in the meal preparation event. Incidentally, Mrs. Carl Dietemeyer, who won this contest in the KOLN-TV studio, went on to become "Mrs. America" in the national competition in Florida.

1 THEY'RE TOPS IN SALES AND MAIL

MERRY & MR. BILL



CACTUS PETE

[illegible] puppet.

2 SALES WIZARDS AND HOMEMAKERS

CREATIVE COOKERY



RIGHT AROUND HOME

Grandmother Mrs. Marie Hulbert rates as Nebraska's top-known cooking personality; makes specialty of guesting high school students and brides-to-be. Shown on versatile Lois Weaver's "Right Around Home" are some student nurses presenting part of their spring amateur show.

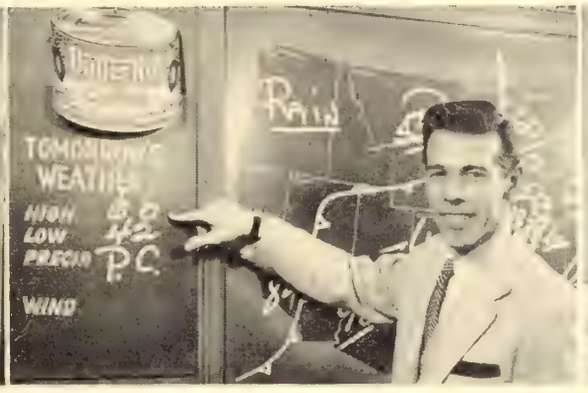


EYED TO MAXIMUM APPEAL, SALES

likes; produces rich results at points-of-sale



NEWSCASTER "BY" KRASNE



WEATHERMAN BOB TAYLOR



SPORTSCASTER BILL KING

3 NEWS, WEATHER, SPORTS THAT SPARKLE WITH TOP PRODUCTION, PERSONALITIES

KOLN-TV puts great emphasis and pride in its news broadcasts and news collecting operations. KOLN-TV's scope of news coverage is the entire state of Nebraska and northern Kansas. The same applies to special news events.

Heading up the news department is "By" Krasne, who ranks among the top newscasting personalities, as well as news directors, in the middlewest. His setup comprises seven staff correspondents, three of whom broadcast, two reporter-photographers in Lincoln, and "stringers" spread throughout Nebraska and the northern tier of Kansas.

Two of KOLN's most noteworthy recent news feats involved the coverage of the last Nebraska election and the Nebraska prison riot. With the use of taped phone reports by correspondents KOLN-TV gave its audience on-the-spot elections results from 16 counties. Shown on the screen at the same time was a sample ballot of the reporting county. KOLN-TV's staff relayed reports from the scene of the nationally front-paged riot for 65 consecutive hours.

To Nebraskans nothing is as important as the weather. Hence it's the first item on all three daily news blocks. This coverage, like the news, is for all of Lincoln-Land and is buttressed by a trained meteorologist on staff.

Viewers get a special kick out of Bob Taylor's ingenious devices in introducing his weather reports. Like Krasne, Taylor, in addition, shines as a news stylist.

KOLN-TV is the only station that covers the entire Lincoln-Land sports picture. Regarded as one of the midwest's top talented men in his field, sportscaster Bill King is now in his ninth year on the air. Rick Weaver, also nationally known, backs up King in the sports department.

4 MID-DAY FARM NEWS BLOCK MAKES PREMIUM BUY FOR ALL TYPES OF PRODUCT

REPORTING MARKET PRICES..... .....QUIZZING A FARMER





With practically every Nebraskan interested in what's happening in agriculture, KOLN-TV's farm service has gained not only a high degree of viewership but warm approval among the state's leading agricultural authorities. Director of this shrewdly integrated farm service is Bill Morris, college-bred farmer and breeder, who's pictured in action at the left before the studio camera reporting daily market prices and interviewing a dairy farmer.

KOLN-TV's No. 1 farm feature is its farm block that extends daily from 12:15 to 1 p.m. The first quarter hour—"Camera on the Farm"—are film clips of interest to farmers, obtained from Nebraska University, federal and state agencies and other sources. "The Dinner Bell" program, which follows, comprises weather, community bulletins, farm market reports and general news.

To the 180,000 farm folks under the KOLN-TV umbrella, plus large segments of urban audiences, this dinner-time block represents the most welcomed informative event of the day.

THE OTHER BIG NEBRASKA MARKET
KOLN-TV
LINCOLN • LAND

AREA-AWARE KOLN-TV EXCELS IN PUBLIC SERVICE FILMING



ROBERT D. AMBOY

[illegible] KOLN-TV's public service programs have made a singular impression among the people in Lincoln-Land. Especially on business and other community leaders.

Five of these programs are produced for regular Sunday [illegible] KOLN-TV's public service department [illegible] Robert D. Amboy. In addition to the below [illegible] "The Choir Loft" they are:

"Information Yes": an analysis of current legislation, with John B. Quinn interviewing members of Nebraska's legislature and answering questions from viewers.

[illegible] "Congress at Work" [illegible] through the Lincoln Bar Association and [illegible] panel form, enlightenment on the state's economic, political and other [illegible]

"[illegible] Speaking": medical advice and current questions -produced in [illegible] operation with the Lincoln-Lancaster Medical Society.

"[illegible] Patrol" [illegible] Nebraska's super-conscious about speeding and traffic accidents.

KOLN-TV also does much filming of special events. For instance, last Easter it [illegible] its movie cameras to Grand Island, Neb., and put together a 30-minute adaptation [illegible] of the Trinity Methodist Church's regionally-famed annual Easter pageant. It produced a half-hour film of the inauguration ceremonies of Nebraska Wesleyan [illegible] The results were so pleasing to the trustees that they acquired the film. After they're televised, these special events films often are [illegible] available to schools, churches, clubs, etc., for group showing.

[illegible] Nebraska film series, "Great Plains Trail" got its start on KOLN-TV.

KOLN-TV's policy is not only to provide time and facilities for public service campaigns, [illegible] gratis the preparation of the programs and the announcements.

"The Choir Loft," the No. 1 program of its genre in Nebraska and upper Kansas. [illegible] choirs as far as 150 miles from Lincoln.





JOHN F. FETZER

Industry leader and top ranking station operator; owner and president of KOLN-TV since late 195[illegible]



A. JAMES EBEL

General Manager; admired say he has molded KOLN-TV into top-flight regional operation within a year



THOMAS L. YOUNG

Sales Manager; 12 years in radio-tv sales, program production, promotion and station management



D. R. TAYLOR

Chief Engineer; with KOLN-TV, KOLN eight years of his 17 years in the electronic field



PAUL JENSEN

Program Director; here eight years; came up thru ranks as announcer, mike personality and producer

Representatives Nationally by AVERY-KNODEL • New York • Chicago • Atlanta • Dallas • Los Angeles • San Francisco

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
General Paint Corp, SF	Abbott Kimball, SF	CPN 47	Amos 'n' Andy Music Hall; M-F 6:30-6:55 pm PDT; 16 May; 20 wks
General Mills, Mnnols	D-F-S, Chi	NBC full net	The Lone Ranger; M-F 5:30-5:55 pm; 30 May; 52 wks
Mac's Super Gloss, LA	Hixson & Jorgenson, LA	Don Lee 45	Bob Greene News; M-F 5:30-5:35 pm; 16 May; 13 wks
McKesson & Robbins, Bridgeport, Conn	Ellington, NY	CBS	Arthur Godfrey Digest; F 8:15-8:25 pm; 27 May; 9 wks
Simoniz (Wax & Kleener), NY	SSC&B, NY	CPN 23	Frank Goss News; alt W M F & T Th Sat 5:45-5:55 pm PDT; 16 May; 13 wks


Robert R. Nelson (3)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Dodge, Det	Grant Adv, Det	ABC	Danny Thomas; T 9-9:30 pm; 12 July; 52 wks
General Motors (Frigidaire Div), Dayton	Foote, Cone & Belding, Chi	CBS 206	Arthur Godfrey Time; T Th 10:30-10:45; alt F 11:15-11:30 am; 7 June; 52 wks
Pillsbury, Minnpls	Leo Burnett, Chi	CBS 206	Arthur Godfrey Time; M-Th 11:15-11:30; 1 June; 52 wks
Pillsbury, Minnpls	Leo Burnett, Chi	CBS 212	House Party; M-Th 3:30-3:45; 1 June; 52 wks
ReaLemon Co, Chi	Rutledge & Lilienfeld, Chi	ABC	Breakfast Club; Th 9-9:15 am; 26 May


Milton F. Allison (3)

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Milton F. Allison	CBS R Spot Sls, E sls mgr	Same, asst to gen sls mgr
Richard P. Axten	Alexander Smith, NY, publ rels dir	Raytheon Mfg, Waltham, Mass, publ rels dir
Kenneth Bagwell	KXYZ, Houston, local sls mgr	Same, comml sls mgr
James Baker	RAB, NY, local prom	Same, asst dir of local sls and serv
Keith Baldwin	WAKR, Akron, sls mgr	CBS R Spot Sls, Det, sls dev dept
Bill Barron	KHJ-Don Lee, Hollywd, press info dept	Same, public rels dir
Joseph Baudino	WBC, Wash, exec vp	Same, vp
James W. Beach	WBKB, Chi, sls mgr	ABC TV, Central Div, dir
Leon Bernard	Ziv TV, Chi	TPA, Chi, midW mgr
Don Bishop	NBC Press, NY, mgr of program publ	NBC O&O stns, NBC Spot Sls, WRCA (TV), NY, dir of publ
Gaylen Blackford	Foster & Kleiser, Seattle, sls mgr	KJR, Seattle, sls mgr
John H. Bone	WNEM-TV, Bay City, gen mgr	Sir Walter TV (WNAO), Raleigh, gen mgr
H. C. Bonfig	Zenith, Chi, vp & dir of sls	CBS-Col, NY, pres
Dan Bellus	KFEQ-TV, St. Joseph, Mo., sls dept	KFMB (TV), San Diego, sls dev and prom hd
Howard W. Coleman	NBC, Chi, press dept asst mgr	WNBQ-WMAQ, Chi, adv, prom, mdsg exec
Ted Cott	NBC, NY, vp in chg r	WABD NY, WTTG, Wash, gen mgr
Bud Coulson	Don Lee, Hllywd, public relations dir	Disneyland, Hllywd, public rels dept
Charles C. Crockett	Van Fawcett Assoc, r-tv dir	KGMB-TV, Hawaii, sls stf
Frank Crosiar	WHOT, South Bend, stn mgr, sports dir	WNDU-TV, South Bend, dir of local sls
Jerry A. Danzig	NBC TV, "Home" sports ed	NBC O&O stns r & tv programing gen exec
Harry Dangerfield Jr.	Bond & Starr Adv, Pittsburgh, vp in chg r-tv	KSON, San Diego, sls prom mgr
Michael Francis Doyle Jr.	Guild Films, cinematographer	Song Ads, Hllywd, film dept hd
Charles Dresser	WNBQ-WMAQ, Chi, dir of sls	NBC Central Div, Chi, acct exec
David Steinle	KBUR, Burlington, asst mgr	Same, mgr
Jim Dugan	KOOL, Phoenix, acct exec	KVOO-TV, Tulsa, acct exec
Sam Eadie	ABC, sls prom	Weed TV, Chi, sls stf
Ted Eiland	WTAP, Parkersburg, W. Va., gen mgr	WJNO-TV, W Palm Beach, gen mgr
Bob Emery	KWBW, Hutchinson, Kan, sls stf	KGAR, Garden City, Kan, mgr
Edwin F. England	ABC, NY, spot & local sls	Edward Petry, NY, sls exec
Joseph Fisher Jr.	WENR-TV, Chi, gen sls mgr	Weed Tv, Chi, sls stf
Victor E. Forker	Blair-TV, NY, sls dev mgr & acct exec	WNEW NY, acct exec
Ray Gallagher	KTVK, Phoenix, prog mgr & opers dir	KBTV, Denver, exec prodcr & dir
Rita L. Garner	Puck, NY, prom dept	WMGM, NY, sls prom dir
Tom Gavin	WIRL (TV), Peoria, stn mgr	WDSM (TV), gen sls mgr
Steve Gilbert	R-TV Reps, NY	WAAT (TV), Newark, sls stf
Gordon J. Grant	NY Herald Trib, New Eng sls rep	WCOP, Boston, acct exec
Ray Grant	KBIF, Fresno sls mgr	KFSD, San Diego, sls mgr
Homer Griffith	SPONSOR, SW adv mgr	WAFB, Baton Rouge, mgr
Tom E. Gibbens	WAFB, Baton Rouge, vp & gen mgr	Same, pres
Archie Grinalds Jr.	WNEX, Mobile, Ala, mgr	WBIA, Aug, sls dir
Richard J. Hallwood	WNEM-TV, Flint, sls mgr	WNAO, Raleigh, mgr
Dan D. Halpin	Allen B. DuMont Labs, gen sls mgr	Westinghouse, r-tv div, mktg & gen sls mgr
Howard Harms	Times News, Twin Falls, classified ad mgr	KDYL, SLC, acct exec
Harold Heath	WOC-TV, Davenport, Iowa, sls stf	KCRG-TV, Cedar Rapids, Iowa, sls dept
Robert A. Hemm	A. H. Kuch, NY, natl adv rep	Blair-TV, NY acct exec
Dudley Henry	CBS R, NY, sls serv dept rep	CBS R, CPRN, Pacific Coast Sls Serv mgr
Fred Heywood	KMOX, St. Louis, dir of sls prom & mdsg	CBS R Spot Sls, sls prom mgr
Marvin D. Hult	WMBD, Peoria, asst mgr	Same, mgr
Louis J. Hunnel	Crosley Bcstg, Cin, acct exec	Free & Peters, Det, tv acct exec
Richard W. Jolliffe	KNX, CPRN, asst gen sls mgr	CBS R Net Sls
William W. Joyce	Katz Agency, Chi	Same, midw tv sls mgr
Roland Kay	CBS R Spot Sls, SF, mgr	KCBS, dir of sls & adv
John M. Keys	WNBQ-WMAQ, Chi, adv, prom, mdsg mgr	Same, dir of sls


John H. Bone (3)


Fred Heywood (3)


Lawrence L. Wynn (3)


R. David Kimble (3)

● *In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases); New Agency Appointments*



Roland



Mark Lester (3)



Tom Gavin (3)



Robert F. Stolfi (3)



Dan Bellus (3)



Ray Green

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
R. David Kimble	RAB, dir of local prom	Same, dir of local sls and service
Brent Kirk	KUTV, SLC, sls mgr	Same, stn mgr
Ernest Koss	MBS-WOR, Recording Studios, NY	Same, dir of sls
Theodore R. Lazarus	Donahue & Coe, NY, acct exec	George Blake, NY (films), exec
Dick Leader	KCOP-TV, LA, adv prom	KWIZ, Santa Ana, Calif, natl sls mgr
Mack Lester	KTOW, Okla City, stn mgr	KTVQ, Okla City gen mgr
George Lindsay	Weed TV, Chi	Same, sls mgr
Roy Lockwood	CBS TV, NY, prodcr	Robert Lawrence Prods, NY, prodcr-dir
William Kingsland Macy Jr.	Suffolk Bcstg, vp	Same, pres & gen mgr (WALK, Patchogue, WR Riverhead)
Richard G. McCloskey	WWJ-TV, Det, sls	CKLW-TV, Det, acct rep
William K. McDaniel	KNBC, SF, sls dir	Same, gen mgr
C. B. McDermott		NRB, vp, r & adv consultant
Donald H. McGannon	WBC, vp & gen exec	Same, member of bd
Hugh A. McTernan	Warwick & Legler, LA acct exec	KRCA (TV), Hllywd, acct exec
Roy Miller	Katz Agency, Chi	Same, midwest r sls mgr
John Milton	Moloney, Regan & Schmitt, SF	KHJ-TV, Hllywd, natl adv mgr
William P. Mullen	John Loveton Prods, E sls mgr	ABC TV, NY, acct exec
Byron Nelson	KCBS, SF, acct exec	CBS R Spot Sls, SF, mgr
Robert R. Nelson	WARD (TV), Johnstown, Pa, gen mgr	WDEL-TV, Wilmington, Del, mgr
Henry Nicholson	WINR, Binghamton, comml mgr	WNBF (TV), Binghamton, r sls mgr
Bob Novak	Free lance prodcr	Quality Radio Group, prog dir
C. J. Pajakowski	WHOT, South Bend, Ind, sls mgr	Same, mgr
Harry D. Peck	Hearst Corp (WISN, WTVW), Milw, res vp & gen mgr	WAGE-TV, Marquette, Mich, vp & gen mgr
Edwin P. Phelps Jr.		WMAK, Nashville, mgr
Harold V. Phillips	WMBD, Peoria, sls mgr	WTVA-TV, Peoria, sls mgr
Charles E. Powell	O'Toole Tire Co, sls mgr	WBAL, Balt, acct exec
Robert Purcell	Mass. Bay Telecasters, member of bd	KTVQ, Okla City, dir of tv
Don Ross	CBS R Spot Sls, SF, acct exec	KNX, CPRN, natl sls mgr
Robert O. Runnerstrom	WLOK, Lima, mgr	WMBD, Peoria, exec
Robert H Salk	Station Films, NY, gen mgr	Screen Gems, NY, dir of sales
Jacques Sammes	CBS R Spot Sls, NY, presentation writer	RAB, NY, sls prom writer
E. F Shadburne	KKTV, Col Springs, sls stf	WCPM, Cumberland, Ky, stn mgr
Henry W. Simmen	Weed & Co, NY, acct exec	WNEW, NY, acct exec
Edward A. W. Smith	WIP, Phila, acct exec	Edward Petry, NY, sls exec
Lola Spitz	KBUD, Athens, Texas, cont supvr	KIWW, San Antonio, asst stn mgr, asst to gen mg
Art Stober	WFIL-TV, Phila, dir	WITV, Miami, opers mgr
Robert F. Stolfi	CBS TV, NY, sls dev, planning & res dept	WNDU-TV, South Bend, dir of sls prom & adv
Howard T. Swafford	Cadillac, Det	CKLW-TV, acct rep
W. C. Swartley	WBZ-TV, Boston, gen mgr	Same, also WBC vp
Guy Vaughan	WIST, Charlotte, mg dir	NBC Film, NY, slsman
William Veneman	KTTV, LA	KTVW, Seattle-Tacoma, exec asst
Harold R. Wettersten	WBKB, Chi, acct exec	ABC TV, Central Div, Chi, sls mgr
Seymour Whitelaw	KCBS, SF, E sls rep	CBS R Spot Sls, SF acct exec
Bud Wilson		WGIL, Galesburg, Ill, mgr
Lawrence L. Wynn	WABC-TV, NY, acct exec	Same, sls mgr

4. New Firms, New Offices, Changes of Address

Advisors in Management, a firm of psychological consultants, has been organized with hdqtrs in the Congress Hotel mezz, Chi

David O. Alber Assoc moved to 44 East 53rd Street, NY, on 28 April

Anderson & Cairns moved to larger office, 130 East 59th Street, NY

Brisacher, Wheeler & Staff moved to 1600 Bush Street, SF

Blitz Adv absorbing into H. Richard Seller Adv with offices at 937 S.W. Jackson St, the building presently occupied by Blitz, Seattle

Blackburn-Hamilton Co, media brokers, opened new SF office at 111 Sutter St EXbrook 2-5671

Brinckerhoff & Williams Agency, new partnership, with offices at 928 Gov Nicholls Street, New Orleans; E. V. Brinckerhoff & Aubrey Williams, former r-tv dir, Fitzgerald adv, partners

[illegible] Adv moves head office to 1247 Guy Street, Montreal; Toronto office stays at 570 Yonge Street

Henry Gerstenkorn has re-established his own ad agency at 4020 W 3rd Street, LA, DUnkirk 7-4285

Richard P. Holland establishing own adv consultant business in Boston

Earl Klein, pres of Storyboard since its inception, has resigned to form Animation Inc, 843 N. La Cienega Blvd, LA; firm will produce animated commercials for tv

Mullins-Earl, new ad agency at 1616 N. Cahuenga, Hllywd, HOllywood 7-6318 formed; Tom Mullins, former vp & gen mgr of Irwin, LA; Warren Earl, former KCOP, LA, dir of sls prom & mdsg, partners

Jack T. Sharp opened agency service at 2036 East 22nd Street, Clev, SUperior 1-1700

Westinghouse Bcstg plans to move its hdqtrs to the Chanin Bldg, 122 East 42nd Street, NY, about 1 June; Wash office, 1625 K Street NW, will remain open

Don Wilson heads new company, Don Wilson Productions, KTTV Studios, Hllywd 28; to film tv commercials and industrial, documentary, and sales pictures, as well as sound slide films

WNEW

Announces the Appointment of

SIMMONS ASSOCIATES

INCORPORATED NEW YORK • CHICAGO

As National Sales Representative

June 1, 1955

WNEW BROADCASTING COMPANY, INC.
565 Fifth Avenue, New York 17, N. Y.
Plaza 3-3300

SIMMONS ASSOCIATES, INCORPORATED
270 Park Avenue, New York 17, N. Y.
MUrray Hill 8-2821

STAKE YOUR CLAIM

IN NEW

RCA Thesaurus

20 PLATINUM YEARS OF THESAURUS SERVICE
1935
RCA Thesaurus
PLATINUM ANNIVERSARY
1955

Platinum Anniversary money-yielding features





THE GRANTLAND RICE STORY—*from The Tumult and The Shouting*... 15 minute, once a week broadcast with famous sportscaster Jimmy Powers and big name "sports world" guests such as Bobby Jones, Walter Hagen, Ty Cobb and Gene Tunney. Fully recorded.

DO-IT-YOURSELF... Cash in on your local share of the 6 billion dollar do-it-yourself business with this new Thesaurus "Do-it-Yourself" 15 minute show. Three times per week.

RCA **RECORDED PROGRAM SERVICES**

630 Fifth Avenue, New York 20, N. Y.— JUdson 2-5011
1016 N. Sycamore Ave., Hollywood 38, Cal.— HOllywood 4-5171
522 Forsyth Building, Atlanta 3, Ga.— LAmar 7703
445 N. Lake Shore Drive, Chicago 11, Ill.— WHitehall 4-3530
1907 McKinney Avenue, Dallas 1, Tex.— Riverside 1371

THESE ® RCA RADIO CORPORATION OF AMERICA • RCA VICTOR RECORD DIVISION



THE FRANK LUTHER FUN SHOW . . . Frank Luther, nationally popular entertainer, brings enjoyment to children from 6 to 96 . . . fully recorded with songs—many created specially for this show, plus jokes, limericks, "mail-pulling" ideas and guest stars.



GREAT DAYS WE HONOR . . . 15 minute, fully recorded show for 39 important holidays during the year. 10 Catholic holidays, 10 Jewish, 10 Protestant and 9 Patriotic holidays. Ideal for institutional type advertisers. Ray Middleton, Henry Hull, other well known personalities.

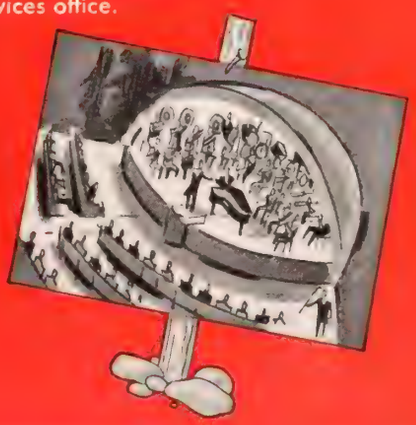
our Platinum Anniversary . . . we're 20 years old,
to celebrate we're adding 8 new sponsor-selling, platinum-studded
ures to our service.
he past 20 years our Library Service has been growing bigger, better,
more profitable for our subscribers. The broad range of 25 different
vs, complete continuity service, sponsor-selling recorded sell-effects,
e tracks, sales clinching brochures, new big local time selling
chandising plan, other *selling* aids, and 52 new releases each and every
th . . . all this gives RCA Thesaurus subscribers the most profitable
gram service in the industry. For example, due to tremendous success
vo of our shows, we are increasing the popular Freddy Martin
Sammy Kaye programs from 3 broadcasts a week to 5.
e your claim to the lion's share of your local advertisers' dollars
sing the *one* Library Service that's king of them all! Write, wire or
today your nearest Recorded Program Services office.



SHOP AT THE STORE WITH THE MIKE ON THE DOOR . . . a great new local radio time selling merchandising plan. Builds sales and listeners.



NTING THE STATESMEN QUARTET . . .
ular, talented group brings favorite gos-
pe singing to your listeners. ½ hour,
a week.



CONCERT ON THE MALL . . . This rich, lush sounding band plays everything . . . from "South Pacific" medleys and traditional marches to symphonic and popular types of music. ½ hour, once a week.



WEEKEND SHOPPERS' SPECIAL . . . This new show was designed to give stations a program with strong appeal to sponsors who want to sell to weekend shoppers. Ideal for participations. Once a week, 30 minutes.

THEY CAME! THEY SAW! THEY SIGNED UP!

At the recent NARTB convention broadcasters from all over the U.S.A. signed up for the Thesaurus Library Service. Further proof that today's Thesaurus is America's best library service buy for both sponsors and radio stations.

Milwaukee's
best buy
here's why:

W "the voice of the BRAVES"
(the Milwaukee Braves games are not televised)

am-fm

e all-star programming

Milwaukee's
Most Powerful
Independent

m 24 hours of music news, sports

now 5000 watts

p lowest cost per thousand

HUGH BOICE, JR.
[illegible]
HEADLEY-REED,
[illegible]



Mr. Sponsor

Comdr. Edward Whitehead

President
Schweppes (U.S.A.) Ltd. New York

Meeting Commander Edward Whitehead in a Madison Avenue office is virtually as startling as a picture of Queen Elizabeth II in a jeep. It's an experience that evokes images of Rudyard Kipling, the road to Mandalay, and drinking gin and tonic (Schweppes' own "diluant"—mix to you) at the old Shepheard's in Cairo, or at the Explorer's Club in Nairobi.

"Of course, as you know, I originally came over to your country to set up some *modus operandi* with Pepsi-Cola," the Commander told SPONSOR. (The *modus operandi* with Pepsi consists of having that company do the actual bottling of Schweppes in its U.S. plants.)

"At that time (somewhere around January or February 1953), Al Steele of Pepsi Cola, who is U.S. head of Schweppes, and David Ogilvy conceived the idea of having me appear in the American Schweppes advertisements."

One gets the impression that Commander Whitehead, the personification of a battling individualist, became accustomed to the idea fairly rapidly.

"At first, of course, I rather disliked the idea of being a goldfish," said he. "I'm a normally reticent Britisher, you know. But there was a need to illustrate the maintenance of quality in some dramatic way, so I complied, of course."

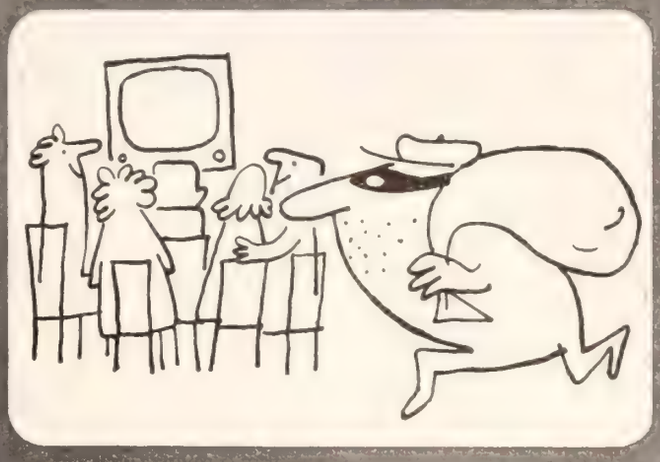
Undaunted, the Commander continues to wear the beard that has made him famous throughout the U.S. with the Schweppes print ads. With Schweppes' addition of radio advertising (also through Ogilvy, Benson & Mather), the Commander's "appeal to pattern creating people" has been translated by means of his very British accent, heard in minute-announcements from 20 to 50 times a week per market.

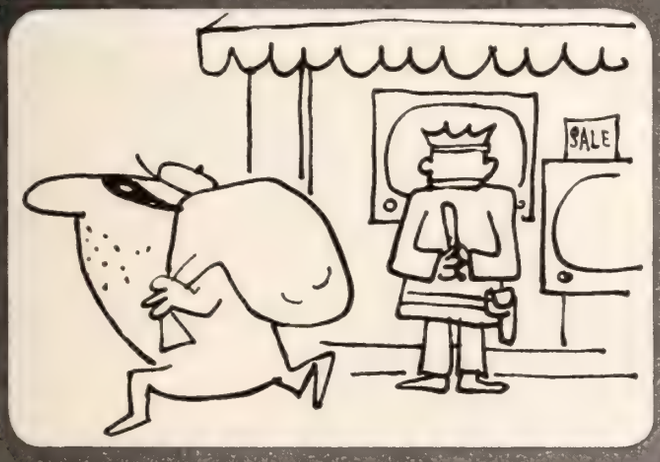
Despite the colorful advertising approach, Schweppes sales are not yet sufficiently substantial in this country to show a profit. The Commander, however, expresses satisfaction with the continuous sales increases, expects profits within the next two years. In the meantime, he will concentrate on the U.S. market, has brought over his family (wife and six-year-old son) to live in Connecticut. The Commander will continue his travels to other Schweppes markets: last year he went twice around the world.

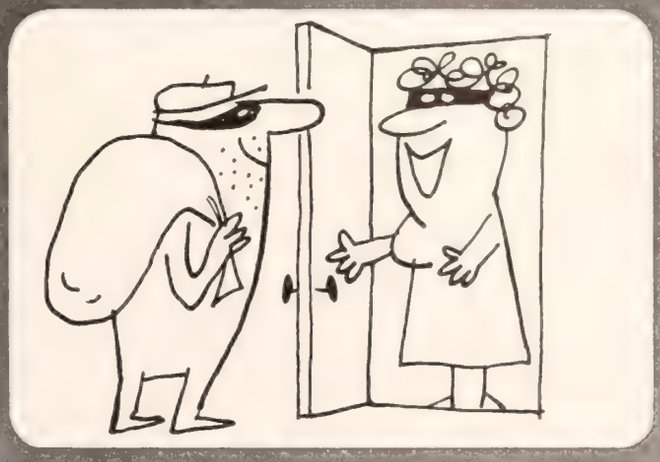
"People remember, for some extraordinary reason, my name and Schweppes' name in conjunction with it," says he. ★ ★ ★

You just can't escape TV in saturated San Diego!

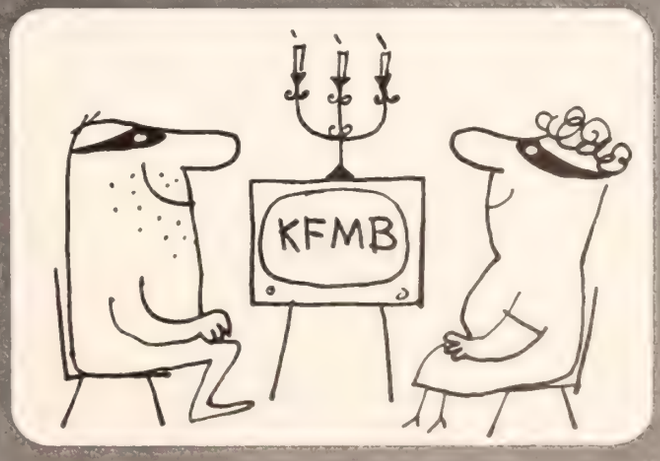












89.9% of the homes have it! (Pulse, Jan.'55)
Well over 285,000 TV homes . . . 850,000 TV people!
This is the kind of coverage that moves merchandise.
One of the reasons why television
is your best buy in growing San Diego.
And television in San Diego *is* KFMB-TV!

KFMB 8 TV

WRATHER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CALIF.
REPRESENTED BY PETRY

America's more market



"That's for sending all those Carrots to (ugh) People"

The world's most luscious, juicy carrots come from "Cal Sales" captive market, the *Central Coast of California* — and what does old "Cal" do? Every summer, he ships *18,847 miles* of *bags* of *carrots* out of Monterey County alone . . . lay those bags end to end, and they'll reach from Madison Avenue to Hollywood and Vine *6 times*—with enough left over to get to Michigan Blvd.

And all those ungrateful people do is to send him 11 million highly indigestible dollars in return (part of the *105 million dollars* Cal will get this year for his agricultural products in Monterey County (just one of Cal's three captive counties).

It's enough to turn your hare!

KSBW
RADIO 1330 KC
TELEVISION Channel 8
SALINAS-MONTEREY
CALIFORNIA

CBS, NBC, ABC, DuMONT

SPONSOR BACKSTAGE



by Joe Csida

If I may be permitted to corn it up a little here this trip, I'd like to show you a Menu of Memories:

VIPers' Brunch
Sunday, May 22, 1955
Mayflower Hotel—Suite 237-38
ETO Plus Ten
Apertiffs

Bloody Marys (Novikane) — *Old Kronheim (In the Woods)*
Miller High Life (Justin-time) — *Dry Sak (5th Ave.)*

Campbell's Soup
Kirbyed Shrimp (with Wilder Rice)
Blintzes (Swezey & Sour)
Reinsched Beef (Staishoff)
Code Bortsch (Fetzer, with Sour Ream)
Green Salad (Abel dressing)
Desserts

eClairs (Tootie McFruitie) — *Csida Grapes (aux Cousin)*
Ice Cream Whedges — *Ream Puffs*

Cafe O'Lay (Alicoate)

The chef who put this bill of fare toegther is Sol Taishoff, publisher and editor of our contemporary, "*Broadcasting-Telecasting*," and the names dragged into the dishes are those of a group of 14 of us, who just 10 years ago constituted an Army sponsored U. S. Broadcasting Mission to the European Theatre of Operations. There were (in the order Sol's squeezed them into the menu) Morrie Novik, Mark Woods, Justin Miller, Martin Campbell, Ed Kirby, Bob Swezey, Leonard Reinsch, John Fetzer, Abel Green, Clair McCullough, Bill Hedges, Joe Ream, Jack Alicoate and I.

Each year for the past 10 years, sometime during the National Association of Radio and Television Broadcasters Convention this VIPers' group has had a reunion. We haven't all made it each year, but by and large the representation has been close to 100%.

This is being written on the eve of this year's Convention and I don't know what the '55 turnout will be, but I hope to report on it after the event. In the meantime this past decade has seen many a change in each of us and certainly in the business which brought us all together. It is noteworthy, first of all, I believe, that all of us are still here. It's perhaps even more worthy of mention that all but a few of us are still deeply involved in the broadcasting business. Like they say in the soapers, the Fates have been fairly kind to most of us.

(Please turn to page 72)



MT. WASHINGTON TV



"Best darn salesman I've ever seen!"

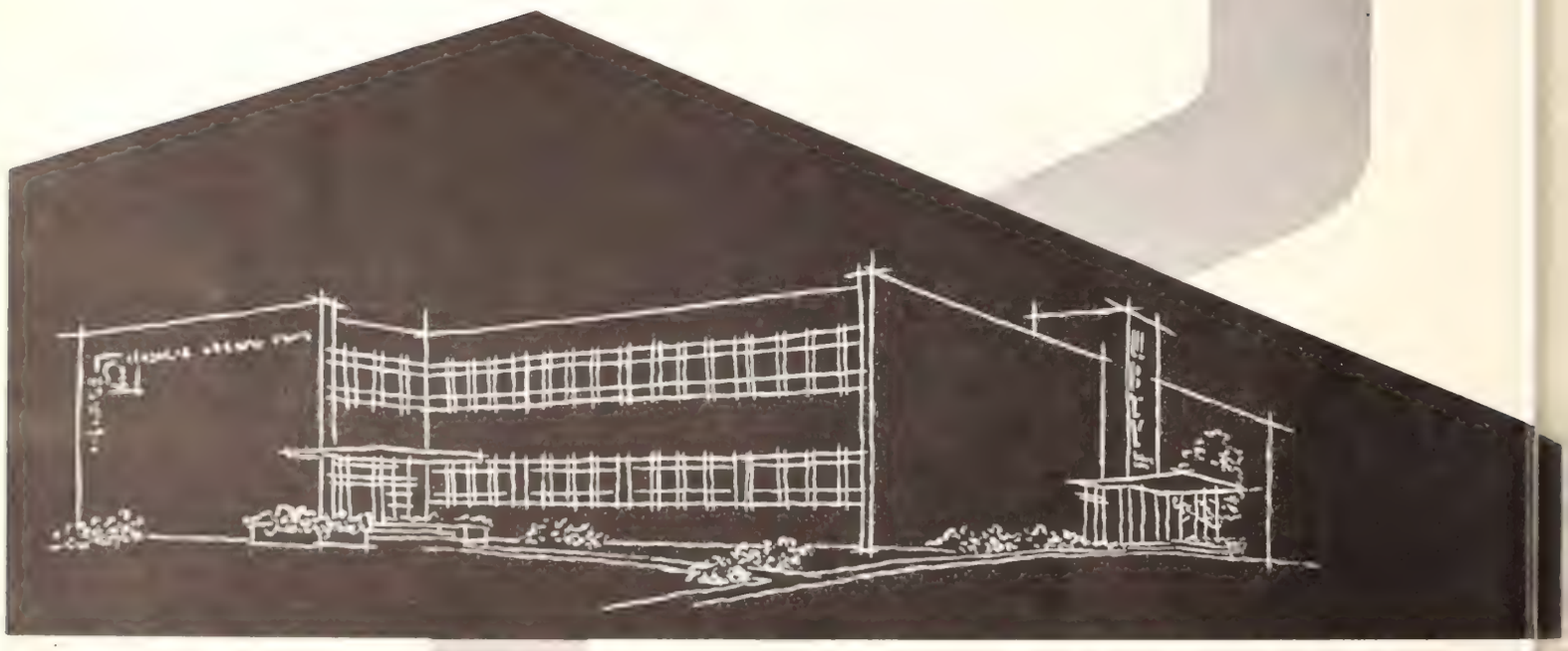
Frankly, you haven't seen *anything* yet —not until you've seen how Mt. Washington TV can sell! And "the mountain" actually covers the lion's share of Maine, New Hampshire and Vermont at about half the cost of any other three TV stations in the area combined.

Incidentally, during a recent 25-words-or-less contest to name a daytime woman's program, 15,652 entries were received from 715 *different* cities and towns in Maine, New Hampshire, Vermont, Massachusetts, New York and the Province of Quebec.

CBS-ABC **WMTW** Channel 8

John H. Norton, Jr., Vice Pres. and General Manager — REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, Inc.

WHERE ELSE IN THE CAROLINAS



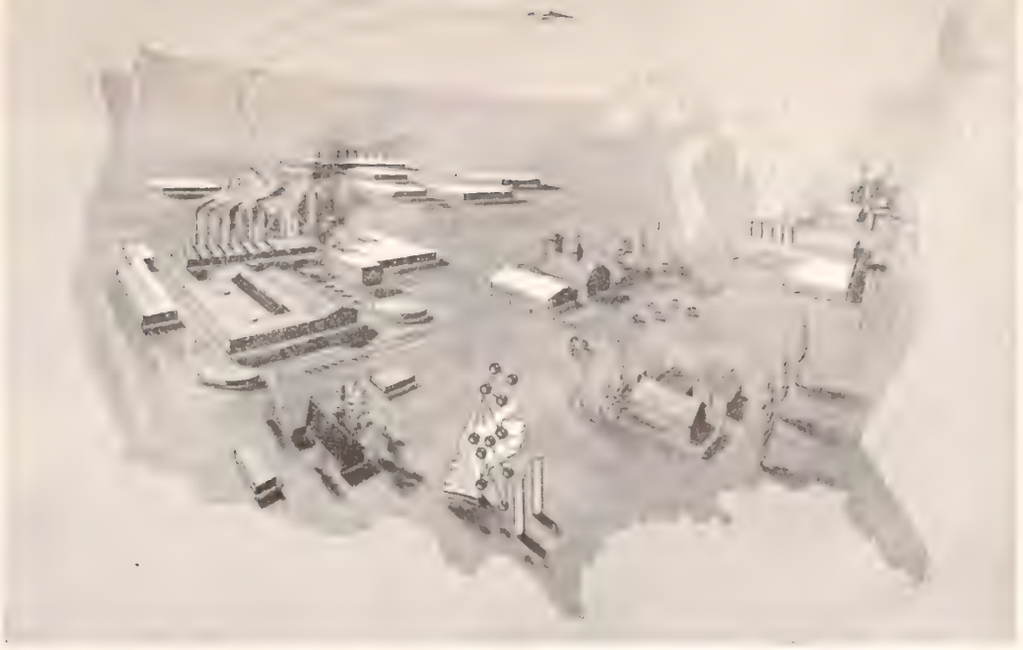
KINGSIZE FACILITIES

In the Carolinas, advertisers find many types of TV facilities . . . but only on one station, WBTV, can the advertiser get complete, Kingsize Facilities.

Here, in WBTV's new $1,250,000 home with 51,000 square feet of floor space, are TV studios measuring 40′ x 40′ and 40′ x 60′, each wired for three black-and-white and two color cameras, each accommodating Kingsize studio audiences . . . the last word in engineering equipment . . . art and carpenter shops for designing and building any type of scenery . . . three ultra-modern darkrooms . . . *dual* facilities for transmitting color and black-and-white slides and films . . . Kingsize executive, program, production, engineering, news, sales, business, promotion and merchandising departments.

Conditioned by 33 years of broadcast leadership, WBTV planned big . . . built big. Now more than ever, WBTV is your first, biggest step to TV coverage of the two Carolinas.

WBTV
CHARLOTTE
Channel 3 Top Power



NATION'S TOP 100 ADVERTISER ARE IN WIDE VARIETY OF INDUSTRIES. SEE CHART NEXT PAGE

The TOP 100 advertisers: before and after tv

Most of them—69 to be exact—have increased the share of their national media ad budgets going to radio and tv

by Alfred J. Jaffe

The top 100 U.S. advertisers in PIB-recorded media are more air conscious than ever before.

They are not only putting a greater share of their ad budgets into radio and tv but—so far as PIB-reported media are concerned—most of them are spending more on radio and tv than for print media. (PIB-reported media are magazines, supplements, network radio and tv.)

Item: Of the top 100 advertisers in 1954, 69 have increased the share going to radio and tv since 1948—a year which for all practical purposes can be termed "before" tv as far as networks are concerned.

Item: Of these same advertisers, 60 spent more than 50% of their national budgets in 1954 on air advertising. In 1948, only 33 of this group spent more than half on air advertising.

What's behind all this?

Well, tv, for one thing. This new, high-impact medium has tantalized advertisers, has shown again and again a tremendous sales power. It has resulted in money being diverted from other media and has also attracted new money released by a booming economy.

OF 1954'S TOP 100 ADVERTISERS 60 SPENT MORE THAN 50%

		Total 1954 Billings (000)	Total 1948 Billings (000)	1948 Rank	Magazines		Supplements		Network Radio		Network Tv	% to Air Me	
					1948	1954	1948	1954	1948	1954	1954	1948	
[illegible]	[illegible]	$41,151	$26,620	1	$5,048	$ 6,543	$ 3,372	$1,566	$13,199	$12,339	$23,701	68.3	[illegible]
[illegible]	[illegible]	26,774	11,803	3	9,273	20,560	533	2,129	1,976	3,780	10,304	16.7	[illegible]
[illegible]	[illegible]	26,727	10,803	7	3,692	3,743	2,768	4,109	4,342	4,813	14,089	40.1	[illegible]
[illegible]	[illegible]	25,256	12,990	2	5,782	10,037	443	2,190	6,774	3,300	9,728	52.1	[illegible]
[illegible]	[illegible]	19,499	8,548	11	1,711	1,344	567	1,051	6,267	5,562	11,540	73.3	[illegible]
[illegible]	[illegible]	18,378	5,492	16	1,473	7,276	199	413	819	1,867	8,820	14.9	[illegible]
[illegible]	[illegible]	17,860	11,772	4	7,932	9,558	556	390	3,283	949	6,961	27.8	[illegible]
[illegible]	[illegible]	17,771	11,470	5	3,763	2,561	2,390	3,524	5,317	4,471	7,214	46.3	[illegible]
[illegible]	[illegible]	16,706	7,704	12	3,586	2,799	42	306	1,076	1,770	11,828	52.9	[illegible]
10	General Mills	16,120	10,426	8	2,320	3,557	915	1,208	7,190	3,724	7,630	68.9	[illegible]
11	American Tobacco	15,937	5,371	19	2,469	4,028	301	897	2,600	1,526	9,485	48.1	[illegible]
12	[illegible]	15,418	5,478	17	3,849	7,802	..	869	1,629	774	5,972	29.7	[illegible]
13	P. Lorillard	12,752	2,521	40	938	2,781	418	.....	1,164	3,300	6,662	46.1	[illegible]
14	Lever Bros.	12,344	7,600	13	2,203	2,467	352	823	5,043	2,921	6,131	66.3	[illegible]
15	American Home Products	11,328	5,160	18	769	2,058	97	260	4,592	3,474	5,534	84.1	[illegible]
16	Campbell Soup	11,068	9,771	10	2,846	5,081	105	868	5,819	573	4,546	59.5	[illegible]
17	National Dairy	10,327	4,931	21	2,129	2,972	926	658	1,875	812	5,884	38.0	[illegible]
18	SOD	9,099	9,263	9	1,532	2,117	11,343	1,032	3,387	3,048	2,900	36.5	[illegible]
19	Kellogg	8,077	2,244	48	1,191	1,513	5	390	1,048	1,910	4,263	46.7	[illegible]
20	Miles Laboratories	7,922	6,242	14	265	921	91	132	5,885	6,172	695	94.2	[illegible]
21	Pillsbury Mills	7,882	3,156	33	1,040	1,516	1,126	305	989	2,019	4,010	31.3	[illegible]
22	Quaker Oats	7,725	3,547	30	703	2,726	164	1,062	2,679	1,570	2,365	75.5	[illegible]
23	Bristol-Myers	7,599	5,338	20	3,237	3,040	. . ....	296	2,101	1,484	2,778	39.3	[illegible]
24	Sterling Drug	7,564	11,316	6	1,390	1,851	863	1,467	9,063	3,518	723	80.0	[illegible]
25	Goodyear	6,780	3,872	26	3,266	4,743	64	69	541	333	1,643	13.9	[illegible]
26	Distillers Corp.—Seagrams	6,604	6,018	15	6,018	6,601	...	3	.....	. .....	.....	.....	
27	Philip Morris	6,448	4,148	22	221	1,652	83	.....	3,844	1,126	3,668	94.3	[illegible]
28	A T & T	6,335	3,878	25	3,053	5,498	38	21	786	815	.....	20.2	[illegible]
29	S. C. Johnson	6,291	1,662	67	321	1,007	160	704	1,181	1,865	2,714	71.0	[illegible]
30	R C A	5,888	2,462	42	1,807	2,866	26	248	628	883	1,890	25.5	[illegible]
31	Westinghouse	5,677	4,042	23	2,123	2,056	601	. .....	1,318	.....	3,621	32.6	[illegible]
32	Philco	5,307	3,859	27	1,624	1,200	...	58	2,234	1,316	2,731	57.8	[illegible]
33	Armour	5,150	3,745	29	1,455	2,107	375	1,167	1,916	661	1,211	51.1	[illegible]
34	Swift	5,106	1,514	78	.....	3	316	236	1,168	.....	4,865	77.1	[illegible]
35	Du Pont	4,928	2,730	38	2,031	4,154	.....	32	695	.....	741	25.4	[illegible]
36	Standard Brands	4,912	2,042	50	510	3,048	56	726	1,475	. . .	1,136	72.2	[illegible]
37	National Distillers Products	4,813	3,020	34	3,020	4,808	neg	1	.....	. .....	.....	.....	
38	Coca-Cola	4,523	3,983	24	1,463	1,701	... ..	.....	2,519	459	2,362	63.2	[illegible]
39	Johnson & Johnson	4,446	2,853	37	2,659	3,915	194	329	.....	.. ....	200	.....	[illegible]
40	Rexall Drug	4,340	1,192	....	332	2,231	. . . .	21	859	623	1,464	72.0	[illegible]
41	Firestone	4,194	1,606	69	830	1,870	.....	.....	776	766	1,557	48.3	[illegible]
42	Carnation	4,128	1,652	68	678	844	.. ....	232	973	1,887	1,163	58.8	[illegible]
43	Borden	4,089	3,219	32	1,648	1,636	354	469	1,216	. .....	1,983	37.7	[illegible]
44	Texas Co.	4,030	2,660	39	1,418	2,635	.....	34	1,241	881	478	46.6	[illegible]
45	International Cellucotton ...	3,873	1,863	58	1,717	2,557	146	470	.....	407	436	.....	[illegible]
46	Scott Paper	3,704	993	....	953	1,457	33	39	.....	.....	2,208	.....	[illegible]
47	Avco	3,630	1,620	....	1,452	1,623	153	451	14	338	1,214	0.9	[illegible]
48	Eastman Kodak	3,585	1,830	62	1,830	3,121	.....	464	.....	.. ....	.....	.....	
49	Andrew Jergens	3,557	2,409	44	1,502	1,444	100	446	804	195	1,472	33.3	[illegible]
50	National Biscuit	3,531	2,482	47	1,138	749	191	1,066	1,119	660	1,055	49.9	[illegible]

SOURCE: [illegible] All figures are in thousands. Where [illegible] 1948 advertiser was below the top 100 out of that year.

NOTE: In case of mergers or purchases of another company since 1948, dollar figures for are total of business as purchased from another company from. However, 1948 rating [illegible] or parent firm name. Philip Morris billing [illegible] Benson & Hedges. A [illegible]

For another thing, the postwar era has provided a fascinating testing ground for media. True it is not the severe testing ground of a depression, when the problem is what medium to drop or what to cut. It has been an era of high sales and high opportunities—with a remarkable burgeoning of new brands and tremendous pressures put on old ones.

But with the national advertiser virtually required to grab new customers as well as hold on to old ones and with brand loyalty turning out to be an illusion, the mass media have been on trial to about the same extent they would be during hard times. In this trial the air media, but especially video, have proved themselves as attested by the share of all advertising being allocated to them.

According to McCann-Erickson figures provided to *Printers' Ink*, the share of all advertising going to spot and network radio in 1948 (tv figures were too small to be measured in that year) was about 6%. In 1954, network and spot radio and tv got about 11% of all ad expenditures.

The amount of actual dollar increase is even greater than indicated by the share percentages since the 1948-54 period was one of almost constant growth for advertising expenditure. In 1948 network and spot spending came to $331 million. In 1954, it came to $900 million.

When you get behind the totals, however, you find a surprisingly diverse picture among the top 100. In comparing what happened to these 100 between 1948, the year commercial tv

UDGETS ON AIR; IN 1948 ONLY 33 SPENT MORE THAN HALF

Advertiser	Total 1954 Billings (000)	Total 1948 Billings (000)	1948 Rank	Magazines 1948	Magazines 1954	Supplements 1948	Supplements 1954	Network Radio 1948	Network Radio 1954	Network Tv 1954	% to Air Media 1948	% to Air Media 1954
Helene Curtis	$ 3,517	$ 236	....	$ 236	$ 1,057	$	$1,219	$	$ 220	$ 1,019	.....	35.2
American Motors	3,476	2,507	36	1,955	1,958	146	.....	775	10	1,478	26.9	43.6
Brown & Williamson	3,446	1,384	88	75	1,154	133	60	1,174	132	2,100	84.8	64.7
Schenley	3,318	3,831	28	3,750	3,283	81	34	.....	.....	.....	.....	.....
Sunbeam	3,221	810	....	810	1,332	.....	.....	.....	18	1,870	....	58.6
Nestle	3,147	1,467	82	431	1,307	147	268	588	146	1,424	40.0	49.8
Dow Chemical	3,087	535	....	535	792	.....	162	.....	.....	2,131	.....	69.0
Aluminum Co. of America	3,082	1,017	....	1,017	1,762	.....	.....	.....	.....	1,320	.....	42.8
B. F. Goodrich	3,020	2,150	49	2,150	2,026	.....	.....	.....	.....	994	.....	32.9
Pabst Brewing	3,010	1,287	95	526	427	.....	.....	760	32	2,551	59.0	85.8
Florida Citrus Commission	2,942	523	....	493	842	30	62	.....	1,043	994	.....	69.2
Pet Milk	2,906	1,031	....	.....	.....	.....	.....	1,031	769	2,136	100	100
Joseph Schlitz Brewing	2,902	1,307	94	1,307	1,073	.....	.....	.....	.....	1,828	.....	62.9
Pepsi-Cola	2,902	360	....	360	850	.....	882	.....	.....	1,168	.....	40.2
Hazel Bishop	2,901	.....	....	.....	39	.....	.....	.....	18	2,843	.....	98.6
U. S. Steel	2,875	1,701	66	649	1,470	.....	.....	1,052	.....	1,405	61.8	48.8
Corn Products Refining	2,841	1,315	93	1,200	1,716	114	730	.....	266	127	.	13.8
Sylvania Electric	2,802	217	....	217	698	.....	361	.....	.....	1,742	.....	62.1
Kaiser Motors	2,774	3,401	15	2,184	1,057	260	.....	957	1,717	.....	40.1	61.8
William Wrigley Jr.	2,769	984	....	53	434	60	.....	871	1,723	612	88.5	84.3
Carter Products	2,766	1,724	65	168	5	1	17	1,554	964	1,779	90.1	99.1
Armstrong Cork	2,718	1,533	75	1,103	1,509	.....	.....	429	.....	1,209	27.9	44.4
Best Foods	2,604	1,425	86	1,159	1,463	265	393	.....	.....	747	....	28.6
Hallmark Cards	2,575	949	....	106	240	.....	.....	843	556	1,778	88.8	90.6
Lambert	2,517	1,995	52	1,643	1,407	64	202	286	346	561	14.3	36.0
Borg-Warner	2,496	1,479	81	1,479	2,039	.....	.....	.....	.....	457	.....	18.3
Reynolds Metals	2,493	355	....	355	751	.....	4	.....	15	1,722	.....	69.6
Cluett, Peabody	2,475	1,757	83	1,580	2,225	176	250	.....	.....	.....	.....	.....
Schick	2,432	440	....	440	719	.....	.....	.....	.....	1,713	.....	70.4
Amer. Dairy Assoc.	2,402	432	....	297	761	135	46	.....	490	1,104	.....	66.3
Prudential Ins. of Amer.	2,391	2,489	41	547	8	.....	653	1,942	820	908	78.0	72.2
Admiral	2,318	793	....	793	1,182	.....	18	.....	151	1,028	.....	50.8
California Packing	2,350	1,500	80	1,235	2,047	265	302	.....	.....	.....	.....	.....
Wesson Oil & Snowdrift	2,348	905	....	243	1,092	.....	.....	.....	662	1,256	73.1	53.4
Simoniz	2,152	512	....	452	633	60	123	.....	.....	1,395	.....	64.8
Mutual Benefit Health	2,124	728	....	.....	59	.....	710	728	523	831	100	63.7
Doubleday	2,091	1,197	100	613	941	547	1,117	36	29	2	3.0	1.4
Standard Oil of Indiana	2,084	74	....	74	84	.....	.....	.....	1,258	740	.....	95.8
Remington Rand	2,062	714	....	714	996	.....	23	.....	.....	1,042	.....	50.5
Socony Vacuum Oil	2,046	1,164	....	944	1,683	220	.....	.....	363	.....	.....	17.7
Gulf Oil	2,027	985	....	373	326	.....	.....	612	.....	1,701	62.1	83.9
Olin Mathieson Chem.	2,015	1,820	....	1,750	1,750	69	.....	.....	.....	261	.....	13.1
Minnesota Mining & Mfg.	1,974	423	....	323	379	100	83	.....	674	817	.....	75.5
Ralston Purina	1,973	1,526	77	114	870	.....	151	1,411	326	625	92.4	48.2
Longines-Wittnauer	1,966	413	....	250	71	.....	.....	163	1,223	671	39.4	96.3
Amer. Chicle	1,964	287	....	224	94	63	.....	.....	.....	1,869	.....	95.1
Block Drug	1,957	463	....	355	52	108	579	.....	75	1,250	.....	67.7
Union Carbide & Carbon	1,951	1,503	79	1,478	1,780	25	142	.....	.....	27	.....	1.3
Johns-Manville	1,944	955	....	111	736	.....	.....	844	1,208	.....	88.3	62.1
Manhattan Soap	1,939	3,404	31	423	170	176	74	2,803	1,693	.....	82.3	87.3

udix Home Appliances; National Biscuit billings include Hills Bros.; American ings include Nash-Kelvinator and Hudson but 1948 ranking is that of Nash alone; Kaiser billings include Willys-Overland. Olin Mathieson Chemical billings n Industries, Mathieson Alkali Works and E R Squibb

got started, and last year, SPONSOR has done an extensive analysis of Publishers Information Bureau records (see chart above).

PIB figures cover what it terms "national" media—magazines, newspaper supplements, network radio and network radio and network television. Not included are newspapers and spot radio or television, which are of course also national media when used full-scale by a major advertiser.

While detailed dollar ad expendi-

(*Please turn to page* 95)

Some of spot radio leaders

American Home Prod.	General Motors
Ballantine	Grove Laboratories
Borden	Lever Brothers
B C Remedy	Manischewitz Wine
Brown & Williamson	Metropolitan Life Ins.
Carter	National Biscuit
Chrysler	Nestlé
Colgate	R. J. Reynolds
Curtis Publishing	Shell Oil
Esso	Sinclair
Ford-Lincoln-Mercury	Standard Brands
General Foods	Wildroot
General Mills	

SOURCE: Names for the list of 25 spot radio accounts above were gathered from leading station representatives. The list is not complete and is in alphabetical order only, not order of expenditure. No scientific basis now exists for ranking leading spot radio advertisers. See story on this problem this issue, page 12.

These are Top 25 spot tv clients

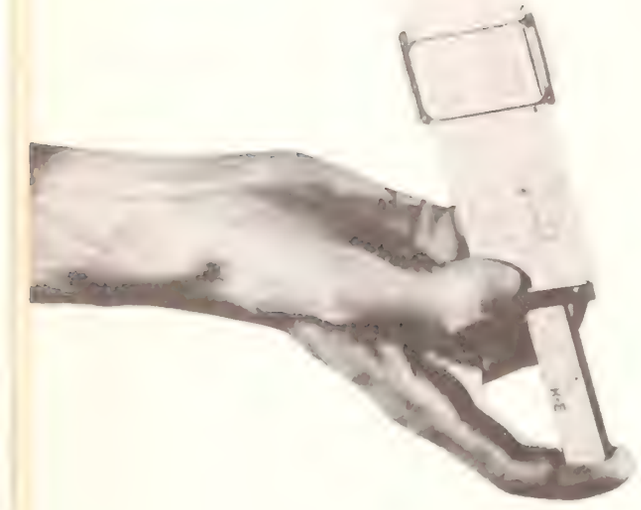
1. P & G	13. Carnation
2. Brown & Williamson	14. Grove
3. Sterling Drug	15. Anahist
4. Standard Brands	16. Vick Chemical
5. Block Drug	17. R. J. Reynolds
6. Colgate	18. Chesebrough
7. Ratner Promotions	19. Ford Motor
8. Carter Products	20. P. Lorillard
9. General Foods	21. General Mills
10. National Biscuit	22. Peter Paul
11. Bulova	23. Kellogg
12. Miles Labs.	24. Toni
	25. General Motors

SOURCE: N. C. Rorabaugh Report on Spot TV Advertising, first quarter 1955. This ranking is in terms of the number of stations used. Rorabaugh's figures include almost every major tv outlet in U.S. Ranking here is best available though it may not in all cases reflect exact order of expenditure.

THE PROCTER & GAMBL



Part two of four parts



On these pages SPONSOR *presents the second in a major series on the world's largest advertiser and number one air media client.* SPONSOR *had long sought the opportunity to analyze Procter & Gamble's radio-tv approach and was able to prepare the present series with the aid of interviews with company executives, key people in P&G agencies and other veteran observers of the broadcast scene. This is the first comprehensive treatment to appear in print of the current air media thinking of a company which is frequently talked about in advertising circles but which is rarely quoted on its own philosophy.*

by Herman Land

Madison Avenue folklore has it that the Procter & Gamble media man is weaned on the multiplication table. His solid food intake is said to begin with a delicate balance of square and cube roots. Later he learns to season with hot ratings and enhance flavor with low-caloried cost-per-1,000 dressings. Finally, he is taught how to cut through to the meaty mathematic center with the versatile instrument that is to be his forever more —his trusty slide rule.

This, and similar tales, are told with a mixture of irritation and admiration. Irritation from some of the sellers of time because, as one station representative puts it: "They reduce buying to a rating and cost-per-1,000 'floor.' They buy by formula, and that reduces selling to a bargain-basement level."

Admiration because, as another rep has it: "Sure they stick to mathematics, but who am I to argue with success, God bless their little hearts."

P&G enjoys many such heartfelt wishes. It is tv's largest spot advertiser, a fact often overlooked in the trade press attention to its extensive network operations. In a budget of approximately $71,000,000, it is allocating about $11,000,000 to spot tv, or 15.5%, by SPONSOR's estimate. In spot radio P&G spends $1,750,000, but there are signs a substantial increase may be coming in the near future.

While SPONSOR was unable to find any P&G media man cutting his veal with a slide rule during the delicious —and reasonable!—45c lunch enjoyed in the pleasant P&G dining room at Cincinnati's Gwynne Building, it found a strong conviction among P&G executives that the mathematical approach was not only sound, but actually unavoidable in its type of operation.

How P&G uses the mathematical approach in buying spot television and radio will be dealt with in this article, the second in SPONSOR's series on the company's air operations.

Part one (16 May 1955) reviewed the business and media factors behind P&G's dramatic surge into nighttime television this season. Part three next issue will explore company attitudes on the values of daytime television and radio programing; important decisions in the daytime area are expected hourly. An additional article will follow



THESE ARE ESTIMATED SPOT TV BUDGETS OF 26 P&G BR



ORY *How P & G and its seven agencies buy spot*

covering P&G's relations with its seven agencies and its own internal advertising structure, including the operations of P&G Productions, Inc.

To obtain material for the series, SPONSOR interviewed Procter & Gamble executives in Cincinnati and talked with the company's agencies, former company employees and competitors, broadcasters, station representatives.

There are some subjects on which nobody will talk for the record. Outside of P&G itself, whose executives consented to quotation, anonymity was universally insisted on, even when the source had nothing but the kindest words for the industry's biggest account.

Logic of the slide rule: Said one broadcaster: "Everytime I'd go in there, they'd wave that slipstick at me. Finally, I learned to use the things myself. Now I can go in and wave a slipstick back at them." He took a slide rule out of his desk drawer and illustrated with a smile of triumph.

Sellers of time may complain that the ratings and cost-per-1,000 approach leaves no opportunity to sell "the other factors," such as station loyalty, the plusses of personalities, local-appeal shows, and so forth. But these complaints leave P&G unmoved. The company appears willing to accept the slide-rule characterization as accurate.

Said Director of Media Paul Huth to SPONSOR: "High ratings are important as a reflection of the market situation. Ours are mass products and we therefore seek maximum circulation for commercial messages. Basically, we have no real connection with the show when we purchase spot. We are buying audience only. For this reason the slide-rule approach is inevitable."

Does this mean that rating goals are coldly calculated in advance, or that the company adheres to a rigid cost-per-1,000 minimum? This is a frequently encountered view.

But at P&G itself, SPONSOR was told repeatedly that the company "follows no fixed formulas."

And the five New York P&G agencies contacted unanimously reject the assertion that they buy according to a finely-etched client blueprint.

"This is a sore point with me," one P&G buyer told SPONSOR, typically: "We are not 'numbers buyers,' as some claim. There is no rating or cost-per-1,000 floor which I must use in purchasing for Procter & Gamble, and I don't use any. Naturally, I try to buy as efficiently as possible. It wouldn't make much sense for me to submit an availability at an unusually high cost-per-1,000 would it?"

A P&G buyer had this explanation to offer: "People may be confusing buying strategy with company policy. Of course it is good buying strategy to ask for a high rating or a low cost-per-1,000 in order to get the best availabilities. But it is just strategy. There is no 'floor'."

A number of buyers pointed to the purchases made in markets where no ratings are available as evidence of their unanimous claim that the same factors of common sense and good judgment must enter into time buying for P&G as for any other brand.

"It all depends on the individual circumstances," said a long-experienced P&G timebuyer. "I buy the best that is available at the time. Sometimes very high ratings can be had, at other times they are just not around."

At times, agency spokesmen report, the lower-rated station will actually be bought, because the adjacencies on the higher-rated station may be deemed inappropriate. A sporting event, for example, may have a sensationally high rating, but may be considered out-of-bounds for an Ivory Flakes or Dreft.

The adjacency factor appears to be an important consideration among the P&G agencies, as well as the nature of the brand; that is whether it appeals to housewives primarily or to a broader audience.

Although agency spokesmen insist that each shop follows its own genius, all echo the same P&G spot aims:

1. *Extension or reach*—a mass product demands that you hit the largest possible audience;

2. *Frequency*—repetition of ad impression is vital;

3. *Efficiency* — the per-impression cost must not be too high.

P&G agencies know from experience that the account does not readily go for a spot tv cost-per-1,000 far above $2.00. It is only to be expected that this will be reflected in their buying.

(*Please turn to page* 82)

YEAR. TOTAL: OVER $10,300,000 (Estimates were purchased from "Rorabaugh Report on Spot tv Advertising")



What happens when tv hits a marke

Buying of tv-sold brands shoots up 33% in 3½ months, NBC TV study shows

What happens, exactly, when television goes into a hitherto-non-tv community for the first time?

What are the before-and-after effects of television on brand purchasing of tv-sold products in a new tv home?

Do the effects of tv on a new tv home continue? Or, does tv make an initial wallop that gradually wears off as time passes?

Tv-minded advertisers and agency executives have often posed questions such as these. Up to now, the answers have been largely in the crystal-ball class.

But now that situation has changed.

In the NBC TV charts on the page at right admen will find the highlights of a new set of answers to these and similar tv-created puzzlers. Here are some of the facts uncovered:

• After getting tv, new set owners increase their total exposure to advertising media by 41% (more than an hour and a quarter per day). But tv gets the lion's share of media attention: two out of three media minutes are spent with tv—more time with tv than with all other media combined.

• Tv socks across the advertiser's slogan or copy point. After tv, for instance, Instant Maxwell House's slogan identification increased 150%. Camay's slogan identification hopped upward 54% in tv homes. The average slogan identification jumped 54%. Trademarks leaped too; even the well-known Pontiac Indian head jumped 23% in recognition.

• Brand buying changes drastically as a result of tv's influence. The gain is usually at the expense of non-tv-sold competitors. Among those people who have become tv set owners, Pet Milk gained 51% more buyers, Carnation lost 14%. Bab-O lost 12% and Ajax gained 47%. The products gaining were on tv; the losers weren't. And, the more they advertised on tv, the more increases in sales advertisers got.

• Tv works fast, but it also continues to work. Owners who have had their tv sets longest (averaging a year or more, but going up to five years) showed the highest buying levels for tv brands, the highest awareness of brands using tv, and the highest opinion of tv-sold products.

This data comes from a new NBC TV study entitled "Strangers Into Customers," which took two years and $250,000 to complete. As its market guinea pig, NBC TV selected Fort Wayne, Ind.—a medium-sized (140,000 people) area which didn't have any tv service, other than fringe reception, until late in the fall of 1953.

The before-and-after field work, which consisted of extensive depth interviews in a big (one out of every six homes) probability sample, was handled by W. R. Simmons & Associates. The entire project was under the supervision of NBC's Director of Research and Planning, Hugh M. Beville, Jr., and Research Manager Tom Coffin.

During the past week, a beehive of

(*Please turn to page* 93)

TOP ADMEN SAW NBC'S NEW STUDY

Over [illegible] execs in 15 cities viewed closed-circuit telecast at Fort Wayne study's findings on 2 May. Key NBC executives stationed to answer M. J. Culligan mail, after mtg.: Hugh Beville, dir. research & planning; Tom Coffin, research mgr.; Ed Cole and John Porter, sales promotion.

BEN DUFFY WAS "STAR" GUEST

BBDO's president, Ben Duffy (center) accepted the study's all-planning importance as major portion of success. At left, NBC's Pat Weaver, president. Seated, Dr. Coffin







Impact of tv on brand purchasing, consumer media habits, local retailers is shown vividly in these five charts. Study was made by NBC TV in Fort Wayne, Ind., before and after advent of local tv

1.

Tv accounts for seven of 10 ad impressions new owners absorb

Per cent of new tv owners who recall advertising in each medium

	Before tv	*After tv*
TELEVISION	9%*	85%
NEWSPAPERS	25%	14%
RADIO	41%	9%
MAGAZINES	14%	9%
BILLBOARDS	6%	4%
ALL OTHERS	6%	3%
	101%	124%

*From "guest viewing." Outskirts of Fort Wayne received tv signal from nearby areas prior to start of the Fort Wayne tv station.

Figures add to more than 100% because of multiple responses. According to NBC TV, the "after tv" column points up three important developments concerning new tv set owners: (1) tv makes people more conscious of advertising—about a quarter more (124 vs. 101%; (2) tv scores seven out of 10 ad impressions people absorb daily; (3) tv becomes a greater advertising source than newspapers, magazines and radio combined were before the family acquired its tv set (85 vs. 80%).

2.

Tv does 'best job of moving goods,' Ft. Wayne food & drug dealers say

How retailers rank media effectiveness
(% naming each medium in first place)

	% Dealers
TELEVISION	47%
NEWSPAPERS	17%
RADIO	7%
MAGAZINES	5%

Figures add to less than 100% because some retailers had no clear-cut opinion. However, food and drug retailers are among tv's biggest enthusiasts; half of the Fort Wayne merchants surveyed owned sets *before* television came to town. Four dealers in every 10 stocked new brands as a result of tv advertising. Dealer fondness for tv helps explain constant pressure on many advertisers to use television. Checkup was made about six months after start of Fort Wayne tv in fall of 1953.

3.

Brand reputation is enhanced by television prior to a purchase

"Which brand is better?"
(Average for nine "paired" brands)

	Before tv	*After tv*
TV-SOLD BRANDS	35%	45%
BRANDS NOT ON TV	34%	25%

Preference scale is tipped by tv in favor of tv-sold brands—a major step prior to actual purchase, according to NBC TV. Paired-off brands included Crisco and Spry, Lilt and Toni, Colgate and Pepsodent, Pet and Carnation. Average tv brand started out practically on a par with its non-tv competition; but after tv, set buyers gave it almost a two-to-one preference average. Pet started 19% behind, emerged 71% ahead of Carnation for a high score among paired-off products in survey.

4.

Two out of three media minutes are spent with tv in a new tv home

Media minutes per person

	Before tv	*After tv***
TELEVISION	12*	173
RADIO	122	52
NEWSPAPERS	39	32
MAGAZINES	17	10
	190 min.	267 min.

Tv's effect on the amount of time people in new homes spend with advertising media is sharp. New set buyers spend more time with all media, but almost as much with television as they used to devote to all other major media put together. Effect is lasting, too; similar study in Davenport at a time when city had tv service for nearly five years showed similar pattern, although radio minutes per day had increased noticeably. Pattern of time new set owners in Fort Wayne spend with tv shows 3.3-to-1 ratio between tv and radio, higher than national Nielsen average for April 1954 of about 2.5-to-1.

*From "guest viewing." Outskirts of Fort Wayne received tv signal from nearby areas prior to start of the Fort Wayne tv station.

**Approximately six months from air date (Nov 1953) of tv station.

5.

Tv pay-off for advertisers is in stepped-up purchasing of tv brands

"What brands did you buy?"
(Average of tv-sold brands)

	Set buyers	*Unexposed*
BEFORE TV	18.0%	16.1%
AFTER TV	24.0%	17.8%

The average tv-sold brand (Scotties, Estate Ranges, Pride, Beautiflor, Armstrong, Cheer, etc.) registered a 33% purchase increase among new set buyers in Fort Wayne in just three and one-half months. The same brands registered only a minor change (up about 12%) in the "unexposed group" where the job of selling was done by non-tv media. Buying of Scotties, for instance, doubled in three months to lead field.



National problem: Reps use FCC and other estimates of total spot radio dollar volume in pitches to top management but lack full breakdown of competitive activity by spot leaders. Here, SRA President Adam Young charts spot radio growth for Vick admen. L. to r.: Stephen Machcinski, sales mgr., Adam Young; Orrin Christy, media dir., Morse International; Adam Young; Frank Davies, ad mgr., Vick; Kirby Peake, Vick president

Local problem: Timebuyers usually face major headache when seeking data on what spot competition does locally. Below, WOR, N. Y. sales executive Bill McCormick acts as "monitor service" for Geyer buyer Carol Sleeper with aid of pocket-sized portable. Visit was timed to coincide with actual airing of spot announcements by rival of agency's client



Spot rad

With latest effe

The *Spot Radio Register*, first major attempt in several years to index all national spot radio spending, ground to a halt earlier this month.

Reason: *Register* was to have been based on information gathered by surveying regularly a cross-section list of some 600-700 radio stations. But less than 30% of the outlets indicated to spot data gatherers Jim Boerst and N. C. "Duke" Rorabaugh that they would cooperate.

Commented Richard C. Grahl, chief timebuyer of William Esty and a veteran spot radio adman:

"Radio stations are spending too much time competing with each other, and not enough thinking of ways to help sell their medium and their market. For every national brand using spot radio in a market today, I'll bet that at least three more could—and should—be using spot radio if they had the whole picture of spot radio activity before them."

Added Grahl: "A major problem in spot radio is to make top management among advertisers aware of spot radio. Station management refusal to cooperate in an industry project of data gathering isn't helping things at all."

Other timebuyers and industry executives groaned audibly as word of the failure of the Boerst-Rorabaugh *Spot Radio Register* got around.

"Here we go again—back on the merry chase of calling reps and stations to ferret out what the competition is doing," said Ethel Weeder, Biow-Beirn-Toigo timebuyer.

"On other air media, you can answer the question 'Who's buying it this month?' within an hour," said Grey Agency Timebuyer Joan Rutman. "But on spot radio, you've got to fly blind."

"Spot radio's biggest need is still telling the man who uses it what the other guy is doing," said Adam Young, Jr., president of the Station Representatives Association.

ust list its customers

ort clients stalled, admen renew pleas for full data

But the comments all boil down to one thing:

Who buys what in the $133,000,000 national spot radio field—particularly the leading advertisers—is as much a mystery as ever.

The problem is not a new one.

"Spot radio is still a tipster's paradise. But the fact that spot radio information has to be tracked down cloak-and-dagger fashion doesn't stop people from trying," stated a SPONSOR article (see bibliography at end of story) in January. "Spot radio is poorly and deceptively named, hard to buy, unglamorous, underpromoted—and unreported," stated an editorial in the 1 November, 1954 issue. In an earlier report, "5 big needs in spot radio," SPONSOR stated "Everybody wants spot dollar figures but few cooperate in revealing the data."

It has, in fact, been a subject in and out of SPONSOR's pages since an attempt by Duke Rorabaugh to gather data by surveying reps was reported in a story in the summer of 1951. The fact that the problem is dragging on does not mean, many executives feel today, that there is any less need for a service that reports on spot radio expenditures of leading clients.

"We've put the idea of a report based on station-gathered data on the shelf indefinitely," Jim Boerst told SPONSOR. Boerst, however, is continuing his monthly *Spot Radio Report* which is based on data contributed by some 50 agencies, but which lacks data on the giant spot advertisers like Procter & Gamble, Lever Brothers, Colgate, and the cigarette firms.

Added Duke Rorabaugh:

"I'll never understand the thinking of some station managers. Obviously, there's a need for a regular spot radio reporting service. Obviously, it will enable reps and stations to sharpen their sales approaches. But many radio stations still feel that a list of their advertisers is an invitation to other stations to steal the business."

Is the door completely closed on a

(*Please turn to page* 90)

CHANGING PICTURE OF SPOT ACTIVITY DEPICTS NEED FOR FULL REPORTS

Few media can claim such a bustle of client activity as national spot radio. Case examples below, selected by Jim Boerst from his monthly "Spot Radio Report," show that a typical list of major spot radio advertisers will reflect additions, subtractions and changes in schedules in a few months time. Report covering full spot radio picture at the moment is not in sight.

SPONSOR, PRODUCT, AGENCY	SPRING '54	SPRING '55	CHANGE?
ATLANTIC REFINING *Gasoline* *N. W. Ayer*	Used five 5-min. programs wkly on 49 stations	5-min. shows and sportscasts on 140 stations	Switched emphasis to sports, added 350% more stations
CANADA DRY *Beverages* *J. M. Mathes*	Used five 5-min. programs wkly on 12 stations	Average of 10 daytime annets wkly; 22 stations	Switched to annets, added 100% more stations
CONTINENTAL BAKING *Wonder Bread* *Ted Bates*	Used three to 10 daytime annets wkly on 111 stations	Similar activity on 56 stations	Cut back by 50% on station list
METROPOLITAN LIFE *Insurance* *Young & Rubicam*	Used 5-15 min. newscasts on 33 stations	Similar activity on 35 stations	Little change, slight increase in station list
KROGER CO. *Groceries* *Ralph H. Jones*	Used average of 20 daytime annets wkly on 122 stations	Similar activity on 141 stations	Holding saturation formula, but adding steadily to station list



PANORAMIC VIEW DURING SECOND TELEVISION PIONEER DINNER AT NARTB CONVENTION SHOWS MOST OF 400 GUESTS ATTENDI

"The miracle of television"

George Abrams, v.p. of Block Drug, gives rare penetrating analysis of Block's first five years in tv at Television Pioneer Dinner

The Second Television Pioneer Dinner, given by SPONSOR to honor television's pre-freeze pioneers, was an opening social event of the NARTB Convention in Washington, D. C., last week. Guests included the Chairman of the FCC, the FCC Commissioners, Senators, Representatives, government officials, and over 400 broadcasters, representatives, tv film officials, and advertising executives. Guest of honor was James C. Hagerty, Presidential press secretary, who received an award for helping to bring the Presidential press conference to the public via television and radio. The master of ceremonies was Robert D. Swezey of WDSU-TV, New Orleans. Plans for the dinner were coordinated by noted industry veteran Col. Edward L. Kirby.

Key speaker was George J. Abrams, advertising vice president of the Block Drug Co., and himself a pioneer television sponsor who has invested $20 millions in the tv medium in five years. Abrams spoke on the subject "Pioneering a New Interest in the Public Interest," and his speech was widely acclaimed as a penetrating analysis of television's power and potential by members of the audience.

SPONSOR presents in these pages excerpts from Abrams' stimulating address. These document television's impact as experienced by Block Drug since the initial sponsorship of *Danger* on eight CBS TV stations in 1950, and present Abrams' analysis of how to deal with the problem of understanding people's motivations.

Most of you here tonight have viewed radio and television as a medium to be purchased by others; as a medium transmitting messages across miles of space; as a medium competing with other media for attention, interest, and dollars.

But the adman's view is a far different view and one that should make you pioneers of radio and television mighty proud.

And I hope you won't mind if the view through my eyes is concentrated primarily on tv, for that's where we've been doing *our* pioneering these past five years.

Since 1950 the scoreboard shows we've poured more than 20 million dollars into tv, with 1955 the biggest year of all. And yet, at the same time, we've also rediscovered radio—going back this year into network and spot radio on a much heavier scale than in recent years.

But television has been the exciting revelation—as I imagine any new discovery is to the uninitiated. Well, let me tell you why—and let me use this



R PRE-FREEZE STATIONS. KEY ADDRESS, BY GEORGE ABRAMS, APPEARS BELOW. COPIES OF SPEECH ARE AVAILABLE ON REQUEST

nostalgic review to do another thing—to show you an area where pioneering work still remains to be done on the largest possible scale.

Our tv opening night was September 19, 1950. Our first television show, a program called *Danger* was making its bow.

And along with the new show, a new announcer—a young guy named Dick Stark who'd done a lot of radio, but only a little of television, and who had a theory which later proved so right—that tv needed actors who could announce or announcers who were actors.

So there it was . . . we'd taken the plunge and now we belonged to that select society known as *network sponsors*. And our network, then, was eight stations — though it didn't stay that way for long. And that young announcer, he did some growing, too—from $125 a week to a yearly income in six figures, with sponsors clamoring for his services and asking him to set the price.

And our first rating . . . a 38 Nielsen . . . we'll never forget it, because we never exceeded it. I mention it now only to show the hunger folks had in those days for new programs—and *Disneyland*, *This Is Your Life*, and *Medic* prove that a new program idea is just as attractive today as it was five years ago.

What did this first experience in television prove?

Well, for us it was a revelation in advertising.

We had been heavy users of magazines, newspapers and Sunday supplements. We had put good money into radio, too—sponsoring *Burns & Allen*, *Quick As A Flash*, and even *Alexander's Mediation Board*. In 1949 our spot radio expenditures alone exceeded the million-dollar mark.

But we had never used this fresh, new medium of television and the things that happened to us and to our products as a result of tv make an interesting report.

In the first place, our whole conception of advertising copy changed. Our print and radio copy had followed a usual pattern of being commercial in content—stiff, stilted, persuasive, but

(*Speech continues next page*)

THE WHITE HOUSE
WASHINGTON

May 11, 1955

Dear Mr. Glenn:

Thank you for your courtesy in inviting me to the Second Television Pioneer Dinner. While I will not be able to be with you, I do want to tell you that I am delighted that you are honoring Jim Hagerty. You have my best wishes for an enjoyable and successful occasion.

Sincerely,

Dwight D. Eisenhower

Mr. Norman R. Glenn
Sponsor
40 East 49th Street
New York 17, N. Y.

THESE WERE SOME OF ADMEN AND WOMEN ATTENDING NARTB CONVENTION*

[illegible]
[illegible]
[illegible]

register deals with stations to clear the necessary time.

But it was worth it.

Each station was worth fighting for, and we often sent agency people thousands of miles just to persuade station managers to move out wrestling and move in *Danger*. I clearly remember one junket to Iowa where we finally persuaded the manager to take on our show. That year, time and talent in this market cost us $8,000, but sales jumped $25,000 in that one city—making it a mighty good investment.

Program costs in those days were interesting. My records document the fact that *Danger* cost us only $6,000 a week—and that was with a guest star or two thrown in once or twice a month. Today this same show (without guest stars) has a $17,000 price tag—and half the rating.

Producing the show gave us problems we had never had before, either in radio or in print. There was the producer who went "psychological" and insisted on every play having an unhappy ending. And another, who liked "off-beat" stories to the point where our murders were being committed by leprechauns.

So, finally, one night I asked the agency to get us a new producer-director team, who could deliver mystery shows that *were* mystery shows. They introduced me to two young guys; one who had been a floor manager on a tv program; the other who had been a child actor on Broadway and had been pushing buttons in the control room long enough to be called an assistant director.

I just asked them one question: "Can you give me a bread-and-butter murder mystery, where someone gets killed, the murder is solved, and we have a happy ending?" When they assured me they could, I hired them—a team called Charles Russell and Sidney Lumet.

They've since become one of television's hot combinations and today direct a classic called, *You Are There*.

But that's the way it was in those days. No one knew very much about producing and directing television shows, and a couple of young kids with courage stood as much chance of succeeding as a Hollywood veteran coming East for a shot at this new medium.

And we took a chance on actors, too. Youngsters like Maria Riva, Rod

(*Please turn to page* 99)

Convention attracted big turnout of admen who came to spot trends, renew station contacts

The 33rd NARTB Convention in Washington, D. C., last week attracted an unusually large number of advertising people (see partial list on page at left). Big turnout reflects spiralling air media billings over recent years and is measure of importance of air media in agency-advertiser deliberations. Proximity of Washington to New York City was another factor in attracting admen. Among chief reasons admen cited for coming to Convention: keeping tabs on fast-changing situation particularly in television; renewing contact with broadcaster friends.

QUOTES from admen at Convention

"I learn more from sitting around chatting with station managers in rep suites than I can from a week of out-of-town telephone calls. When you call a station man, you're usually discussing just one problem. When you renew old acquaintanceships at the NARTB Convention, the conversation ranges informally over a wide variety of topics. I find the Conventions a wonderful way of catching up with the trends in broadcasting, a place to have a meeting of minds."

Frank Silvernail, BBDO

* * *

"In addition to keeping my ear to the ground, meeting broadcasting officials and station people, I wanted to look at the latest color tv equipment from the advertising standpoint to see what kind of color commercials, films, etc., we may have to deal with in the near future. Evaluating color equipment at tv stations, knowing what's needed for telecasting color commercials will eventually be a factor in buying time."

John Marsich, Kudner

* * *

"I mostly go to Conventions just to get around among broadcasters rather than to see anything specific such as new equipment. However, I know that I will come back with a lot of new information. I always do."

Frank Coulter, Y&R

* * *

"Agency people should attend the NARTB Convention. It makes for good station relations; there's a big difference in dealing with station people when they're not just a voice at the other end of a phone call. And frankly it's an interesting change of pace for a few days."

Ethel Wieder, Biow-Beirn-Toigo

* * *

"I can read about the NARTB formal sessions but I think going to the Convention is a good idea for agency people. Why? Because it gives you a chance to discuss, face to face, your problems and the problems of broadcasters. It's a wonderful refresher for your business contacts."

Helen Wilbur, Grey

After 16 weeks of tv B&M sales a

REACTION FROM THE CLIENT (19 May 1955)

"I can say at this point that such a phenomenal and steady increase in which the longer the audience is exposed to television the more it buys proves that television and nothing else is responsible for the nearly 100% increase in sales.

"We knew something of this character would happen when we tried television but we did not anticipate such a big increase in a market where our oven-baked beans were a class preference item because of their high price and the fact that they were known only to the discriminating consumer despite an excellent job done by our broker. Otto L. Kuehn Co.

"A great deal of credit is due to the commercials which the station created based on the material prepared for them by us and our agency, BBDO in Boston. We couldn't have done a better job here in New England of building the atmosphere which should surround our product. WBAY-TV did it with their replica of our ovens for preparing the product. This helped to dramatize the difference between ours and the ordinary cooked-in-the-can tomato sauce bean.

"Those who are not satisfied with their results from television must look not only to the medium but to their method of using it and the commercials or copy platform they are furnishing stations. After all you only have a short time in which to sell on television.

"Our test is planned to run only six months but we are now considering continuation of television. Or, diabolically, we may drop it and carefully check to see how long the demand holds up. Then we'd perhaps go back in later."

W. G. NORTHGRAVES, Advertising Manager
Burnham & Morrill Co., Portland, Me.

1955 SALES AFTER 16 WEEKS OF TV: 10,699 DOZEN

1954 SALES FOR SAME PERIOD (NO TV): 5,810 DOZEN



84%

Latest report in SPONSOR's series on B&M tv test shows products making quick comback after slowdown due to tax

After 16 weeks of television, these were the facts in the Burnham & Morrill tv test:

1. CURRENT SALES: In the first half of May sales leaped as expected. B&M sold 2,261 dozen cans of its test products at the wholesale level in the Green Bay, Wis., area. That's over twice as many cans as last year in the same weeks when only 975 dozen cans moved. (The percent gain for the period: 131%.)

Sales for the immediately preceding period (second half of April) had been only slightly above the previous year's. Reason: The Wisconsin 5% state tax on wholesale inventory caused wholesalers to cut back on ordering in order to lower their stocks.

Greatest percentage gains continued to be made by B&M's brown bread. The canned bread product sold 526 dozen cans the first half of May this year compared with 40 cans last year. That's a jump of over 1,200%. (For the full picture of B&M sales during the first half of May, see the chart at right which gives you a geographic breakdown on sales this year and last.)

2. TOTAL SALES: After 16 weeks of television, total sales for the year to date show a gain of 84.1%. Sales in 1955 through mid-May totaled 10,699 dozen cans of the test products; last year only 5,810 dozen moved in the same period. The only change which has been introduced in the market is the six-weekly announcement campaign over WBAY-TV, Green Bay.

3. CLIENT'S OPINION: Even their "down East" caution doesn't dampen enthusiastic reaction of Burnham & Morrill executives to tv results. The Portland, Me., company had never used television before and, as its advertising manager states (at left), the sales increases are greater than were expected. Now the company is thinking about wider use of television next year in a number of its markets.

4. THE BROKER'S REACTION: Marvin Bower, advertising manager of B&M's broker in the territory, the Otto L. Kuehn Co. of Madison, told SPONSOR:

"In going through this period's invoices, we notice we are beginning to sell other items in the B&M line—items for which there was never any distribution before.

"Example: One wholesaler this week bought 150 dozen 13-*oz.* tins of B&M beans. The important thing here is that this wholesaler never before bought either the 13-oz. size or the tin containers . . . but had always concentrated on the glass 18-oz. and 27-oz. jars. Other orders, though small, show that there is beginning to develop a trend towards B&M products *as a whole*—products which were never distributed before in this area, but which had been mentioned in B&M free recipe books given away on a WBAY-TV program."

The recipe booklet referred to has received little stress in the campaign thus far. Commented WBAY-TV General Manager Haydn R. Evans: "If we gave a whole minute to selling the recipe booklet, we obviously aren't selling beans so it's been a brief mention." Though only 500 recipe booklets have been given away thus far, the Kuehn Co. was able to detect the effects noted above by Marvin Bower.

5. LOCAL CONDITIONS: "Thousands of families are opening up their weekend cottages along the Bay and several hundred lakes to the north and west of Green Bay," reports Haydn Evans. Grocers have stated the exodus is affecting sales of B&M with cottage owners coming in to stock up. ★ ★ ★

Burnham & Morrill sales 1-15 May '54 vs. '55

Sales of two sizes of B&M beans and one size of brown bread at the wholesale level (by dozens of cans)†	18 oz. '54	18 oz. '55	27 oz. '54	27 oz. '55	brown bread '54	brown bread '55
AREA A (50-mile radius of Green Bay)						
1. Manitowoc, Wis.	0	30	15	30	0	20
2. Oshkosh, Wis.	140	50	45	35	0	0
3. Appleton, Wis.	100	200	135	110	0	210
4. Gillett, Wis.	0	50	0	20	0	30
5. Green Bay, Wis.	120	450	65	400	0	110
6. Menominee, Mich.	0	50	0	0	0	0
Totals A	***360***	***830***	***260***	***595***	***0***	***400***
AREA B (50-100 mile radius of Green Bay)						
7. Fond Du Lac, Wis.	0	0	0	0	0	20
8. Stevens Point, Wis.	70	110	35	85	0	80
9. Wausau, Wis.	0	0	0	0	20	0
10. Norway, Mich.	70	0	100	0	0	0
11. Sheboygan, Wis.	0	60	0	25	20	20
12. Wisconsin Rapids, Wis.	30	20	10	10	0	6
Totals B	***170***	***190***	***145***	***120***	***40***	***126***
Totals A & B	***530***	***1020***	***405***	***715***	***40***	***526***
TOTAL ALL PRODUCTS '54—975 dozen cans			***'55—2,261 dozen cans***			

†Television campaign began 24 January, 1955





Kingpins in Golden Gift management are (left to right) **Bob Stivers,** v.p. in charge of sales; **Hobart A. H. Cook,** v.p. of engineering and research; **Robert W. Young, Jr.,** v.p. of merchandising and advertising; **Andrew P. Young,** president. Both Bobs are ex-agencymen who discovered product, launched its ad campaigns

Spot radio spurs an orange jui

The second o.j. revolution in less than a decade is making its first big headway this year. Orange juice—or o.j. to citrus men and drug store soda jerks—underwent its first radical packaging change when the concentrates began their boom after the war. Now the comers are brands which sell fresh orange juice packaged in wax cartons like milk and distributed on milk routes or in grocery outlets.

While fresh juice accounts for only 3% of packaged o.j. sales currently, the fresh orange companies believe their product is destined to put as big a squeeze on the market as the appearance of the frozen concentrates.

A number of firms have had fresh o.j. on the market for a few years, but the fastest-expanding brand is Golden Gift, a relative newcomer. Within seven months this firm pushed its distribution from a few Eastern markets into 36 states and increased its sales by 1,200%. Behind Golden Gift's sales success has been a highly coordinated program of local market advertising, with spot radio as its foundation.

"Radio did more than any other medium to pull in results," says Bob Young, Golden Gift's v.p. of merchandising and advertising.

Until SPONSOR's press-time, Golden Gift's agency was Harris & Whitebrook, Miami. However, the growth of the firm's sales and of its advertising plans has been such that Bob Young has begun looking for a larger agency to service the account. Within days after the word got around, seven of the top 30 radio-tv agencies were making a pitch—a sign, perhaps, that the fresh juice business is regarded as potentially a big money maker.

In fall 1954 when Golden Gift first allocated a substantial air media budget, the firm's sales could be projected to an annual volume of $1 million. By spring 1955, after seven months of intensive advertising, GG is chalking up sales at a rate that projects to $13 million for the year. And some 70% of Golden Gift's $500,000 advertising budget is in spot radio.

Bob Young estimates that at least half of GG's growth in sales is due to increased sales in established markets, rather than stemming from the rapid expansion of distribution. As he puts it, "unit sales per store in our regular sales areas have increased at half the expansion of our total sales." That is, where stores sold one unit last fall, they may be selling six now.

"Our advertising has done a terrific two-fold job of getting us good distribution and increasing sales in existing markets," Young told SPONSOR.

The reason for GG's heavy reliance on radio?

"Lots of people in the agency business now think of radio as the coming medium," Young continued. "Pressure from the radio industry has sunk



Klavan and Finch (right) pitch for Golden Gift 12 times weekly over New York's WNEW. GG likes personalities to ad lib, rather than read straight copy



WMGM's Ted Brown (and friend) broadcast 25 Golden Gift announcements weekly in New York. Firm advertises in 35 radio markets

Ruth Lyons (below), m.c. of WLW-TV's "50-50 Club" in Cincinnati, is one of daytime women personalities Golden Gift buys in 15 U. S. tv markets



evolution

Golden Gift, major producer of new fresh juice, puts 70% of budget into spot radio, increased sales 1,300%

in, and people now realize they can get cheap frequency with am. It's better for reaching housewives than tv. And if you get a good radio personality behind the mike, you'll sell your goods."

Here's the sales and advertising strategy that's making a national brand name out of Golden Gift. Once Golden Gift has signed up a distributor in a new market, the distributor leaves a sample half-pint of GG orange juice with each milk delivery. On the sample container, there's a tag telling about the product.

"We get a very high percentage of acceptance out of sampling," Bob Stivers, GG's v.p. of sales, told SPONSOR. "Sometimes as high as 70% or more. By the end of the month there's a cutback, and from then on sales on the home delivery vary somewhere between 15 and 30%."

Golden Gift's pattern is to set up home delivery in this way first, and then get store distribution. As soon as there is store distribution, advertising begins.

Today Golden Gift uses radio in 35 markets. From the time that advertising starts in an area, GG uses radio. Occasionally, varying size newspaper ads break a week or 10 days earlier, but generally it's a coordinated effort. On an average, the firm uses 25 to 30 announcements a week, generally minute participations in early-morning or daytime radio programs.

Harris & Whitebrook Media Director Joan Stark (ex of William Weintraub) buys out of Golden Gift's Manhattan penthouse offices. She looks for woman-appeal programs featuring top radio personalities in each market.

(*Please turn to page* 86)



MOST ORANGE JUICE IS NOW SOLD IN CONCENTRATE FORM

Concentrate consumption	**32,911,746** crates
Canned consumption	**9,604,584** crates
Chilled or fresh consumption	**1,634,840** crates

SOURCE: Report by Florida Citrus Commission from information by Florida Canners Association for October 1954 through 30 April 1955, showing amount of oranges used by packers for each type of orange juice.



Booklet appears in tv plugs, lists guarantees given. Below is typical radio pitch

Sound Effect: Crowd noise. Gavel bangs [illegible] times and crowd noise subsides.

Male Announcer: Presenting . . . the first lady of the automobile industry . . . Mrs. Joe Levin of Homestead Motors!

Female Announcer: Everybody calls me Ma. Friends, choosing a car is a pretty important decision, and it's a lot easier to make up your mind in a neighborly atmosphere. So, day or night, you'll always find hot coffee and my homemade donuts waiting for you at Homestead. And I'm fussy about my customers being satisfied, too. So when you buy one of *my* used cars, I want you to drive it for 30 days. Then, if you're not 100% satisfied, bring it back and change it for another one. Now isn't that fair? Come on down and look at my cars. I'm sure you'll find just [illegible] you're looking for.
And remember, coffee's waiting.

Trio: (Jingle) There's no place like Homestead, there's no place like *Home* Stead!

Male Announcer: Homestead Motors [illegible] 1311 Boylston Street, near Fenway Park, Boston.

Spot radio ups Ma Levin's

Boston automobile dealer's sales soared with "mother[illegible]"

The hotly competitive auto business is well stocked with such personalities as "The Smiling Irishman," "Madman Minsky" and "Hysterical Harry." But Boston had no such personality—you couldn't tell one dealer from another—till "Ma Levin" came along.

Ma Levin and her Homestead Motors in Boston are selling cars like mad. And not with the usual loud, high-keyed ballyhoo, either. Rather with a homey, gentle, motherly approach that invites people to "come on down and look at my cars and have some hot coffee and homemade donuts." This approach in a saturation radio campaign succeeded in upping the sales of this auto dealer 600% in one month.

That was six months ago. Since then, supported by a budget heavy in radio and tv, Homestead's new and used car sales have doubled the initial 600% increase. Business has grown to such a point that Ma Levin had to buy more land in back of her original lot to accommodate additional cars. All of Boston is aware of Ma Levin's Homestead, according to the auto dealer's agency, Silton Brothers, Inc., of Boston. And many dealers have tried to imitate the approach, they add.

Nearly 75% of Homestead's total $2,600-a-week budget goes for air advertising. The $1,900 radio and tv allocation now gives about $800 weekly to radio, $1,100 to tv, though at the outset of the dealer's air advertising last fall, radio alone was used (supported by newspapers). Tv entered the picture in February 1955.

Prior to the fall of 1954, Homestead Motors had used largely newspaper "price" advertising, as did most of Boston's auto dealers. None of the Hub City's car sellers stood out since none of them tried a personality approach. And the public tended to disbelieve claims, says the Silton agency.

When Homestead Motors, a car dealer established in Boston for over 30 years, came to Silton Brothers, it was selling an average of four cars a week and was wide open to new ideas. The agency studied the local used car business and decided that Homestead needed a personality. It also decided that the personality created must combine qualities of friendliness, trust, and confidence, and make a prospective customer feel that doing business with Homestead would be a pleasant affair.

In its search, the agency took special note of the fact that the president of Homestead Motors was a woman, a Mrs. Joseph Levin, the wife of the deceased founder of the firm. Although the business is actually managed by her son, Seymour Levin, vice president of Homestead, and her son-



r sales 600%

sonality approach on air

in-law, Joseph Brodley, clerk of the corporation, the agency decided Mrs. Levin was just the right personality.

It didn't take the agency long to round out the personality of "Ma Levin." Her first distinction: she would be the only woman automobile dealer in Boston—women are virtually never connected with auto sales anywhere else, either. She would be a homey, friendly woman who would serve free coffee and doughnuts to all who came to her car lot. And the company would be referred to as Ma Levin's Homestead in all advertising.

Another consideration was that the use of a mother-figure in the advertising might be effective in building a feeling of trust and belief on the part of the public, which sometimes has a low belief in used car advertising.

To get across the Ma Levin personality to the public, the agency felt that radio would probably be the best medium. A spoken invitation by a friendly woman's voice to come visit Ma Levin's Homestead had a great deal more intimacy and would be much more effective than the same thing in print, it was thought.

Another reason behind the choice of radio was that radio could reach people outside their homes, while they were driving their cars; also Silton considered spot radio an economical medium.

So the key men at Silton Brothers—Myron Silton, president; Jason N. Silton, executive v.p.; Ramon Silton, treasurer, and Earle Hoffman, v.p., launched Homestead Motors full force into radio advertising. Irving W. Lande, account executive, now works with account supervisor Jason Silton on the Homestead account.

First they made one-minute e.t.'s of a series of commercials for radio. The voice used was not that of Ma Levin herself, but that of a professional in the commercial-making business. It came over as the voice of a warm, motherly woman in her 50's, just as the agency wanted. Comments Irving

(*Please turn to page* 91)



Thousands of viewers flocked to Lane Oldsmobile Co.'s all-night Autothon, came from as far as 80 miles away. In the course of the eight-and-a-half hour telecast (from 11:30 p.m. Friday to 8:00 a.m. Saturday morning), the sponsor sold over $250,000 worth of cars. Sales continued strong long after the event

"Deal-O-Rama" Autothon

KGUL-TV all-night telecast racks up sales for Houston auto dealer; technique inspired by SPONSOR article

The "Autorama" technique for selling cars with all-night telecasts seems destined for growing use by dealers all over the country, as predicted in a SPONSOR article, 18 April 1955, page 43. SPONSOR's story covered the Autorama staged by Olin's used-car outlet in Miami, and within a short time the story inspired a similar all-night sales marathon in Galveston, Tex.

This one took place over KGUL-TV on 6 May, and racked up $250,000 in sales for sponsor Lane Oldsmobile Co. of Houston, during an eight-and-a-half-hour telecast.

But to go back to the beginning: When KGUL-TV salesmen read SPONSOR's story on the success of Olin's Autorama (which boosted car sales 300% in one weekend), it immediately sparked their thinking. They contacted car dealers and agencies in several cities in the Texas Gulf Coast area with proposals that they sponsor a similar telecast on KGUL-TV. Fastest to act was Lane Oldsmobile Co., through its agency, Kamin Advertising.

The "Deal-O-Rama" Autothon, as it was called, took place on a Friday night (as did Olin's). It started at 11:30 p.m., Friday, ran till 8:00 a.m. Saturday. Auto-selling and auctioning took place right on camera. The activities gained tremendous momentum, says the station, created a "thrilling, frenzied-like atmosphere." Visitors came from as far as Beaumont. 80 miles away. Jerry Colonna was m.c.

By the end of the show, over 100 cars were sold: a week later, Lane reported sales still going strong.



Jerry Colonna m.c.'d entertainment, Harlan Lane sold cars. Both wound up hoarse

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film pro

Top 10 shows in 10 or more markets
Period 1-7 April 1955
TITLE, SYNDICATOR, PRODUCER, SHOW TYPE

Rank this per	Rank* last per	Average rating	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS	
			N.Y.	L.A.	Boston	Mnpls.	S. Fran	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash.	Balt.	Buffalo
1	1	**22.8**	6.8	14.9 kttv	28.3	21.7 kstp-tv	19.0 10:30pm	18.0 10:30pm	13.7 wgn-tv	18.7 10:30pm	16.1	18.0	13.0	28.0
2		**22.1**		8.4		14.2 keyd-tv	13.7 10:30pm			10.4 wxyz-tv 10:00pm	16.6 king-tv 5:30pm			
3	2	**20.3**	7.2	21.9		7.2 7:00pm	20.4	10.9		16.5 wxyz-tv 7:00pm	20.6 komo-tv 8:30pm	20.4 wtop-tv 9:30pm	24.2 wmar-tv 9:30pm	20.9
4	3	**20.2**		7.4	1.0 wjar-tv 10:00pm	17.5 9:00pm	8.9 7:00pm	17.7 waga-tv		12.2 10:30pm				
5	8	**20.1**	11.4	16.8	18.2		15.5 6:30pm		18.3 2:00pm	17.4 4:30pm	24.6 king-tv 6:00pm	11.2 7:00pm	26.7	
6	3	**20.0**	5.7 wabc-tv	15.9	20.2	22.9 kstp-tv	16.9 krom-tv 10:30pm	20.2 wsb-tv	13.9 9:30pm	14.0 10:30pm	20.6	13.4 10:00pm	14.0 wbal-tv 10:30pm	22.5
7	6	**19.6**	7.2	15.1	23.2	22.5 kstp-tv	27.9		14.4	14.2 wwj-tv 7:00pm	23.7 king-tv	17.7 wrc-tv 7:00pm	12.2 wbal-tv 10:30pm	20.0
8	7	**19.1**	11.1 6:00pm	11.1	19.4	13.8	18.0	23.7	16.9 wbkb 5:00pm	25.2 wxyz-tv 6:30pm	20.0 king-tv	18.0 wrc-tv 7:00pm	20.4 wbal-tv 7:00pm	25.3
9	9	**18.5**	4.9	9.0	24.4	14.5	24.5	9.2	8.5	7.2 wxyz-tv 6:30pm	22.9 king-tv	7.7 wttg 9:00pm	14.0 wbal-tv 7:00pm	29.0
10	3	**18.1**	8.4 6:00pm	14.0 kttv	14.8	12.7 12:15pm	19.5 kron-tv	11.9 waga-tv	19.7	21.7 wxyz-tv 6:30pm	20.6 komo-tv 7:00pm		19.4 wbal-tv 7:00pm	18.3

Top 10 shows in 4 to 9 markets

Rank this per	Rank* last per		Average rating											
1	3	***Foreign Intrigue,*** Sheldon Reynolds (A)	**19.9**	3.8	9.9	24.7 wbz-tv 10:30pm						13.9 wbzo-tv 7:00pm		
2		***Janet Dean, R.N.,*** U.M.&M., Inc. (D)	**19.6**				17.0				10.0 kint-tv 10:00pm		10.7 wbal-tv 7:00pm	19.3
3	2	***Life of Riley,*** NBC Film, Tom McKnight (C)	**19.1**		11.4		16.9	17.5		15.2 wgn-tv		33.0 king-tv		
4		***Amos 'n' Andy.*** CBS Film (C)	**16.8**	5.3	9.5 7:00pm			2.3		15.9 7:00pm				22.5
5	5	***The Whistler.*** CBS Film, Joel Malone (M)	**16.6**		16.2	15.8		22.7 10:30pm			11.9	18.7	11.2 wmar-tv 11:00pm	
6	3	***Gene Autry.*** CBS Film (W)	**16.1**			19.5		2.3		17.2 wbbm-tv		23.5		
7	7	***The Falcon,*** NBC Film (D)	**14.9**		9.1		5.0				5.0	15.3 king-tv 9:00pm	13.0 wtop-tv 10:30pm	
8	8	***Doug. Fairbanks Presents.*** Interstate TV (D)	**14.8**	17.6	14.3		12.9					14.4		
9	6	***Kit Carson.*** MCA, Revue Prod. (W)	**14.5**		11.3	0.9			14.7				12.9 wbal-tv 6:00pm	
10		***Victory at Sea.*** NBC Film (Doc.)	**12.9**		9.7		16.9					9.9		

Rank this period: (1) continuing (2) up (3) down (4) new (5) returning. Rank last period: (1) same (2) up (3) down (4) new (5) returning. The average rating is an unweighted average of the markets in which the show was measured. Only those markets that are measured in the current period are used in computing the average rating.

Note: Where network shows are fairly stable from one month to another in the markets they are aired, this is due to some extent to identification with syndicated shows. This is because in most cases advertising rates tend to remain the same from month to month in this chart. If a show is not listed at all in last chart or was in other

m shows

lly made for tv

STATION MARKETS				2-STATION MARKETS			
umbus	Milw.	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
3.3	21.2	13.3	21.7	25.5	59.5	28.5	49.8
s-tv 0pm	wtmj-tv 10:30pm	wcau-tv 7:00pm	ksd-tv 10:00pm	wabt 9:30pm	wbtv 9:30pm	whio-tv 9:00pm	wdsu-tv 9:30pm
	28.9	13.7			59.5		36.8
	wtmj-tv 9:30pm	wcau-tv 10:30pm			wbtv 8:00pm		wdsu-tv 5:00pm
2.2	19.4	22.2			55.5	23.3	
ns-tv 0pm	wxix 8:30pm	wcau-tv 6:30pm			wbtv 9:30pm	whio-tv 7:00pm	
8.0					55.8		54.0
ns-tv 00pm					wbtv 9:30pm		wdsu-tv 9:30pm
	12.5		15.5		35.3		33.3
	wtvw 5:00pm		ksd-tv 12:30pm		wbtv 2:00pm		wdsu-tv 12:00n
9.4	17.4	13.3	21.5	26.5	62.3	21.5	31.8
c-c 30pm	wtmj-tv 10:30pm	wptz 10:30pm	ksd-tv 10:00pm	wbrc-tv 9:30pm	wbtv 8:00pm	wlw-d 10:30pm	wdsu-tv 10:30pm
7.4	7.5	17.7	26.4	29.0	43.3	19.3	
w-c 0pm	wtvw 8:30pm	wcau-tv 7:00pm	ksd-tv 9:30pm	wbrc-tv 9:30pm	wbtv 10:00pm	wlw-d 7:00pm	
8.0	10.9	22.0	20.9	16.3	38.3	16.3	33.5
ns-tv 0pm	wtvw 6:30pm	wcau-tv 7:00pm	ksd-tv 6:00pm	wlw-d 6:00pm	wbtv 5:30pm	wlw-d 6:00pm	wdsu-tv 5:00pm
1.7	31.7	10.2	16.5	23.5			53.3
s-tv 0pm	wtmj-tv 8:00pm	wptz 11:00pm	ksd-tv 10:00pm	wabt 9:00pm			wdsu-tv 9:30pm
0.7	21.7		16.0		26.8		32.3
w-c 0pm	wtmj-tv 5:30pm		ksd-tv 5:00pm		wbtv 11:00am		wdsu-tv 5:30pm
		16.0			55.5		
		wcau-tv 7:00pm			wbtv 9:30pm		
					41.0		
					wbtv 6:30pm		
	20.7						
	wxix 8:00pm						
6.9	9.7			22.8			46.5
vtvn 0pm	wtvw 9:30pm			wbrc-tv 6:00pm			wdsu-tv 9:30pm
							14.8
							wdsu-tv 11:30pm
						17.8	
						whio-tv 7:00pm	
		12.5	20.5				39.0
		wfil 10:30pm	kwk-tv 10:00pm				wdsu-tv 10:00pm
	24.5		15.5			22.0	
	wtmj 5:00pm		kwk-tv 4:00pm			wlw-d 6:00pm	
	15.2						
	wxix 7:00pm						

ssification as to number of stations in market is Pulse's own. nines number by measuring which stations are actually re- mes in the metropolitan area of a given market even though may be outside metropolitan area of the market.

for the

TOP tower

TOP power

in Milwaukee

it's VHF

Station

WTVW

CHANNEL

12

316,000 Watts

Here's Why...

in Milwaukee
Channel 12 is your best buy!

Now under construction by WTVW Channel 12 in Milwaukee is a Giant 1105 foot Tower. When completed this structure will be the tallest in Wisconsin and will give Channel 12 comparable coverage to any television station in the country. Yes, and no converters are needed for VHF Channel 12 in Milwaukee.

ABC & DUMONT Network

WTVW CHANNEL 12

THE MILWAUKEE SENTINEL

Represented Nationally by
Edward Petry & Company, Inc.



New developments on SPONSOR stories

P.S.

See: "Virginia Dare comes back to 'full-strength' spot radio"

Issue: 4 April 1955, page 30

Subject: Wine producers spend heavily in air media

Manischewitz Wine Co. has announced plans to double their advertising appropriation for radio and tv for the spring and summer months. According to General Manager Meyer H. Robinson, "Sales for the first four months of 1955 have exceeded the company's most optimistic goals."

Manischewitz, through Emil Mogul, puts 80-85% of their ad budget into the two air media. The increase in the warm weather spending is explained by Robinson as follows, "More and more retailers are discovering the substantial extra volume . . . during the summer months . . . our purpose in stepping up our hot-weather budget is to capitalize on this encouraging trend." ★ ★ ★

P.S.

See: "Aging of the customer: why dept. stores need tv to lick it"

Issue: 4 April 1955, page 34

Subject: The gulf between department stores and tv

WTTV, Indianapolis, and H. P. Wasson, a leading department store in the city, are conducting a 10-month campaign to test tv as an advertising medium. The test, which began 14 March, has already resulted in some sensational sales.

Shortly before Easter the store arranged to have two tv children's personalities visit the store: cartoonist Les Satterthwaite and cowboy "Uncle Bob" Hardy. Both were at the store on the two Saturdays preceding Easter, and were plugged on tv as well as in newspaper ads. When they appeared, they gave away ballons, autographed photos of themselves and talked to the children.

The fifth floor toy department had 20,000 shoppers each day, and business boomed throughout the store. The toy department alone sold half its anticipated month's sales the first day. Even Wasson's downstairs lunchroom's volume soared. They sold 1,600 hamburgers on those two days.

Walter Wolf, store president, stated, "These were two of the finest days in the 50 years of Wasson's history."



WTTV cartoonist and cowboy drew 37,000 people to Wasson's department store



Demonstrate the Product, We Always Say

And who can make a better pitch for U. S. Keds than the pooch that delights a half a million kids on Seattle's most popular afternoon TV strip, KING'S CLUBHOUSE with STAN BORESON. The hound's name is "No-Moshun"...as any youngster in Western Washington will tell you. She helps Stan pull down an average 22.3 ARB rating in the 4:30-5:00 P.M. period. Together, they swamp the competition (79% share of audience).

But the KING-TV story doesn't stop with superior ratings. We not only encourage talent tie-ins with client products—we *insist* on it. KING-TV personalities believe in selling. They like to sell and they spend time at the job. Besides, they've had a five-year headstart on the competition. That's why most local advertisers count on KING-TV's *personal plus*, when advertising must pay off.

So, whether you are selling tennis shoes or toothpaste, the place to go is KING-TV. In the Pacific Northwest, that's where your sales begin.

Channel 5—ABC
100,000 Watts
BLAIR TV

FIRST IN SEATTLE

KING-TV

AT LAST!

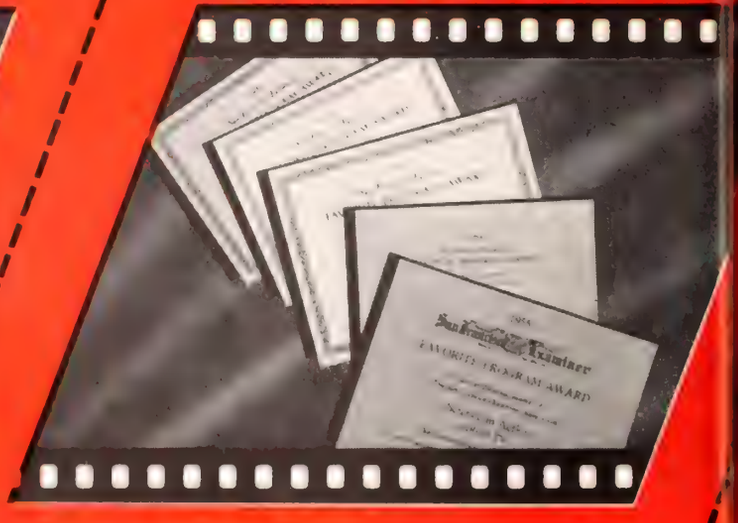
A commercial, public service, award-winning program which will add prestige and profits to every station and sponsor

SCIENCE

EXCITING!

ENTERTAINING!





✓ **AWARDS** – *"for demonstrating an ideal situation between public service and commercial sponsorship"*

✓ **FAVORITE** *local television program, for five successive years.*

Ideal program—

for hard-to-suit prospects like banks, public utilities and institutional advertisers.

A proved success—

continuously sponsored for the past 5 years in San Francisco by the American Trust Company.

IN ACTION

INFORMATIVE!

POPULAR!

tpa sales builder



Produced in association with the famed California Academy of Sciences, "Science in Action" is a program which wins unanimously enthusiastic endorsement of viewers, educational groups, stations and sponsors.

It boasts an eye-popping rating history—as well as a most impressive collection of awards and citations. It's a tremendous asset for any station, any sponsor, anywhere.

Call, write or wire for full details.

OUTSTANDING guests on each program; leaders in science, industry and government—including five Nobel Prize Winners.

tpa *Television Programs of America, Inc.*

477 Madison Avenue, New York 22, N. Y.

TIRES

[illegible] AGENCY: Direct

[illegible] HISTORY: *Engle's Sunoco Service stations were competing in a tire sales contest among dealers. The service station bought both newspaper and radio advertising, but the radio campaign began two days before [illegible] ads. The 10 announcements which ran in these two days brought in $2,200 in sales. Cost was $33.60. That's a return of almost $70 in sales directly traceable to radio advertising, for every dollar spent on the air.*

[illegible] PROGRAM: Announcements



HAMBURGERS

SPONSOR: Hall's Drive Ins AGENCY: Direct

CAPSULE CASE HISTORY: *Hall's Drive Ins has a schedule of eight announcements a day on KWIZ. On Monday they began promoting a two-for-one hamburger sale for Thursday of that week. In a six-hour period 6,000 hamburgers were sold. KWIZ's disk jockeys were chefs for the occasion, a big point in the air copy. Owner John Hall says it's the greatest promotional effort he's ever known in the restaurant business. The cost for the announcements used to promote the sale was $80.*

KWIZ, Santa Ana, Calif. PROGRAM: Announcements

CORN

[illegible] AGENCY: Direct

CAPSULE CASE HISTORY: *In 1954 WNAX created a special program to keep farmers and ranchers informed of sales at Livestock Sale Barns' auctions. The Sale Barns sponsored the 10-minute program, aired at 1 p.m. Monday through Saturday, for 52 weeks. It is at these weekly auctions that most of the corn that is used to fatten stock for slaughter is bought. The South Dakota State Livestock Sanitary Board reported a 40% increase in livestock sales for 1954 over 1953, through Livestock Sale Barns. The cost of the show per week was $270.*

[illegible] PROGRAM: [illegible] Livestock Auction Ring

WORKCLOTHES

SPONSOR: O'Bryan Bros. AGENCY: Noble-Dury, Nashville

CAPSULE CASE HISTORY: *O'Bryan Bros. sponsors a Saturday night half-hour country music show. During one month they ran a contest offering $350 in cash prizes. The contest was plugged with a single minute announcement each week. Listeners were to send in their names and addresses; winners were to be drawn from a barrel. O'Bryan's received mail from 37 states. The total mail count at the end of the month: 97,819. The sponsor's cost: ————.*

WSM, Nashville, Tenn. PROGRAM: Duckhead Saturday Night

GROCERIES

SPONSOR: Escue Bros. AGENCY: Direct

CAPSULE CASE HISTORY: *Escue Bros. used one-minute announcements over WDIA for the first time in January. Although most grocery business was down that month, their sales were $3,000 above the same month in 1954. The increase is attributed to new business primarily. Their radio advertising, the only advertising they do, costs $120 per month.*

WDIA, Memphis PROGRAM: Announcements

COFFEE

SPONSOR: Ford Hopkins Drug Chain AGENCY: Direct

CAPSULE CASE HISTORY: *The Ford Hopkins Drug Chain has sponsored the* Musical Clock *for three years. The show, heard 8:15-8:30 p.m. Thursdays, Fridays and Saturdays, features pop music, time, temperature and weather reports. On two evenings Ford Hopkins plugged a special on Nash's coffee, 89c a lb., one to a customer. Some 634 lbs. were sold. Special offers are frequently run and the resultant store traffic is always considerable. Each program costs the sponsor $42.50.*

WMT, Cedar Rapids, Iowa PROGRAM: Musical Clock

COSMETICS

SPONSOR: Bonne Bell Cosmetics AGENCY: Wyse Adv., Cleveland

CAPSULE CASE HISTORY: *Bonne Bell ran six announcements on Bill Randle's d.j. show, Saturday, 1:30-5:45 p.m. for eight weeks. This was the only advertising they did in the New York market. Within eight weeks Bonne Bell achieved distribution in almost every "high-class" cosmetic outlet in the city. Agency says: "Bill Randle has been very successful for Bonne Bell here in Cleveland. Once again, we had tremendous success, this time in the New York market—the toughest market to crack in the country." The announcements cost $600 per week.*

WCBS, New York PROGRAM: Bill Randle



*YOU MIGHT SPEED 200 MPH ON A TRAIN** —

BUT . . . YOU NEED WKZO RADIO TO COVER GROUND IN WESTERN MICHIGAN!

6-COUNTY PULSE REPORT
KALAMAZOO-BATTLE CREEK AREA—MARCH, 1955
SHARE OF AUDIENCE
MONDAY-FRIDAY

STATIONS	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-midnight
WKZO	41%	37%	35%
B	18	17	16
C	10	12	11
D	10	9	7
E	8	7	8
OTHERS	14	18	24

NOTE: For first time, Battle Creek's home county (Calhoun) was included in this Pulse sampling, and provided 30% of all interviews.

If you need to throw the throttle wide open in your Western Michigan advertising, use WKZO—CBS radio for Kalamazoo and Greater Western Michigan.

Pulse figures, left, show WKZO gets more than twice as many listeners as Station B—*morning, afternoon and night!*

Nielsen credits WKZO with 181.2% more *daytime* radio families than Station B—190.6% more *nighttime!*

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**A French National Railways electric train set this record near Bordeaux on March 28, 1955*

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Are the movie companies getting a "free ride" on tv

TV'S SURRENDER TO HOLLYWOOD

By Murry Harris
Public Relations Director
A. C. Nielsen Co., N. Y.



The night of May 2nd, millions of viewers who had seen Lee Cobb's stirring performance in the superb 90-minute color show, *Darkness at Noon*, heard the following gem just before sign-off:

"Lee Cobb appears through the courtesy of Columbia Pictures, whose latest picture, *The End of the Affair*, stars Van Johnson and Deborah Kerr."

Oh, yes—the sponsors of the show were RCA and Ford. That's only one side of the immense free ride the movie companies get on tv. The other, of course, includes entire awards programs, entire variety shows "saluting" Colossal Pictures with 51 minutes of promotion for past and current releases. Colossal pays nothing. The sponsor shells out about $100,000 and gets six minutes of commercial.

Is that fair to the advertiser? Hardly. Is it fair to other advertisers in tv? Never. Because this outlandish surrender to Hollywood is twice cursed:

1. Tv networks and stations are running away from millions in potential time sales through the "free" policy. Movie producers buy hundreds of four-color pages in magazines; exhibitors buy millions of lines of newspaper space. Why should they have tv's 31 million homes handed to them on a silver platter instead of a rate card?

2. Compounding the felony is a point usually overlooked: all this free time is being used to promote a *competing entertainment medium*. Just assume that only a third of that variety show's 45 million viewers eventually decides to see only *two* of the many pictures promoted on one broadcast. Counting three hours per evening at the movies, simple arithmetic gives you 60 million viewer-hours *away from tv*, away from other sponsors' shows. This should delight the boys at Culver City, but it's not very healthy for Radio City in the long run. It can only hurt sets-in-use levels.

As for the tv-needs-movie-stars myth, most of the most popular shows got there without Hollywood help — to name a very few, Jackie Gleason, *Dragnet*, George Gobel, Milton Berle.

Tv is now a mature medium, and it can be a costly one. Why should it kowtow to anyone—much less to the movie companies who have been (1) so afraid of its inroads, and (2) so loath to shell out for time and talent on tv? The free ride Hollywood has been getting on the backs of so many paying advertisers will soon develop into a great jet-propelled odyssey unless those advertisers (and the broadcasters) rebel.

IT'S QUID PRO QUO

By Jerome Pickman
V.P., Director Nat'l Advertising
Paramount Pictures Corp., N. Y.



This question is based on an inaccurate premise.

The question insinuates that motion picture companies are getting something for nothing on television — that the appearance of motion picture stars or excerpts from films constitute "free promotion." This, as we see it, is invalid. In essence the arrangement is *quid pro quo*—that the use of motion picture properties, personalities or promotions on a television program offer definite entertainment values and is, therefore, of benefit to the sponsor as well as the motion picture company.

Just how well this is handled is, of course, a primary factor and where motion picture stars or material are gracefully integrated into a program and put across with good showmanship, the entertainment value is that much greater. Unquestionably, the result is a mutually beneficial arrangement both to the sponsor and to ourselves.

Motion pictures and the atmosphere surrounding them and their stars are glamor and excitement *per se*. Advertisers of many products have long been turning to the movie stars for endorsement of their wares. Why? Because they are known, they are attractive and interesting, people react to them. In the same way the movie companies have been sought out by television, which is eager to use their properties and people on tv in order to lure viewers. And where do most of the big entertainers on television come from? Where else!

Whenever the movies participate in tv programs they always try to put their best foot forward and furnish the best entertainment possible. We feel we do a serious legitimate job of enhancing the entertainment values of a program, helping a sponsor get an audience for his program.

Tv seeks and needs what the movie makers can offer. A television program is *fortunate* if it can arrange a tie-up with a picture company. The whole thing is a beneficial, rewarding

arrangement all around—for television, for the advertiser, for us—and for the audience.

HOLLYWOOD GOOD FOR TV

By Ted Cott

General Manager
Du Mont O&O Stations



Marriages are supposedly made in Heaven, but with the exception of the late *Bride and Groom*, have rarely been consummated on the television screen. A natural marriage that should and does take place, and with increasing frequency, is that of Hollywood and Television. If television is to reflect American living habits and interests, it can't avoid—and in fact, should seek out—a liaison with the film capital. And there's no reason why we shouldn't live happily ever after.

By its very nature, Hollywood provides material of top-grade entertainment value that is good for rating points—and what's good for sets-in-use is good for television. This, of course, brings up the basic problems of the all-too-often missing ingredient of editorial support. This points to all activities on the American scene. It seems to me that television should move even closer to this concept. The automobile show—with *all* the cars—could very well be a television annual feature. Television can be the great exhibition hall of the country. Certainly this is promotion, but it's over-all promotion that builds consumer interest. Instead of being *around* the corner, prosperity gets cornered when business booms. As a vital force in consumer spending—whether it be for cars, or soap or movies—tv should pitch in.

Apart from feeding the continuing tapework of interest, editorial support for responsible industries always pays off in advertising support. The newspapers have never lost and often gained by their editorial support pages which, having passed the test of public interest, breed circulation and advertising schedules.

Because the basic ingredient in its product is entertainment, Hollywood seems to get more than its share of promotion and support. But who's counting? ★ ★ ★







On the line . . . a million dollars in the first three weeks!

On June 12, NBC will present the special premiere broad cast of MONITOR.

But MONITOR has already arrived. In the three weeks sinc the rate-card was issued, *America's alertest advertiser and their agencies have rushed to invest more tha $1,000,000 in* MONITOR *with the first program almost month away.*

For MONITOR is an unequalled opportunity to reach a hug *cumulative* audience at prices no national advertiser ca afford to pass by. Wherever Americans go, MONITOR goe with them from 8 a.m. each Saturday until midnight Sun day—into living rooms, bedrooms and kitchens; a beaches, ball parks and summer camps; along the high ways in 29,000,000 family cars.

Packed with forty hours of the most exciting and enter taining material that the full resources of NBC can provid MONITOR has everything for everyone—new sounds i music, in news, in everyday living—even new sounds i



The radio pattern of the future

oddities (the nation will hear a worm turn, an oyster laugh). MONITOR will take its listeners to the boulevards of Paris with Art Buchwald . . . an assault on the sound barrier with an Air Force jet pilot . . . the uncontrolled hilarity in a TV studio as the comedian warms up his audience . . . above all, to the raw, pulsing life of the unexpected news-break.

Even now, NBC Radio reaches half the families in the United States each weekend. MONITOR will bring in millions more, and keep their radios near them. And to take your message to these millions, MONITOR offers the most flexible plan in broadcasting history. You can buy one-minute announcements, 30-second announcements and 6-second "bill-boards," and you can buy them as you need them—on the entire network or on any or all of the five NBC-owned stations.

A special Introductory Dividend Plan gives you an extra bonus if you sign up now—value piled on value in the precedent-shattering pattern for radio's future.

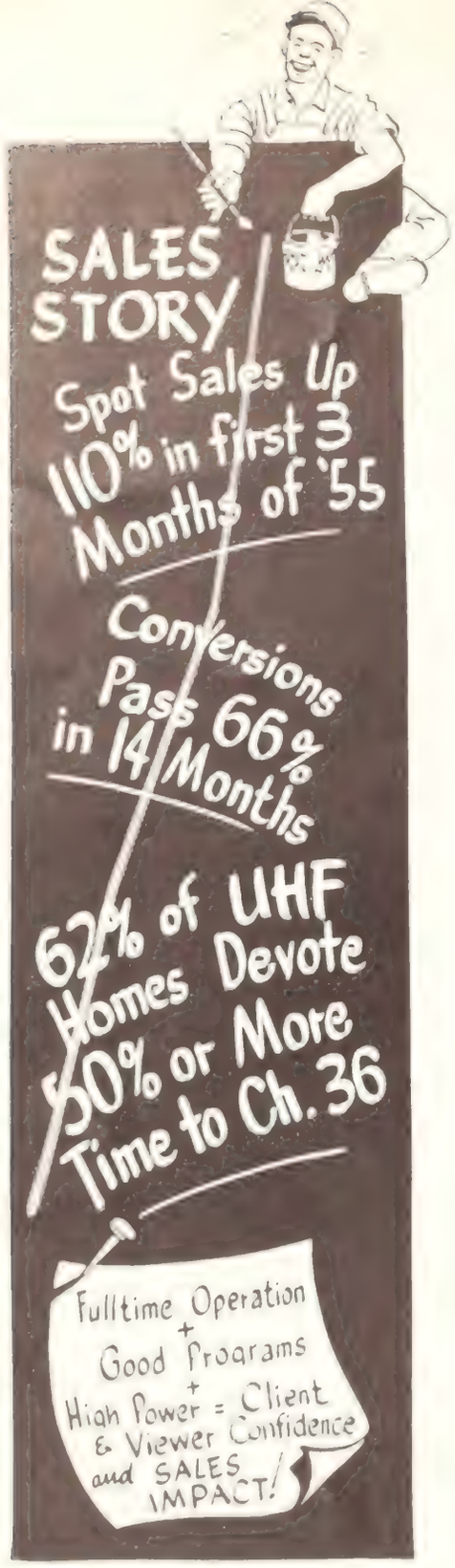
These are some of the sponsors who have already put their money in Monitor

American Motors Nash Division
Bendall Pontiac, Inc. Carter Products
Douglas Laboratories, Inc.
Food Fair Super Markets, Inc. (Washington, D. C.)
General Motors Corp., Chevrolet Division
Gruen Watch Company
Mid Continent Petroleum Corp.
Philip Morris Inc.
Radio Corporation of America
Seaforth! Shulton, Inc.
Thomas J. Lipton, Inc. Western Union

EXCITING THINGS ARE HAPPENING ON

NBC Radio

a service of RCA



DEC JAN FEB MAR

NBC ABC DUMONT

WJHP-TV

Channel 36

JACKSONVILLE, FLORIDA



agency profile

Samuel H. Northcross

V.p., television director
William Esty Co., New York

"An agency shouldn't be in the business of producing tv shows or films," says Sam Northcross, William Esty Co.'s tv director.

Northcross, a North Carolinian without a drawl, is one of those former Chapel Hill men now in tv, who didn't set out to go into show business. At one time a country editor, he later worked with George Gallup in public opinion and audience measurement research for five years. He got into tv in 1949, when he joined Esty.

"When an agency gets into producing it gets involved in too many extraneous things, like real estate, unions. It's all expensive and alien to the agency business. This company prides itself on its stability, and we don't like to hire for 13-week cycles only. Besides," he added, "no agency can make money producing shows."

However, the matter of supervising show production, stressed Northcross, may well be among the most important functions of major radio-tv agencies today. William Esty Co., which is billing at the rate of $26 million in tv alone this year, will be the agency supervising *The Colgate Comedy Hour* after 5 June.

"The producing company is York Pictures, owned partly by Paramount and Martin and Lewis," explained Northcross. "Next fall, the show will be entirely a variety show, with a continuous m.c., topical headline acts, to be directly competitive with Sullivan."

Will the m.c. be a newspaper personality?

"No. We're fairly well decided on an actor, one who's sufficiently mature to carry authority with the people in his business. We're also planning to put more stress (and money) on names than on production values."

Among the agency's other major tv clients are the R. J. Reynolds Tobacco Co., General Mills and P. Ballantine & Sons. Interesting is the changing pattern of cigarette advertising over network tv.

"There's been a tendency for cigarette companies to share sponsorship in order to get more reach. Our relinquishing part of *The Camel News Caravan* was the first step in that direction."

William Esty Co. currently has six network tv shows running for the three Reynolds cigarettes (Winstons, Camels, Cavaliers) and will add two new network properties in the fall.

Northcross, who lives in Connecticut with his wife and two daughters, has occasional twinges of nostalgia for the South. "Let's put it this way. I just hope my 17-year-old will go to Duke next fall." ★★★

KLZ-TV is STILL FIRST in Denver

For the *third* *consecutive time this year nationally recognized surveys show KLZ-TV as the *undisputed leader* in Denver's four-station market—and by a wide margin! The April ARB credits KLZ-TV with—

10 of the top 15 most-viewed programs in Denver —

- KLZ-TV has 7 of the top 10 multi-weekly programs—"Carl Akers' News" heads the list with a 18.2 rating at 10:00 p.m.
- Highest rated weather programs.
- Most total quarter-hour FIRSTS—Day and night.
- Most half-hour program FIRSTS—Day and night.
- Highest rated sports programs.

In addition—and this is mighty important to you . . .

9 OF THE TOP 10 SYNDICATED FILM PROGRAMS IN DENVER ARE ON KLZ-TV!

Here they are:

1st "Death Valley Days"	35.3—KLZ-TV	6th "City Detective"	23.3—KLZ-TV
2nd "Life of Riley"	34.7—KLZ-TV	7th "Annie Oakley"	23.1—Channel "B"
3rd "Studio 57"	33.7—KLZ-TV	8th "Liberace"	22.5—KLZ-TV
4th "I Led Three Lives"	28.5—KLZ-TV	9th "Stories of the Century"	22.3—KLZ-TV
5th "Mr. District Attorney"	26.9—KLZ-TV	10th "Victory at Sea"	21.7—KLZ-TV

The ten highest-rated syndicated film programs in Denver average 27.2.

In New York the reported average is 12.7; Minneapolis-St. Paul, 22.2; Chicago, 21.7; Atlanta, 24.6; Boston, 25.8; Los Angeles, 18.9; Washington, D.C., 19.2; Cleveland, 24.6; and Dayton, 26.7.

Denver leads them all—even markets with only two stations.

THIS YEAR'S HEADLINER AWARD

Presented to KLZ-TV in recognition of the television documentary "BLUEPRINT FOR DISASTER"

This is further evidence of KLZ-TV's leadership in public service, journalism and graphic reporting of events affecting Denver and the Rocky Mountain Region

The chances are 9 out of 10 that your program, too, will have a better viewing audience and do a better selling job on Channel 7! Sell the rich Denver market with Denver's television leader. Place your national spot program on KLZ-TV.

Write, wire or phone your Katz man or KLZ-TV sales today!

*American Research Bureau—February and April, 1955—Telepulse, January 1955

Represented nationally by The Katz Agency

KLZ TV Channel 7 DENVER

Denver's Most Popular Television Station

CBS TELEVISION NETWORK

Denver's Highest-Powered Television Station



THE UNIMPEACHABLE SOURCE

Started swearing early on a stack of Bibles. Tireless source of information ever since. In Washington today, however, listeners turn to WTOP Radio as their prime source of information. And they listen to such an extent that WTOP has the top-rated network and local news programs in Washington radio. In fact, WTOP is the only station with news programs that rank consistently in the Top Ten! No question that WTOP Radio can be your most reliable voice in Washington, too. We'll gladly give you details.

WTOP RADIO

Represented by CBS Owned-and-Operated sales

AGENCY AD LIBS



(*Continued from page* 10)

the more traditional, is way over the heads of the tv audience. The appeal it has is extremely limited and when a storyboard or a film commercial depicts people and things this way, I think the average viewer is either confused or repelled by it. As such, it creates animation which lacks identification for the viewer and his problem, something animation starts out lacking anyway. This drawing style replaces graphic demonstration and elucidation with a kind of satire. For this reason I have a feeling it is a technique which tends to destroy whatever message it tries to present.

I recall most vividly one of the first animated commercials I ever worked on. This took place some six or seven years ago and featured a product dispensed in taverns (which shall be nameless). The company prexy looked over the storyboards, his first experience if I remember rightly. He seemed to wince as he passed from picture to picture. "That bartender," he said, pointing to 50% of the frames. "Cute drawing, isn't it?" I said rather lamely.

"It's funny," he said.

I brightened. "Sure is," I said with enthusiasm.

"Bartenders all over town will think we're making monkeys of them," he replied. "Can't we make him look nicer?"

I tried to explain about animation and the fact that it had to have an element of caricature or it wouldn't be animation. I felt he was stuffy, unintelligent, narrow minded. But Mr. President was adamant.

And he was absolutely right. Just to be faithful to a technique, I was stupid enough to take a chance offending, by satirizing, the powerful few who dispense the product, . . . the very folks who could push competitors' products by a slight move of the hand.

As an arch foe of the whimsical and the clever-for-cleverness'-sake, I am now considered a tired old man by many of my confreres. While the description may be fitting, the symptom is not. ★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *10 E. 49 St.*



"That cat can't sing a note . . . I happen to know"

Stunts like this are good medicine for any show. They make a hit with TV audiences . . . particularly with the people in the know. (The dog is a ventriloquist.*) They create conversation . . . they attract customers. And they're easy, inexpensive to produce . . . when you **USE EASTMAN FILM.**

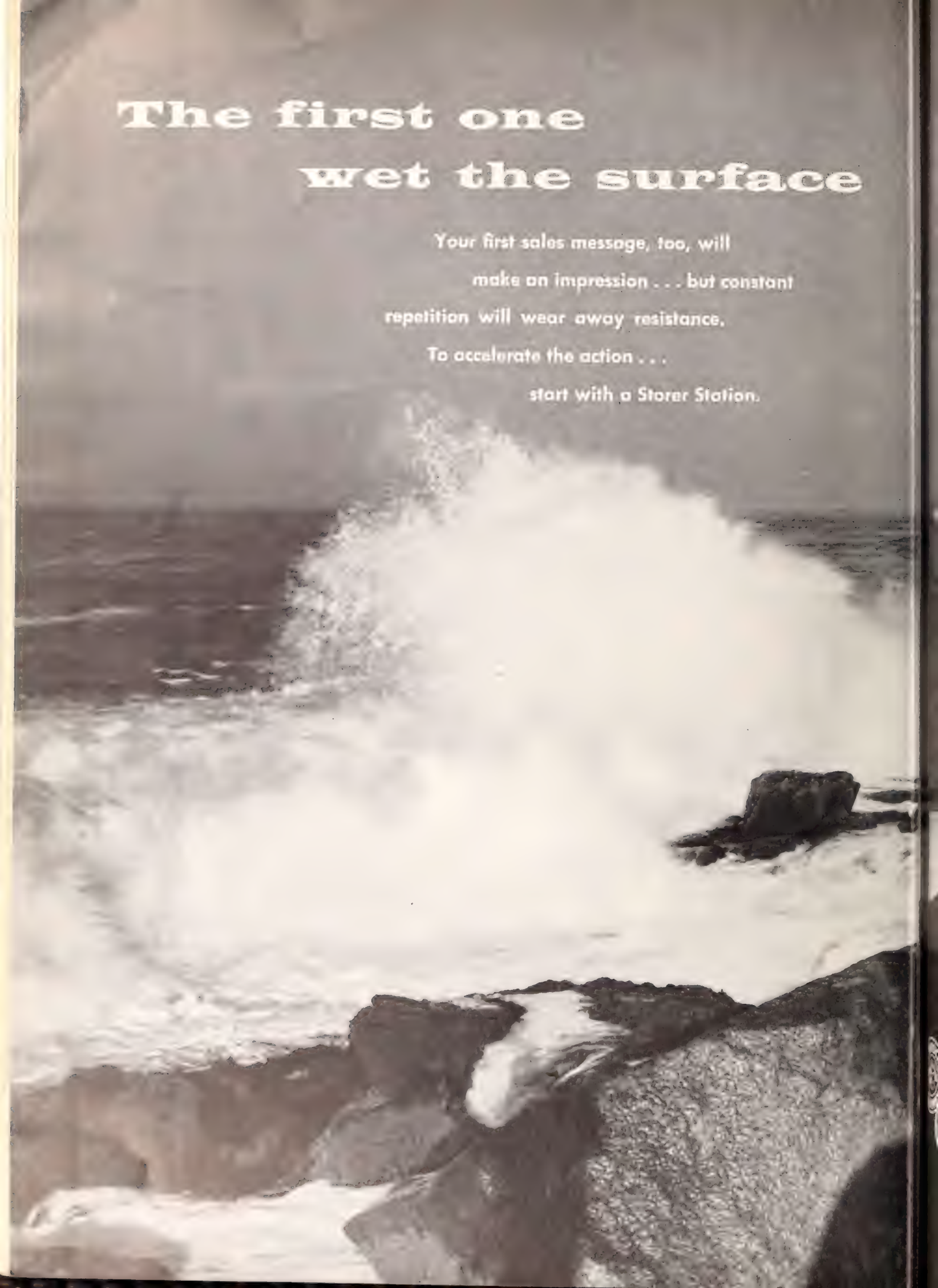
* If you haven't heard story No. 662 about "the dog that was a ventriloquist," drop us a post card.

For complete information—what film to use, latest processing technics—write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N.Y.

East Coast Division	*Midwest Division*	*West Coast Division*
342 Madison Avenue	137 North Wabash Avenue	6706 Santa Monica Blvd.
New York 17, N.Y.	Chicago 2, Illinois	Hollywood 38, California

— **W. J. GERMAN, Inc.**
Agents for the sale and distribution of Eastman Professional Motion Picture Films
Fort Lee, N.J. Chicago, Ill. Hollywood, California


The first one
wet the surface
Your first sales message, too, will
make an impression . . . but constant
repetition will wear away resistance.
To accelerate the action . . .
start with a Storer Station.



STORER BROADCASTING COMPANY

NATIONAL SALES HEADQUARTERS:

TOM HARKER, National Sales Director • 118 E. 57th St., New York 22, ELdorado 5-7690
BOB WOOD, Midwest National Sales Mgr. • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498
GAYLE V. GRUBB, Pac. Coast Nat'l Sales Mgr. • 111 Sutter Bldg., San Francisco 4, Calif., WEst 1-2093

100 major advertisers

are now using

Spanish-Language radio...



Over 100 national and major regional advertisers use Spanish-language radio to sell the Mexican-Americans concentrated in the Southwestern United States. Among these Best Foods, Carnation, Cocomalt, General Foods, General Mills, Maine Sardines and others use the facilities of the TEXAS SPANISH LANGUAGE NETWORK.

The stations of the TSLN are all key full time Spanish stations in their area and offer advertisers a combined coverage of over 1,000,000 Spanish-speaking listeners.

TEXAS SPANISH LANGUAGE NETWORK

KIWW XEO-XEOR XEJ

San Antonio Rio Grande Valley El Paso

Represented nationally by

NATIONAL TIMES SALES

New York • Chicago

HARLAN G. OAKES & ASSOC.

Los Angeles • San Francisco

SPONSOR BACKSTAGE



(*Continued from page* 32)

About the time we were scrambling around London, Paris, Rome, Brussels, Rheims, Berlin, Frankfurt, Wiesbaden and many points north, east, south and west, tv was still just something a bunch of enterprising gents were trying to get off the ground. Radio had done and was doing a big, important job and piling up vast annual billings. Gleason was working around clubs, as was Berle, and Lucille Ball was making a picture now and then, opposite guys like Dick Powell. Nobody had ever heard of Paddy Chayefsky or Rod Serling, and Disney was happily minding his own theatrical motion picture business.

Maybe a week or so before we arrived in London the first atom bomb had been dropped on Hiroshima, and I'm sure nobody had any idea that Ralph Edwards would build a show on the grisly event a decade later. And Gen. Eisenhower was telling us at a session at his headquarters in Frankfurt that one of the biggest difficulties with the Russians was that, notwithstanding utilization of the finest interpreters available, the Russians still were often confused by what we were trying to say.

Ike told of a situation wherein it was proposed by the Americans that certain staging areas for our troops be set up in a sector of Berlin. Zhukov objected strenuously to this, and Ike got nowhere until he discovered that the Russian interpreter had given Zhukov the idea our troops wanted to put on theatrical presentations. The Russian idea was that we were planning propaganda entertainment. Just a misinterpretation of the word "staging."

British Broadcasting Corp. gents shuddered, 10 years ago, every time any of us mentioned commercial radio. And the French national network, Radio Diffusion Francais, was operating in a manner which caused us to refer to it as Radio Confusion Francais. We didn't realize it at the time, but the network was merely reflecting the general state of confusion in the nation—a condition which, lamentably, hasn't improved any since.

We were all at a party in the home of British producer Jack Hylton in London the night the Japanese surrendered, and as everywhere else in the world, there was much rejoicing. There was much talk about the bright new era into which we were sure to be heading. I guess it hasn't turned out to be that bright, but like I said in the beginning, we're all still here, and it could be a lot darker. ★★★

with WAVE

you don't buy the hen—

YOU BUY THE EGGS!

In Kentucky it *pays* to put all your eggs in one basket—in WAVE, the station that gives you exactly what you need, and at the right cost.

KENTUCKY'S MOST IMPORTANT MARKET
WAVE's 59% BMB daytime area is almost a perfect duplication of the Louisville Trading Area, *which accounts for 42.5% of Kentucky's Net Effective Buying Income!*

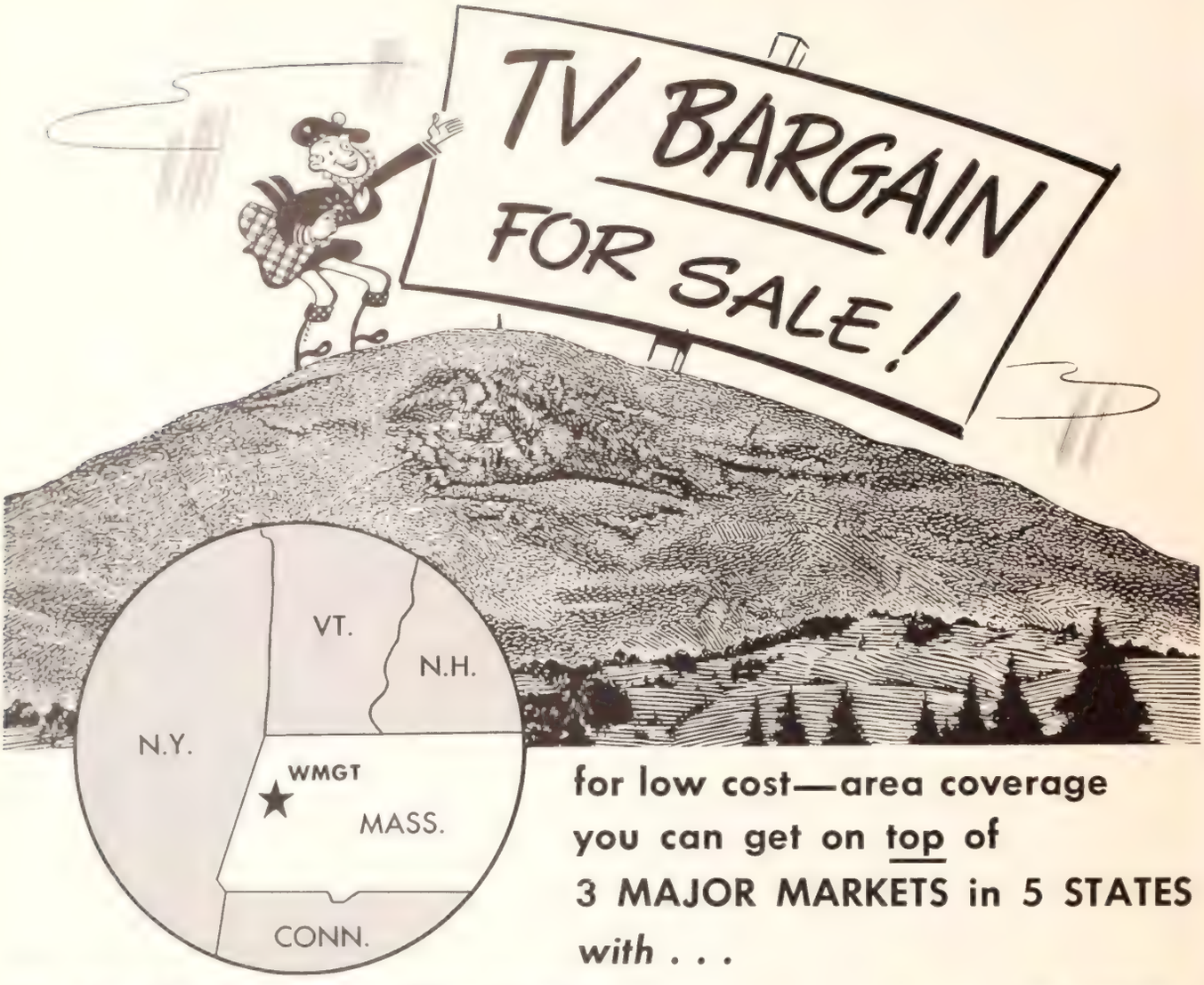
BIG-LEAGUE PROGRAMMING—HIGH LISTENERSHIP
WAVE is the *only NBC station* between Cincinnati and the Mississippi River. *Local* programming is top-notch, too—we employ 62 people on radio alone, 44 of them solely for on-the-air activities.

Don't buy the hen—buy the eggs. NBC Spot Sales has the figures.

WAVE • **5000 WATTS**
LOUISVILLE • **NBC AFFILIATE**

NBC **SPOT SALES**
National Representatives





for low cost—area coverage you can get on top of 3 MAJOR MARKETS in 5 STATES *with . . .*

WMGT CHANNEL 19

ON TOP OF MT. GREYLOCK, MASSACHUSETTS · 3700 FEET ABOVE SEA LEVEL

Here is a station for the buyer who has to s-t-r-e-t-c-h his TV dollar to the utmost and yet get solid coverage. WMGT is on top of famous Mt. Greylock — 3,700 feet above sea level. Everywhere you look you see people — 355,720 TV families — with money to spend! Albany and the Hudson Valley, Berkshire Hills and Springfield and the Connecticut Valley are all effectively covered by the high and mighty WMGT transmitter. No other station can cover these 3 MAJOR markets in 5 states at such a low cost. Alert advertisers are discovering WMGT is the key link in their national merchandising plans.

TOP TRANSMITTING SITE GIVES TOP AREA COVERAGE

GREYLOCK BROADCASTING CO.
8 Bank Row · Pittsfield, Massachusetts
Represented by THE WALKER COMPANY

Want to know more?
WRITE TODAY FOR MARKET DATA FOLDER

AFFILIATED WITH A.B.C. and DuMont TV NETWORKS

SUNDAY

| | | |

"The service with the most subscribers"

LARGEST SAMPLING OUTSIDE U. S. CENSUS

1,800,000 FAMILIES

being interviewed this year!

No other service approaches Pulse for sample size and accuracy

—#1 in the industry

1 **Accurate** because samples are big enough to measure smallest audiences, no embarrassing inflation of big shows, either. True size!

2 **Accurate**—because probability-type sample, closely controlled, is expertly administered.

3 **Accurate**—because refusal rate is negligible in comparison with turn-downs on diary chore or machine installation tinkering.

4 **Accurate** because *total* sample is used, the whole response, so superior to diaries' 50-70% returns.

5 **Accurate** because "editing" is nil! No tapes with 10% spoilage. No diaries, with *10-30% of those received unusable*.

6 **Accurate**—because no "mathematical adjustment" or "quality control" needed, as with machines and diaries, in combination or singly.

7 **Accurate**—because response is natural, not conditioned by diary, machine. No artificial forewarnings, no self-consciousness.

8 **Accurate** because response is voluntary, not influenced by prizes, money, or free set service.

9 **Accurate**—because maximum statistical error range is negligible, only 3.10 to 6.10 of 1% in TV daytime and nighttime shows.

10 **Accurate**—because technology perfected since 1941, has made Pulse the #1 standard by which most transactions in radio and television are guided.

This month throughout the U.S., 150,000 homes are being interviewed for next month's "U.S. Pulse TV"



Nothing takes the place of INTERVIEWS in the HOME

RURAL AND URBAN COVERAGE

PULSE, *Inc., 15 West 46th St., New York 36*

Telephone: Judson 6-3316

SUNDAY

No network programing

Lamb Unto My Feet NT L

Look Up and Live L

No network programing

No network programing

No network programing

Winky Dink and You NT L

Contest Carnival Quaker Oats Co. puffed wheat, rice 88Atlantic Cty., NJ Wherry, Baker & Tilden $5500

Faith for Today Faith for Today, Inc. 51NY L Rockhill $2000

Capt. Hartz & His Pets Hartz Mtn Prods 56Ch L Hartman $800

No network programing

Youth Wants to Know Gen Dynamics 2 Wash L Morey, Humm & Johnstone

No network programing

Frontiers of Faith NY L&P

Amer. Forum Wash L

No network programing

Let's Take A Trip Var L

No network programing

New & Then NY L

Face the Nation NY L

No network programing

Background NY L&P

Zoo Parade Quaker Oats 50Ch L alt sun NL&B $3000

No network programing

The American Week NY L

Adventure Phila L

No network programing

Hallmark Hall of Fame Hall Bros. (all-mark cards) 49Sy L FC&B $24,000

Capt. Gallant of Foreign Legion Heinz Foods 88NY 15 Y Waxon

MONDAY

Garry Moore Bristol-Myers DOSS 10-10 15 Comstock LB Staley Mfg. R&R 68NY alt th L ¼ hr $2030

Arthur Godfrey Lever & Black Leo Burnett m 10 30-45

Bristol Myrs. Y&R m-w 10 45-11 56Var L simul ¼ hr $3705

No network programing m-f

No network programing all wk

Ding Dong School P&G BB&T alt m 10 15-30 66Ch ¼ hr $745 ¼ hr $1160

Way of the World Borden Co 42NY m-f L Y&R

Shellah Graham Hy m-f L&P

Godfrey (cont'd) Lever (president) m-w 11-11 15 McCann-Erickson Pillsbury Mills m th 11 15-30 Burnett 51 stns

Strike It Rich Colgate (tthpst, rel, super suds, palmolive, fab, silx 78NT L Esty $12,000

Home m-f 11 12 61NY L&P (see mon) Women's service program. For participating sponsors there are eight 1-min. segments available. 1 min. partic. time & tal $5800 (see tu for sponsor list)

No network programing m-f

No network programing all wk

Godfrey (cont'd) Toni Co tu th 11-11 15 Weiss & Geller Lee Burnett

Pillsbury Mills m th 11 15-30

Strike It Rich Colgate m-f (see mon) Esty

No network programing m-f

No network programing all wk

Garry Moore Simonis Co Tatham-Laird m w 10 15 am Best Fds DFS w 10 15-30 55 70NY L ¼ hr $2038

Arthur Godfrey Corn Prods./Miller w 10 45-11 Bristl-Myrs, Y&R m-w 10 45-11 40Var L simul ¼hr $3705

Ding Dong School Wander Co: ovaltine 10 15-30 Tatham-Laird Johnson & Johnson Y&R thru June Co m-f L ¼ hr $745 ¼ hr $1160

Way of the World Borden Co NY m-f L Y&R

Shellah Graham Hy m-f L&P

Home m-f 11 12 NY L&P (see mon & tu)

1 min partic time & tal $6800

No network programing m-f

No network programing all wk

Garry Moore Mastic/ Amer.can & Peters th 10 10-15 Chun-king JWT Toni Burnett alt th 10 15 30 NY-Cinc L ¼ hr $2038

Arthur Godfrey Gen Motors Corp. tu th 10 30-45 F,C&B

Kellogg Co tu th 10 45-11 Burnett

Ding Dong School Manhattan Soap BB&W 10-10 15 Gerber Prods D'Arcy 10 15-30 Ch m-f L ¼ hr $745 ¼ hr $1160

Way of the World Borden Co NY m-f L Y&R

Shellah Graham Hy m-f L&P

Garry Moore (cont'd) Borden Pds.: Instl coffee DCSS f 11 15 15 55-70NY L ¼ hr $2038

Strike It Rich Colgate m-f (see mon) Esty

Home m-f 11 12 NY L&P (see mon & tu)

1-min partic time & tal $6800

No network programing m-f

No network programing all wk

Garry Moore Swift: all-sweet JWT f 10-10 15 Sponsor Jnre-ported for f 10 15 30 Varities of Louis Ayer f 10 30 45 Cheerioats: Rice Burnett f 10 45-11 55 85NY L ¼ hr $2038

Ding Dong School Colgate Bates alt f 10-10 15 General Mills Tatham-Laird f 10 15-30 see ¼ hr $745

Way of the World NY m-f L Y&R

Shellah Graham Hy m-f L&P

Home m-f 11 12 NY L&P (see mon & tu)

1-min partic time & tal $6800

No network programing

No network programing all wk

Winky Dink and You NY L

Captain Midnight Nestle's Q.T. Tatham Laird Wander Co. T-L General Mills 60NY all wks F Tatham-Laird $6,000

Faith for Today Faith for Today, Inc. 51NY L Rockhill $2000

Winky Dink and You NY L

Contest Carnival Quaker Oats Co. puffed wheat, rice 88Atlantic Cty., NJ Wherry, Baker & Tilden $5500

Capt. Hartz & His Pets Hartz Mtn Prods 56Ch L Hartman $800

No network programing

Valiant Lady Gen Mls (begin) 81NY m-f L DFS shr $10,000

Love of Life Amer Home Pr m-f (see mon) BB&T $8500

Search for Tom'w P&G joyt 88NY m-f L BB&T $8500

Guiding Light P&G ivory, dust 88NY m-f L Compt $10 000

No network programing m-f

No network programing all wk

Tennessee Ernie Ford Show Hy m-f L

Feather Your Nest (quis, Bud Colgate) Colgate-Palmolive 60NY m-f L all d 13:30-45 Esty $6000

No network programing m-f

No network programing all wk

Valiant Lady Toni Co 86NY tu th L Lil shr $10,000

Love of Life Amer Home Pr m-f (see mon) BB&T

Search for Tom'w P&G joyt m-f (see mon) BB&T

Guiding Light P&G ivory, dust m-f (see mon) Compton

Tennessee Ernie Ford Show Hy m-f L

Feather Your Nest Colgate-Palmolive 60NY m-f L all d 13:30-45 Esty

No network programing m-f

No network programing all wk

Valiant Lady General Mills m-f (see mon) DFS K-B

Love of Life Amer Home Pr m-f (see mon) BB&T

Search for Tom'w P&G joyt m-f (see mon) BB&T

Guiding Light P&G ivory, dust m-f (see mon) Compton

Tennessee Ernie Ford Show Johnson & Johnson 12-12 15 Y&R Hy m-f L

Feather Your Nest Colgate-Palmolive 60NY m-f L Esty

No network programing m-f

No network programing all wk

Valiant Lady Toni Co tu th (see tu) Lee Burnett

Love of Life Amer Home Pr m-f (see mon) BB&T

Search for Tom'w P&G joyt m-f (see mon) BB&T

Guiding Light P&G ivory, dust m-f (see mon) Compton

No network programing m-f

No network programing all wk

Tennessee Ernie Ford Show Hy m-f L

Feather Your Nest Colgate-Palmolive alt d 13:30-45 R. J. Reynolds: Winston cigs. 15 min. 3 th in 6 NY m-f L Esty

No network programing m-f

No network programing all wk

Valiant Lady General Mills (begin) DFS K-B

Love of Life Amer Home Pr m-f (see mon) BB&T

Search for Tom'w P&G joyt m-f (see mon) BB&T

Guiding Light P&G ivory, dust m-f (see mon) Compton

No network programing m-f

No network programing all wk

Tennessee Ernie Ford Show Hy m-f L

Feather Your Nest Colgate-Palmolive alt d 13:30-45 NY m-f L Esty

The Big Top National Dairy Prods. festival Ida Jerry Colt 697Phila L

Ayer $14,000

No network programing

No network programing

No network programing

The BETTER THINGS are San Francisco's

RICH LAND

. . . by cable car or tractor

Up California Street to the crest of fabulous Nob Hill, from there to the bountiful soil close at hand, a land rich in *all* the ingredients of trade has produced the West's most soundly prosperous metropolitan area, with a per-household spendable income of $6,252.00 . . . one of the nation's highest.

Rich land, this San Francisco market. Here 4,700,000 people owning 1,100,000 television sets (80% saturation) demand and can afford the better things.



No Northern California campaign is truly complete without . . .

kpix CHANNEL 5

SAN FRANCISCO, CALIFORNIA

Affiliated with CBS Television Network
Represented by the Katz Agency

BT-3

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-WBZA • WBZ-TV, *Boston*
KYW • WPTZ, *Philadelphia*
KDKA • KDKA TV, *Pittsburgh*
WOWO, *Fort Wayne*
KEX, *Portland*
Represented by Free & Peters, Inc.
KPIX, *San Francisco*
Represented by The Katz Agency

(Continued from page 59)

Spot's job: The impracticality of applying rigid formulas, P&G spokesmen point out, is obvious from the simple fact that 20 brands are currently using spot. Says A. N. Halverstadt, manager of the advertising production division: "Our brands vary from foods, to toothpaste to home permanents, as well as soaps. Within these groups there are marked individual brand differences. Some of our brands appeal basically to the housewife, others to additional groups such as working women and single girls, some have an appeal for men, too. Furthermore, we use spot in several ways, not one."

Halverstadt defines the main job of spot for P&G as follows: "We employ spot primarily to build a new product until its distribution is national, at which time the national media of network television and radio take over the main burden."

But spot is also used by P&G, adds Halverstadt (1) to supplement network coverage; (2) to substitute for network coverage where net shows are dropped or are unavailable in specific markets; (3) to slug hard temporarily in selected markets; (4) to spread news of a product change.

Sometimes spot carries the ball alone; Lava Soap, for example, has no network outlets at all, but is riding a substantial spot budget. In March, it carried schedules on 49 stations. Last year it spent an estimated $718,375 on spot tv, according to N. C. Rorabaugh, whose specific dollar figures for P&G brands are appearing here in print for the first time. Station schedules for 1954-5 are taken from the *Rorabaugh Report on Spot Television Advertising.* Although this article deals primarily with P&G's spot television, which takes an estimated 86% of the company's spot budget, it should be borne in mind that the same basic thinking is applied to spot radio; in radio P&G is after the same high coverage at low cost it seeks in tv.

The standard P&G product-building approach is divided into five stages:

1. *Product development period.* The trick is to come up with a product feature that can be promoted as offering something superior to your competitors' products. "This simply reflects the hard fact," a P&G marketing man told SPONSOR, "that unless you have a point of superiority which appeals to the public, it is going to be mighty hard for you to carve out a position in an established market, or to build a business with any reasonable expenditure of funds." If necessary, the labs will work for a decade to get the product right for market. The case of Gleem is instructive. Reports the marketing man: "We preferred to wait for 10 years till we had the right product rather than enter a difficult market without a distinctive toothpaste." P&G had learned a sad lesson with a liquid dentifrice, Teel, developed just prior to the Second World War; it never quite got off the ground.

So important are special product features to advertising that the ad boys will sometimes go to the labs with requests to try to develop one or two that would make sensational copy.

2. *Consumer testing*: After the lab men feel that the job is close to completion, the consumer testing begins in earnest, aimed at finding out how homemakers in particular feel about the product—in the case of Gleem, color of paste and tube, flavor, foaming action. The "blind test" poses the P&G product against a competitor's without labels; the consumer is asked to use both and to report preferences at a later date. Perhaps a million interviews are conducted yearly. A company spokesman estimates that P&G itself conducts about 400,000 research interviews, of varying kinds, per year, and purchases about 600,000 more through outside firms.

Results are fed back to the labs and the advertising and marketing people. At this time, an advertising agency is brought in to work with the ad department in the development of marketing plans, including projection of volume, needed ad expenditures, copy approaches, couponing and other promotional plans.

3. *The test markets*: Once the overall promotional program is agreed on, it is carefully tested in a few markets. "The blind test is all very well," says a P&G man, "but you can still fall flat on your face, as has happened." He pointed specifically to Wandra, and Velvet. P&G beauty products that passed the blind test stage, but failed in market tests. The test market stage offers certain important advantages, says P&G:

- You have a chance to iron out any product bugs while your manufacturing and distribution are still very small scale;
- You can test ad appeals;
- You can find out once and for all whether you really can do the expected volume job against the hard reality of competition.

P&G will use whatever local media will best fit its needs, but generally tends to favor the air media. Spot frequency varies according to estimated volume. A toothpaste has a larger potential market than a hand soap with a strong, but limited appeal for men, like Lava. Since the ad budget is figured on the basis of a "case rate," the larger volume item will naturally get the bigger funds, and the greater spot frequency. There is, in short, no theoretical figure for ideal frequency which P&G applies as a formula.

Frequency will vary with market, too. P&G's new fluoride toothpaste, Crest, is being market tested in three areas. In Rochester, the brand is running 23 announcements per week on three stations. In Portland, Ore., it is carrying eight announcements on one station. Back in the fall of 1946, when Tide opened the detergent era, spot radio was relied on with an average of 10 daytime and five nighttime announcements per week plus local cutins on two or three daytime serials. Tide's "creeping introduction" was a market-by-market growth starting with hard water areas.

4. *The intermediate stage.* Assuming success in the market-testing stage, the brand then begins its period of growth to national size. The "creeping" market-by-market process is employed because: (1) production facilities can be expanded by stages and keep pace with sales; (2) a key method in the whole product introduction program of P&G is sampling, and it takes time and manpower to do a job on a large scale.

During this period spot is primary. The ad budget increases steadily with market growth. Schedules are often quite heavy. P&G's new shortening, Fluffo, is in this stage now. In January it carried schedules on 46 stations. Examples of spot frequency: Chicago, 37 announcements during one week on three stations; Rockford, in the same state, 18 announcements per week on two stations; Rochester, 19 announcements per week on three stations; Pittsburgh, 13 announcements on one station.

There is no time limit for this stage.

people make the best salesmen



. . . especially people like Miss Sydney Smith

Pretty as Springtime is WRCA's Miss Sydney Smith. And she's that rarest of women—the kind other women believe. That's why she keeps getting fan letters like this one from Leslie Dunner of the Emil Mogul advertising agency, for Ronzoni Macaroni Products:

"It takes a minor miracle to get women to switch from one spaghetti to another. But I think that's what we've got in your commercials for Ronzoni. Your 'woman-to-woman' talk has the kind of believability that accomplishes selling miracles. We plan to be on BY-LINE for a long time."

New York women listen regularly to BY-LINE WITH SYDNEY SMITH. 9:35 to 10:00 a.m. weekdays. And just as regularly they buy the varied products—food, drugs, appliances, even "the movie for tonight"—which Sydney describes so warmly and persuasively.

To sell BIG in the nation's biggest market, it takes "*counter* intelligence"—a specialty of WRCA radio personalities, like Tex & Jinx, Al Collins, Jim Coy, and Jimmy Powers. And like Miss Sydney Smith.

NBC **WRCA • 660**
Radio in New York
Represented by NBC SPOT SALES
NEW YORK • CHICAGO • DETROIT • CLEVELAND
WASHINGTON • SAN FRANCISCO • LOS ANGELES
CHARLOTTE* • ATLANTA* • DALLAS*
*Base rates lower in these markets

Gleem toothpaste went to national status almost overnight. It was market tested in September of 1952, launched on the national basis in 1953. National distribution was reached by February 1954. But Dreft, on the other hand, the first P&G detergent, for fine laundering, was introduced as far back as 1935. For 12 years it remained in the intermediate spot stage, because it did so well in the hard water areas. It was not until after the Second World War that it went national.

5. *National distribution.* The achievement of national distribution is the signal for network coverage on television, radio, or both. These now become the main media, while spot takes on the role of supplement. Gleem toothpaste, for example, averaged about 20 tv announcements a week during its 1953-54 buildup. In 1954 alone Gleem spent an estimated $4,031,069 in spot tv, which made it the top P&G spot spender. But while the brand was spending over a million dollars a quarter during the first three quarters of 1954, during the last quarter spot expenditure was cut almost in half. And although the station list of 145 compared favorable with the 143 in the first quarter of last year, frequency was down considerably. For example, in a market where Crest had 23 announcements, Gleem had four, where it had eight, Gleem had only two.

Gleem now has solid network tv exposure at night through *The Loretta Young Show, NBC TV*, and *The Jackie Gleason Show*, on CBS TV, in the daytime through *Search For Tomorrow* and *On Your Account*, CBS TV; on daytime radio through the CBS *Wendy Warren Show*.

Network coverage does not mean that spot disappears or becomes unimportant. Tide spent an estimated $843,009 last year on spot tv, Ivory Snow $716,761, Joy $491,577, Shasta $713,741, Ivory Flakes $396,642.

Supplemental spot uses are considered highly important by P&G. Standard practice is to extend a campaign's reach by adding spot markets not covered by its network shows. Another favorite P&G practice is to substitute an equivalent spot campaign when a brand drops out of a network show for any reason. An equivalent spot tv campaign for a daytime serial which the brand sponsored two-and-a-half times per week would be about eight announcements a week during the daytime. Three to five 20-second announcements in a market weekly are considered an approximate "equivalent" of a nighttime network tv show.

Special, short-term campaigns are used to recreate excitement about a product. Such campaigns can be quite heavy. Tide, for example, spent more than half a million dollars during the second quarter of 1954 on spot tv. Joy, Ivory Snow and Cheer were also very heavy during limited periods last year.

Spot is ideal, the company feels, for spreading product news. A current example is Dreft, now re-issued in a pink color. The momentous news is being purveyed through a powerful spot campaign. Total number of stations was 79 during March. In New York the barrage consisted of 52 announcements per week. In Los Angeles, the frequency was 17, in Washington, D. C., 16.

Night or day? P&G is commonly thought to have clear-cut feelings about nighttime and daytime television and radio. But its spot schedules, at least, show no over-all preference either way. During the last quarter of 1954, Tide spent almost twice as much in the daytime as at night, Cheer over three times as much, Joy about 12 times, Ivory Flakes four times. These products have a strong housewife appeal.

Lava Soap, on the other hand, aimed at men, put 93% of its spot tv budget for the period into nighttime.

Gleem Toothpaste, whose appeal is considered to extend to the entire family, put more than 96% of its fourth-quarter budget into nighttime. The company's new home permanent, Pin-It, put its entire spot budget into nighttime; the prospect is the working girl as well as the housewife. Similarly, Shasta Shampoo put 77% of its spot budget into nighttime.

But Ivory Snow, a washday product with an obvious housewife slant, put 78% of its spot budget into nighttime. And unlike Shasta Shampoo, P&G's Drene Shampoo spent 89% of its spot budget during the day, and Prell Shampoo 75%.

If there is any company attitude toward day and night tv values as such, it is formulated in general terms only. Media Director Paul Huth characterizes the two time periods this way:

a. Nighttime gives you "reach," allows you to get to the largest numbers of people wth your commercial message;

b. Daytime is most useful for "frequency." Audiences may be smaller than at night but you can afford to hit them more often with your messages.

But these are useful concepts only when applied flexibly, Huth cautions. In the specific market situation your actual purchase may not follow the rule at all.

The competitive situation: "Sometimes," a rep told SPONSOR, "P&G buys considerably above a $2.00 cost-per-1,000. But why, I haven't the slightest idea."

An observer close to the soap companies offers the following interpretation: The big soap outfits view their own ad campaigns in relation to those of the competition. It is not enough, for example, for P&G to know that in a given market Tide is reaching X number of people with Y number of commercial messages a week or month. Just as important is the commercial frequency of Colgate's FAB, Lever's Rinso, Monsanto's All. (Last year, incidentally, All topped the list of packaged-soap and detergent spot tv brands, spending an estimated $863,717.)

The consumer is exposed to all the campaigns, goes the explanation, and P&G must watch closely lest the commercial *impact* of its messages be diluted because of the total ad barrage. It must be certain that proportionately, the schedules for its brands are strong enough to achieve satisfactory impact despite the competition.

Agency role in spot: P&G says it relies heavily on its agencies for planning and execution of spot campaigns as it does for all other phases of its ad operation. All plans are developed through agency presentations. The system works this way:

The agency prepares a presentation covering these points:

1. The campaign budget;
2. The market list;
3. The expected average frequency of the spot campaign;
4. The average rating and cost-per-1,000 aim.

Specific station lists or availabilities are not included.

The P&G media hawks go through the presentation thoroughly, check it for facts and logic. Once client approval is obtained, the agency time buying department goes to work. From this point on, the agency is free to exercise its own judgement in making the best purchases possible.

After the purchasing is completed, the agency sends a report to P&G's media department. Now the slide rules come out, and the media men go over the agency's purchases with a careful eye. They check to determine whether the agency has delivered as promised, whether the achieved cost-per-1,000 and rating average bears any resemblance to that talked about in the agency presentation.

This two-time check keeps agency timebuyers on their toes. It is obvious why P&G timebuyers are tough buyers. They have to be. They know they have to be able to justify with sound reasons any purchase they make. How well ingrained P&G thinking is, is indicated by one timebuyer's claim that the client has never questioned any of his buys!

P&G feels that it makes sense for all the agencies and themselves to use one tv-set count. This is arrived at through regular meetings of agencies and client, who all pool their research resources. The figures are used then as the base against which to calculate cost-per-1,000.

It makes sense, too, the company feels, for all to use the same ratings. At the present time ARB is the standard in spot television.

This system, incidentally, often creates confusion among reps who operate with other rating services, since contradictions between different ratings are common.

Maximum discounts: Since discounts are figured for accounts rather than brands or agencies, maximum frequency discounts are the rule for P&G, even where a brand buys a light schedule. In practice this means that P&G buys time more cheaply than many others.

P&G, incidentally, is credited with having done much to bring about the present discount structure because of its consistently huge volume.

Tied in with this is the "exchange" benefit brands enjoy with regard to spot. An agency may call another with a request for a loan of part of a particular station schedule for a short period. Each agency, moreover, will inform the others when time periods are being dropped so that company brands can have first crack at them.

Spot's future: Spot seems clearly slated for important roles in P&G's future air activity. Already, the first quarter of 1955 shows a spot tv increase over the comparable period last year. There are signs, and strong ones, that spot radio may soon loom large in P&G schedules.

The clue to P&G's future media plans lies in this concern with numbers. The lack of any true program philosophy in the current nighttime P&G tv picture—as explained in part one—is a sign that the slide-rule policy is growing stronger rather than weaker. The implications are clear, and are confirmed by Procter & Gamble: The media which can demonstrate their ability to deliver maximum audiences at low cost per ad impression will win the P&G business. The others will vanish from the company's ad schedules, or very nearly. Numbers, not sentiment, will prevail in the end.

Nowhere is the "numbers" story more at issue today than in daytime network television and radio, in both of which P&G is today a major biller—approximately $17,000,000 in daytime tv, $11,300,000 in daytime radio. This month the network contracts are up for renewal. Part three of this series next issue will explore the company's thinking on network television and radio. Part four will deal with the advertising structure of P&G and relations with its agencies.

In the meantime, after all this talk of slide rules, what is P&G going to do about SPONSOR's disquieting discovery that there are P&G timebuyers who don't even know how to use the things? ★ ★ ★

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40 E. 49TH ST.

(*Continued from page* 16)

WHAT ABOUT THE SPONSOR?

I have read and re-read with great interest "Radio-Merchandising: do you ask too much?" which appeared in the 7 March issue of SPONSOR.

First, only the views of large station operations were mentioned on the side of radio. Secondly, we at WCSC have only recently re-organized and enlarged our promotion-merchandising department for radio and tv and are vitally interested in this issue.

It seems to me that both "buyers" and "sellers" have the wrong viewpoint on radio merchandising. I realize I have just stepped out on the tip edge of a very long limb. It would seem that "buyers" work merchandising for what can be had and "sellers" consider themselves being had. Neither side seems to have given the *real* buyer, the sponsor, much thought.

When you stop to buy a hot dog, the smart hot dog stand operator will add relish to the hot dog, mustard and bun. He charges nothing for this addition. If the customer wants cheese and onions added, he usually has to pay extra. He expects to. Now, I don't believe the customer goes back again and again to that same hot dog stand *because* he gets the relish free. He goes back because the hot dog tastes *better*. Paralleling that, it would seem this should be the attitude of radio and agency people concerning radio merchandising.

We at WCSC, realizing that all things worthwhile change with changing circumstances, feel that it is now *necessary* to offer an entire selling package when we offer a spot schedule or program for sale. No longer is it enough to merely put the commercial on the air and forget it. That's selling the sponsor short—and ourselves too. His success is ours. We feel that we must make sure distributors and dealers are aware of this advertising dollar being spent in their behalf.

There seems to be a prevailing fear that by and by merchandising will "wag" radio. I think this attitude in itself is selling the selling power of radio short. Radio is far too powerful a selling medium to stand in the shadow of any "Plus Service" it might offer.

But, this I believe—no one to my knowledge has really given the types of merchandising we could be doing proper thought. At least I have seen no evidence of this thought. Day after day I receive stereotyped letters from agencies each asking for exactly the same types of merchandising. It just doesn't make sense to assume that the merchandising plan which will bring results for one sponsor will bring results for them all. Perhaps the agencies feel we at the station level should be the ones to do the creative thinking in this line. I feel they are the ones who are closest to the advertiser and his product. They sit in on all the preliminary planning and conferences and they follow through on these plans. The agencies should be leading the way. . . .

ANNIE LEE SMALL
Promotion-Merchandising Mgr., WCSC, R&TV, Charleston, S.C.

ORANGE JUICE

(Continued from page 51)

"We feel that a strong local personality with his own following in a [illegible] is the best [illegible] promoting a new product than recorded announcements," Joan Stark told SPONSOR. "And to get the full benefit of the local talent making the pitch, we send along only 'suggested' copy and a fact sheet about Golden Gift, so that the talent can give the commercial in [illegible]"

GG prefers early-morning and midday radio shows. In New York, for example, GG buys 12 minute announcements weekly in WNEW's *Klavan and Finch,* Mondays through Saturdays 6:00-9:30 a.m., and 25 in WMGM's *Ted Brown Show,* Mondays through Saturdays 7:00-10:00 a.m. Cleveland, one of Golden Gift's 100% radio markets, hears some 27 to 30 GG announcements weekly. Starting in April, Golden Gift advertises on four Cleveland stations. It uses Bill Randle, a d.j., on 2:00-6:00 p.m. over WERE, a 5 kw. music, news and sports independent; *The Morning Man Show,* with d.j. Bill Gordon, 8:00-9:00 a.m., over WHK, the 5 kw. MBS affiliate; *A la Carson,* 7:45-8:30 a.m., plus two 20-second announcements preceding *Breakfast Club* over WJW, the 5 kw. ABC affiliate; Bill Mayer's 1:00-3:15 p.m. d.j. show plus two announcements in *Woman's Club of the Air,* 12:15-1:00 p.m. over WTAM, the 50 kw. NBC affiliate.

"We always have our stations contact the Golden Gift distributor in the area," Joan Stark continued. "In that way, the distributor can help with suggestions for merchandising and mailings. Many of the stations send out mailings to retailers over the talents' name, mentioning how they support the product. By the same token, we ask the distributor to keep the talent on shows we participate in supplied with our product."

While Golden Gift has not had time to make actual consumer tests to gauge the results of its radio advertising, reaction from retailers, distributors and the trade in general has indicated to the firm's satisfaction that its radio strategy is effective.

Currently, Golden Gift also has tv advertising in some 15 markets, although the company is switching to radio in some markets. With tv, Golden Gift usually aims at children between ages four and 10, on the premise that a word from them will send mama to the nearest grocery store.

"Those little arm-twisters get their way," says Bob Young, himself father of three.

To reach this age group, Joan Stark buys minute announcements in children's shows between 4:30 and 6:30 p.m., at a rate of some 10 or more announcements per market. Though the lead-in to the minute film commercials may be an animated jingle, the commercial itself shows a housewife squeezing oranges in her kitchen, giving up, and pouring a full glass out of a container of Golden Gift instead.

The major stress in all Golden Gift commercials is based upon two major concepts: (1) it's far more convenient to pour o.j. out of a container than to have to mix it with water as you must with the concentrates or have the mess of pulps and rind from squeezing oranges yourself; (2) it's now possible to have healthful "grove-fresh orange juice, from 100% Florida-fresh tree-ripened oranges."

About three months ago Golden Gift

SEVERAL HUNDRED CASES PLUS SALES DUE TO KXLY-TV

KXLY-TV's powerful merchandising has never failed to produce substantial gains in sales immediately. It's FREE to qualified advertisers.

(We quote)
"I have certainly been impressed with the results that were obtained from that part of your merchandising promotion which you call "Telemarket." With our schedule on your "What's Cooking" program, we were very interested in using your "Telemarket" promotion on our Blue Plate Medium Cleaned Shrimp. As a result of this promotion, we not only received an outstanding ad from I. G. A. Headquarters in Spokane, but it did get the majority of I. G. A. Stores behind your "Telemarket" tie-in and the results were several hundred cases of our Medium Cleaned Blue Plate Shrimp sold above and beyond the normal movement.

Very truly yours,
(Signed) Wright Dearborn
C. S. Graham & Company

SPOKANE KXLY-TV WASHINGTON
RICHARD E. JONES
vice pres. & gen. mgr.
Rep.- AVERY-KNODEL
Moore & Lund: seattle, portland





READY FOR DELIVERY

. . . . the half of Indiana which accounts for $2,478,295,000 in retail sales.
Only one station delivers it.
For the greatest coverage in Indiana select

WFBM-TV INDIANAPOLIS

Represented Nationally by the Katz Agency
Affiliated with WFBM-Radio, WOOD-AM & TV, Grand Rapids; WFDF, Flint; WTCN, WTCN-TV, Minneapolis-St. Paul.

labeling of its cartons. Golden Gift [illegible] "irradiated" with an ultra-violet process invented by Dr. Sperti, to preserve the juice longer from deterioration. [illegible] the Florida Citrus Commission decreed that any juice that was processed in any way beyond just being squeezed could not be labeled "fresh." On 15 May Golden Gift came out with new containers, marked "100% pure Florida orange juice (fresh flavor lasts days in your refrigerator)."

The Florida Citrus Commission ruling does not apply to GG's advertising; however, Golden Gift has avoided stressing the word "fresh" in its copy. Essentially the question boils down to this: How do you define "fresh" juice? Does it mean "fresh" when poured into the container, or still "fresh" when it reaches the consumers? Golden Gift maintains that the latter is the valid definition—one that its product conforms with.

Like any new product, Golden Gift is being looked over with eagle eyes by its competitors—not only other "fresh" juice producers, but makers of canned juice and concentrates. GG's main competitors in the "fresh" juice line are Tropicana and Orange Blossom, both with more limited distribution than Golden Gift's.

★ ★ ★ ★ ★ ★ ★ ★

"Would anything the public wanted to see remain free if it could be sold for a higher price? These . . . program entrepreneurs are free agents and are not subject to regulation by any governmental authority. They can sell their wares where they please. In the end all the desirable programs will be on a pay-as-you-see basis. Free television and coin-box television cannot co-exist. One must drive out the other in order to survive."

ALFRED STARR
Co-Chairman, Committee Against Pay-As-You-See TV

★ ★ ★ ★ ★ ★ ★ ★

Tropicana's process for keeping the juice fresh is one of heating and then chilling. Orange Blossom doesn't do anything but extract the juice, pour it into containers and ship it as fast as can be to the market, coded for four-day store sales. Both companies have been pushing distribution into new areas; both began their big drive in fall 1954. Orange Blossom, distributed by the Borden Co. outside of Florida, is principally an East Coast product, but is looking into the Chicago market now. Neither company has done any radio or tv advertising, except for small-scale Florida ventures. Orange Blossom's advertising is being handled by Al Paul Lefton agency, with Walter Young as account supervisor.

Golden Gift is having slight agency difficulties itself right at the moment. The major problem is the fact that Harris & Whitebrook, currently handling the account, is a Miami shop, with a staff of only one in New York, namely Media Director Joan Stark. With the rapid growth of the account it has become apparent to the client that he will need more services than this small agency can provide.

The recent boom of the fresh juice industry may eventually revolutionize methods of distribution of canned and frozen concentrates. At this point, however, the fresh or chilled juices form but a tiny part of the orange juice production over-all. Orange growers estimate that orange juice

Strong pull



. . . keeps viewers tuned to

KMJ·TV

FRESNO, CALIFORNIA • CHANNEL 24
NBC and CBS affiliate

the San Joaquin Valley's FIRST TV station in . . .

POWER now 447,000 watts.

RECEPTION Pacific Coast Measurement Bureau Survey (Oct. '54) shows KMJ-TV reception "most satisfactory" in area.

RATINGS KMJ-TV carries 20 out of the 25 top-rated nighttime programs in the Fresno area (ARB report, Oct. '54).

COLOR KMJ-TV was the first local station equipped to transmit network color shows and has presented them on a regularly scheduled basis.

Paul H. Raymer, National Representative

production in the 1954-1955 season will break down as follows, in millions of gallons: concentrates, 280; canned juice, 61.1; fresh or chilled, 8.7. The 8.7 million gallons, however, represent a hefty jump the fresh juice people took over 1953-1954's 1.5 million gallons. Golden Gift says it is the biggest fresh juice company—claims 80% of the fresh juice sales volume.

If it's the biggest of the fresh juice firms, Golden Gift is also the newest. Bob Young, then at William Esty agency, stumbled upon the product a couple of years ago, took up the idea with Bob Stivers, then at Hilton & Riggio, and the two men decided to quit the agency business and become clients. Together with Andrew Young, now president of the firm, they bought into Golden Gift, embarked on a program of intensive promotion. Other officers in the firm are Hobart A. H. Cook, v.p. in charge of engineering and research; S. P. Cole, v.p. in charge of production and purchasing.

Bob Young sets the advertising budget per market according to the potential of the distributor in that market. Actually, he likes a start with a 12,000 quarts weekly minimum, evaluates the distributor within a matter of weeks. "If a market can absorb a few hundred thousand quarts a week, it'll get to that level within four to six weeks," Young told SPONSOR. Therefore, the big advertising push comes in the first month of distribution. sometimes levels off slightly thereafter. (For profile of Bob Young, see SPONSOR, 2 May 1955, page 126.)

Golden Gift has two major sales problems: (1) pricing; (2) seasonal curves.

The pricing problem in itself is a two-fold one. First of all, Golden Gift's price to distributors is 20c a quart. However, that doesn't mean that there's one price nationally on the retail level. Various factors tend toward an uneven price structure: distributors in some markets operate more cheaply than others. In some markets, union demands drive up prices. At any rate, on the average the retail sales price varies between 32c and 35c, with a penny or so added in case of home deliveries.

The concentrates on the whole are cheaper than fresh juices. They're selling around 30c to 35c for a can which makes three pints. Golden Gift is now coming out with a pint size priced around 18c, to be more competitive with the concentrates.

"I don't feel that we're selling so much against the concentrates, however," says Bob Young. "Actually, we're a substitute for home-squeezed orange juice. Of course, the concentrates increased the market immeasurably when they began their advertising drives 10 years ago, and we're benefiting from that enlarged market too."

Nor have the fresh juices taken business from the concentrates judging from concentrate production figures. From fall through 23 April 1955, production of concentrates is 14% ahead of last year's, despite the fact that it's the season during which the fresh orange juice people invaded the market en masse. In terms of boxes (or crates) of oranges used, the latest figures are: concentrate, 30.9 million; canned, 9.5 million; chilled or fresh, 1.5 million. Canned juices are 2% down from last year.

The summer months present something of a problem for the fresh juice people. Juice oranges come predominantly from Florida (California's Sunkist are currently squeezed and distributed mainly in California). The Florida oranges fall into three categories, with the following maturing dates: Hamlin in October and November; Parson Brown & Pineapple in December, January, February; Valencia in March, April, May and June. During the off-season, Golden Gift is forced to mix its fresh juice with concentrates and change its label.

Actually, Golden Gift advertises on a 52-week basis, although time is bought in 13-week cycles with the usual two-week cancellation clause. However, the brunt of GG's advertising comes not during the summer months, when juice drinking stays on a high level anyhow, but during the remainder of the year.

Golden Gift isn't resting on its laurels (and a 1,300% sales boost in seven months makes for nice laurels). Instead the firm has already introduced a fresh grapefruit juice in containers, is considering tomato juice and fresh fruit salad as well. Grapefruit, of course, is harvested in the season after oranges—therefore may help bridge the off-season gap.

"But even without additions to our line, we're looking forward to a 20 to 30% sales increase in the fall," concluded Bob Young. ★ ★ ★

ROMERO OWNS SAN FRANCISCO ...JUST LOOK AT THIS RATING REPORT

In San Francisco, says ARB, Cesar Romero's new TV hit, **Passport to Danger,** dominates its time period . . . as it has from the first night it went on the air! Rating is high, share of audience a whopping 75.5%, and going up.

Now we know this show is "hot"! Top markets are going fast, but some are still available . . . if you hurry

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

produced by Hal Roach, Jr.

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO • ATLANTA • HOLLYWOOD • DALLAS



Want a "sell-out" audience for your TV dollars? Then, it's time for a quick-change to WJAC-TV, the 1 station with a buying-minded audience in 3 Southwestern Pennsylvania markets! Hooper rates WJAC-TV:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

"Just the ticket" for sure sales is this 1 buy that covers 3 . . .



SPOT RADIO

(*Continued from page 43*)

spot radio reporting service that would compare to Rorabaugh's virtually-complete *Report on Spot Television*? Or, to PIB figures for networks and ANPA figures for newspapers?

It is, and it isn't. As SPONSOR went to press, there were still a few streaks of light on an otherwise overcast research horizon:

• *Station Representatives Association*: Reps are keenly aware of the value of a periodic report on who buys what in spot radio. "It would enable spot executives to chart industry trends in various advertising categories. And, it would give the higher echelons of advertiser management a guide to meeting their competitors' spending," said SRA Managing Director Tom Flanagan, due soon to retire.

Thus it's no surprise that SRA's Research Committee, headed by Blair V.p. and Research Director Ward Dorrell, has been discussing ways and means of organizing a spot radio reporting service for some time. There's a precedent for it, too; several years ago, reps reported monthly spot radio figures to a central bureau for a season or two. The project was finally dropped; too much paperwork, reps recall.

One plan under discussion is to revive the rep reporting procedure among SRA members. As projected, the SRA members who handle by SPONSOR's estimate at least 70% of the total annual dollar volume of national spot would each tabulate their monthly billings and report it to a central source for compilation.

"It would be a lot of work, but it might be well worth it. Measuring spot radio at this level could be a lot easier and more accurate than trying to index it after it has spread out to 2,700 U.S. radio outlets," said another Blair v.p., Wells Barnett.

• *Radio Advertising Bureau*: Among the industry groups long in favor of a spot reporting servive has been the RAB. Prior to the start of the Boerst-Rorabaugh plans, RAB had a scheme of its own in the discussion stage. According to RAB sources, it was to have been a combination of data gathered from several sources—clients, agencies and stations.

With the demise of *Spot Radio Register*, and with nothing definite on the future of the SRA's plans, RAB is now thinking of reviving its project.

"We get calls from agencies and advertisers at the rate of three or four every week asking us 'What is our competition buying in spot radio?'," said RAB's Norman Nelson. "Even if we couldn't get our information to as fine a point as reporting on the spot radio activity of individual brands, it would still be helpful just to have total expenditure figures by categories."

• *Other firms*: Other research sources, actual or potential, of spot radio expenditure data are largely marking time.

A. C. Nielsen, which had an option to buy a monitoring service, Broadcast Advertisers Reports, has let the option lapse and has no immediate plans for entering the spot radio reporting field. Nielsen, however, made a recent contribution in a related spot field. On a contract basis with Free & Peters rep firm, Nielsen prepared a cost-and-coverage spot radio "cost estimator" (see story last issue) with which manage-

★ ★ ★ ★ ★ ★ ★ ★ ★

"Raising the sights in advertising today . . . means fighting mediocrity in every one of the diabolical forms in which it can present itself. It means that in our praiseworthy zeal to defend the common man we must cease to deify him. It means we must stop confusing what will be accepted with what will be remembered. It means that we must once again begin to accept the individual for what he himself can accomplish — not only as an anonymous camouflaged member of a group."

LUCILLE GOOLD
Vice President
Ogilvy, Benson & Mather

★ ★ ★ ★ ★ ★ ★ ★ ★

ment-level admen can make rapid-fire price estimates.

Pulse and Hooper, both of which have discussed the idea of evolving special ratings and activity reports of leading spot radio data, haven't gone beyond that stage.

The biggest spot radio monitoring services—BAR, Radio Reports, Marie C. Longstreet—are still very active, but their work is on a custom basis for individual agencies and advertisers and none told SPONSOR they anticipated issuing any sort of general industry report.

Meanwhile, the spot radio research gap is still being filled slowly and laboriously at these levels:

1. *Corporation management*: Spot radio isn't always clearly understood, appreciated or evaluated properly even by those very companies who are its biggest customers. To many an execu-

tive v.p. or board chairman of large U.S. advertisers, "spot radio" conjures up a vision of the B-U-L-O-V-A time signals of 20 years ago; the word "radio" conjures up a picture of a medium on the downgrade.

In the case of spot radio, which has grown noticeably despite television (up 37% between 1947 and 1953), this isn't at all correct.

Since spot radio proponents, unlike those of tv or network radio, do not have a guilt-edge activity roster of big clients using spot radio, they do the best they can. SRA and RAB executives who call on top executives (see picture, page 42) use the best industry-gathered estimates they can to show spot radio's true size.

"They are usually an eye-opener to top management," said the radio sales manager of a major New York rep firm. "But we still need more evidence that the spot radio medium is really

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"To subscribe to the expert-sounding theory that radio is doomed because it competes simultaneously for the same audience with television is as erroneous as to predict that the wristwatch business is doomed because it on some occasions competes simultaneously with the clock on the living room mantel. The wristwatch, like the new-function radio medium, fills a very real personal need in a very busy and fast-moving American economy and society."

JOHN KAROL
V.P. in Charge of Network Sales
CBS Radio

★ ★ ★ ★ ★ ★ ★ ★

going places. We still need the 'endorsement' quality in our selling that comes from naming the big advertisers who use the medium."

2. *Advertising agencies*: Agencymen have a lot less trouble than do many businessmen in understanding the size, scope and flexibility of spot radio.

But that doesn't make any easier the problem of finding the answer to the perennial $64 question, "Who's buying what and where?" in spot radio.

Accordingly, timebuyers and media executives at top agencies are forced back on an undercover system that involves periodically surveying the following sources: (1) reps, usually by telephone or personal query; (2) stations, usually by questionnaires in batches of as many as 1,000 each quarter; (3) monitor services, usually to check on special activity of a competitor in a test market; (4) checking all available trade sources, such as Boerst's *Spot Radio Report*, the trade associations, and the trade press.

At best, all of these measures above are stop-gap.

What's needed, and needed quickly, is a full-scale spot radio report which shows periodically the products using spot radio, the stations used by each product, the type of spot purchase, the frequency of advertising, and the day segment used.

This, in turn, would give advertisers, agencies and radio salesmen a basis for expenditure data by product and industry, breakdowns by markets, tabulations by geographical areas or by seasons, and general spot radio industry trends. The box on page 43 highlights just such a need by showing some typical individual cases.

Anybody who is willing to tackle the assignment — and admittedly it's a tough one—will at least have the coperation, and thanks, of a large segment of the advertising industry.

* * *

Earlier SPONSOR articles on the spot radio data gathering problem include:

Spot radio spending: out in the open in '55? (10 *January* 1955, *p.* 42).

Year-end Report: Spot Radio (27 *December* 1954, *p.* 88).

Spot radio's time of decision (1 *November* 1954, *p.* 29).

5 big needs in spot radio (4 *October* 1954, *p.* 29).

Spot radio is bigger than you think (9 *August* 1954, *p.* 31).

They're lifting the spot radio veil (4 *June* 1951, *p.* 36). ★ ★ ★

HOMESTEAD—AUTOS

(*Continued from page* 53)

Lande, "It also has a very slight tremor plus a touch of a Vermont accent which makes the whole commercial a very real and very dramatic reading."

The Ma Levin campaign for Homestead started at the end of August 1954. The starting schedule was a heavy 106 announcements a week divided among four Boston stations—40 on WCOP, 30 on WVDA, 18 each on WHDH and WORL. The bulk of the announcements were placed in the driving-to-work and driving-back-home times of the day—in the morning between 6:30 and 8:30 a.m., and in the late afternoon between 4:00 and 6:00 p.m. This audience of car owners, it was felt, would be the best prospects for Homestead, and the fact that the

ROMERO RATES HIGH... HITS 34.3 IN FIRST MILWAUKEE RATING

In city after city, ARB* reports **PASSPORT TO DANGER** is hot . . . and getting hotter! For example:

15.1 in San Francisco, with a 75.5% share-of-audience!

18.1 in Cincinnati, with a 36.7% share-of-audience!

34.3 in Milwaukee, with a 64.6% share-of-audience!

37.0 in Jacksonville, with a whopping 86.7% share!

43.3 in Pittsburgh, with a 68.9% share!

What a star! What a show! What a way to sell your product!

*Jan. 1955

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

produced by Hal Roach, Jr.

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

[illegible] them while they were [illegible] greater impact and immediacy. Some of the plugs were [illegible] around noontime in order to reach the housewife, both while driving and at home.

The results were phenomenal. At the end of a month, unit sales of cars at Homestead Motors showed a percentage increase of 600%. This represented a rise from an average of four sales a week, or less than 20 per month, to about 120 car sales a month. Since this initial jump, Homestead's sales have continued to climb till today they are running double the amount after the 600% increase.

"With the intensive air campaign," says Irving Lande, "we were also attempting to build up long-range awareness of the company. We wanted to reach men and women who might not be interested in another car at the moment but might at some time in the future, and would remember us at that time."

Homestead's radio use has continued heavy. They are currently running 92 announcements a week on WCOP, WVDA, and WNAC, plus sponsoring a five-minute segment of *Warm-Up Time* on WHDH before the ballgame (which varies as to day of the week).

On 1 February 1955, Homestead enlarged its air schedule by adding a half-hour tv show. A series of old Western tales on film, called *Stories of the Century*, it runs Tuesdays from 6:00 to 6:30 p.m., on WNAC-TV, is aimed primarily at a male audience.

Starting 5 June, Homestead will add another tv show to its schedule. Somewhat more expensive, this one will be aimed more at the whole family. To be seen on Sunday evening from 6:00 to 7:00 p.m. on WBZ-TV, *Pleasure Playhouse* will feature selected movies, will be co-sponsored.

There will be an 11-week overlap period during which Homestead will be bankrolling both tv shows. *Stories of the Century* will be sponsored till the end of August.

The rest of Silton's ad budget goes for newspapers and drive-in movie advertising.

Here is a sample radio commercial:

SOUND EFFECTS: *Crowd noise. Gavel bangs three times and crowd noise subsides.*

MALE ANNCR.: Presenting . . . the first lady of the automobile industry . . . Mrs. Joe Levin of Homestead Motors!

FEMALE ANNCR.: Everybody calls me Ma. Friends, 30 years ago when my husband started Homestead Motors, I never dreamed *I'd* be selling new and used cars. But here I am! And being a woman, I like my place to be homey. That's why, day or night, I serve hot coffee and doughnuts at Homestead. Being a mother, I know how important security is, too. So when you buy one of *my* used cars, you get protection until it's paid for. And there's *no* extra cost for it, either. Stop in and look at my cars. My *boys* make sure they *look* good and *run* good. I *insist* on it. Coffee's waiting.

TRIO: (Jingle) There's no place like Homestead, there's no-oh place like Home-stead!

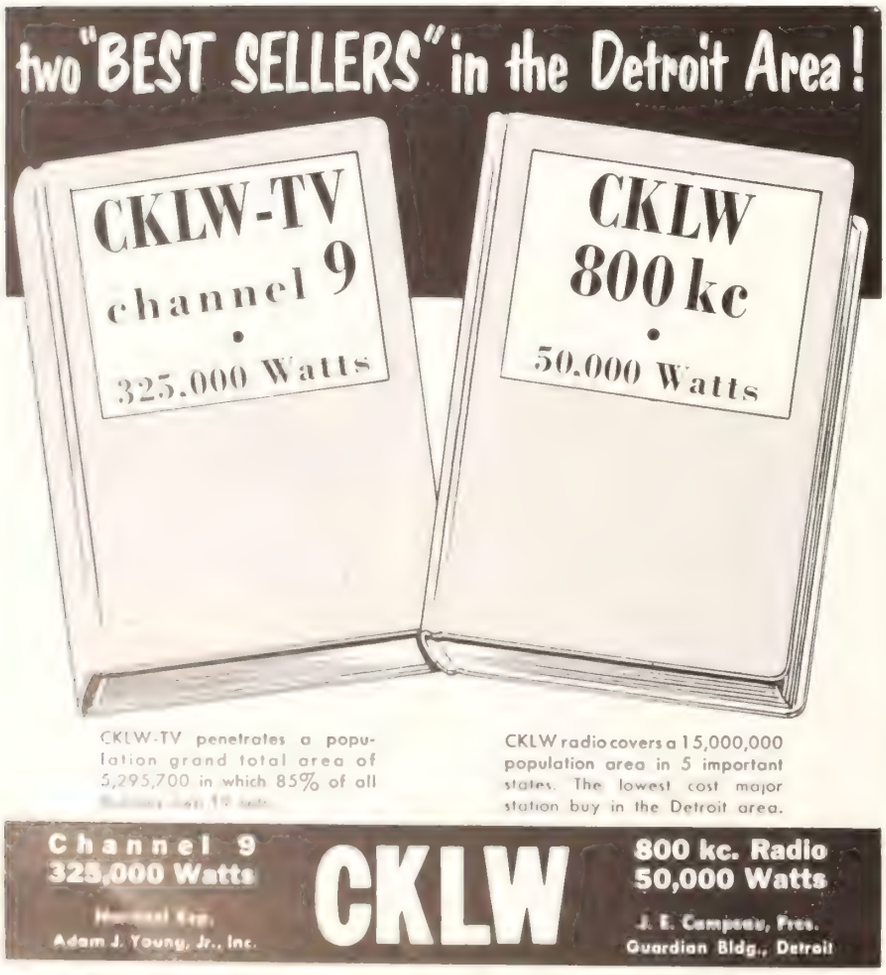
MALE ANNCR.: Homestead Motors, 1311 Boylston Street, near Fenway Park, Boston.

Norman Wexler of the Silton agency, who also works on the account, points out the "supreme corniness" of the tag, "There's no place like Homestead," but also indicates its high effectiveness.

The impact of these commercials has been apparent in ways other than the much-increased sales, says Norman Wexler. "It is doubtful if there is a person in the Boston area who doesn't know who Ma Levin is," he states. "And the campaign has been imitated. One competitor has created a little girl character called "Marcy" who talks about her daddy's used cars. Another dealer advertises, 'No ma's, no pa's, just good used cars.'."

Homestead's renown has also been boosted by what it calls its "Beat the Clock" sales. Heavily promoted on the air, these take place one day every three months. Each hour of that day, a different car is placed on sale for one hour at a greatly reduced price. If it is not sold by the end of the hour, the price goes right back up again. But, says Irving Lande, these specials sell out almost to the car and people buy others, too. Sales on "Beat the Clock" days run two or three times the volume on their best regular Saturdays.

The Homestead Motors showroom and car lot on wide and busy Boylston Street (heavily populated with auto dealers) has undergone many changes to fit the "new look" in its advertising. The signs, instead of proclaiming just "Homestead Motors" now read "Ma Levin's Homestead Motors." In ad-



dition, a big billboard has been acquired. The showroom is located on one side of the street; on the other is a used car "terrace," so called because of the ground's sloping terrain. With the additional land purchased in back of the showroom, Homestead can now accommodate 180 cars.

The all-important coffee bar, complete with counter seats, was installed in a section of the showroom. How is coffee served? "Well, people just crowd around," says Irving Lande. "They get their coffee and doughnuts, then walk around and drink and eat all over the place while looking over the cars."

Who can tell? Boston's Ma Levin might cause another revolution in selling techniques in the auto industry. (See accompanying story for what happened after SPONSOR's recent article on an all-night Autorama in Miami.) ★★★

WHEN TV HITS

(*Continued from page* 40)

NBC TV promotional activity has revolved around the blue-chip survey as NBC:

- Televised to over 2,000 admen a live-and-film summary of the study's highlights in a 13-city closed-circuit colorcast on 25 May.
- Screened a color film, based on the study, for another group of industry executives and broadcasters at the NARTB convention on 26 May.
- Aired a summary of television's sociological effects on Fort Wayne homes as part of the Sunday-afternoon telecast of *Background* on 29 May.
- Began distributing today (30 May) more than 7,500 printed copies of the study to leading advertisers, agencies, libraries, schools and tv stations.

The promotional aspects—and use by admen—of the study don't stop there. NBC TV salesmen, according to National Sales Manager Matthew Culligan, will make full use of the study's findings in making fall tv pitches to advertisers.

And, NBC TV research executives feel, the study will play a major role in future top-level tv planning since "advertisers will be quick to grasp the fact that the findings of this study reach far beyond the confines of a market in Indiana."

An idea grows: The "Strangers Into Customers" study, according to NBC researcher Tom Coffin, was triggered off by admen themselves. He stated:

"Long before this project was even conceived, we researched key advertising people to discover what aspects of television they would like most to see investigated. Their answers made it clear what they wanted. And with remarkable unanimity they spoke, almost wistfully, of a study which would take the same person and reveal his attitude and behavior patterns before and after television.

"It was a tall order."

After months of looking at maps of the burgeoning growth of post-freeze television, NBC TV started to evolve its research plan.

Fort Wayne was picked because it was the nearest thing to a "typical" American city that could be found in the non-tv lists. As of early 1953, there was no tv station in the market. There *was* an application on file with FCC.

When the FCC acted, so did NBC. Questionnaires were developed with the W. R. Simmons research firm, and the technique of the survey developed. The actual survey was done in two waves:

Before tv: The first survey wave came in October 1953—a month before the target date of uhf WKJG-TV. In this wave, researchers called on 7,500 homes—about one out of every six in the area to be newly covered by tv. The group was a high-quality probability sample.

After tv: The second wave came in April 1954—about six months after the debut of local tv. The same homes were recontacted, and interviews were conducted with more than 90%. (Only those interviewed on both occasions provide data for the report). Some 35% of the families had bought tv sets.

On re-interviewing, NBC learned that the average new buyer had owned his set just three and one-half months. Commented Tom Coffin: "It's a high tribute to a medium that it can produce such highly significant changes in brand positions in this brief span."

However, NBC found that it wasn't confining its study only to tv's effects on brand-new tv households. One out of five families owned tv sets before Fort Wayne got its station. Fringe reception on the outskirts of town could be had from Dayton, Kalamazoo and even Chicago and Cincinnati.

Also, practically everybody in town

ROMERO
IS TOPS
IN HIS
TIME SPOT IN
CINCINNATI!

Yes, **Passport to Danger,** starring Cesar Romero, is going over big in Cincinnati, with a 25.6 rating and an impressive 48.2% share-of-audience (source: ARB, Feb. 1955). In San Francisco, in Louisville, in city after city, the story's the same. For example, here are more ARB ratings:

PITTSBURGH	**43.3**	**68.9% share**
JACKSONVILLE	**37.0**	**86.7% share**
SAN ANTONIO	**26.1**	**56.4% share**
MILWAUKEE	**34.3**	**64.6% share**

All this, plus the fact that Romero's available to do commercials. No wonder he has so many happy sponsors!

CESAR ROMERO, starring in . . .



PASSPORT
TO
DANGER
produced by
Hal Roach, Jr.

BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

ABC FILM
SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

WBRE
YOU GET
1,000,000 WATTS
17 COUNTY COVERAGE IN N. E. PENNSYLVANIA
NBC BASIC BUY
FASTEST NEWS SERVICE TO COMMUNITIES OF AREA
ENGINEERING KNOW-HOW
NBC-RCA COLOR
BEST PICTURE
-TV Ch. 28
Wilkes-Barre, Pa.
National Rep. The Headley-Reed Co.

3rd TV MARKET
— IN —
Georgia-Alabama Area
AREA POPULATION
1,314,075
147,950
TV HOMES
(Television Magazine)
EFFECTIVE BUYING INCOME
$1,370,306,000
COLUMBUS, GEORGIA
FULL POWER 100 KW
4
CBS
WRBL-TV
Call Hollingbery Co.

had seen a few tv shows at one time or another, usually while visiting in a tv owner's household in Fort Wayne or elsewhere. Practically nobody was completely "non-exposed" to tv before the survey.

Said Coffin: "Had it been possible to measure them before *any* tv exposure the changes shown in this report would have been larger."

Tv moves in: It's axiomatic in advertising that the amount of time people spend with a medium is an index of the advertiser's opportunity to get across his message in that medum.

In Fort Wayne's new tv households, tv gave admen plenty of this type of opportunity (see chart of "Media minutes daily," page 41).

Says the official NBC study presentation:

"Television increases the media time for each person by more than an hour and a quarter each day. But all of this increase, plus the 84 minutes they 'take' from other media, goes to watching television."

Not only does tv occupy more time in tv households than all the other media combined, it becomes the home's most powerful source of "remembered advertising," NBC's study shows.

Tv owners were asked if and where they had noticed any advertising for three such widely advertised products as new cars, laundry soap, cigarettes. Before the start of Fort Wayne tv, only 9% of the people who ultimately bought sets said they received advertising impressions from tv.

But, after they bought tv sets and started watching the local outlet, the figure soared to 85%.

"Before-purchase" sell: For the first time in a major research project, the NBC TV study explores the way television works to condition customers all along the road that begins with advertising impression and ends with purchase.

These were some of the highlights:

• *Brand names and product use*: Researchers asked respondents: "What is this product?" "What does it do?" when brands were mentioned. The answers show that tv does a top job of teaching people to associate brand names with products, and their uses. In this case, the job was done, on the average, in just three and one-half months.

Correct identification of Kent cigarettes as the result of its network tv advertising (on CBS TV, incidentally) shot up from 27% to a level of 63% among new set buyers—a clear gain of 74%. Beautiflor, a Johnson's Wax Product, jumped from 41% to a new level of 57%. RCA Estate Ranges improved from an already-high 51% to a higher 65%.

• *Trade marks, package designs*: People who can identify trademarks generally know the brand name and the product it stands for. To test tv's ability to make trademarks (and other distinctive product features) more recognizable, viewers were shown cards on which were shown a half-dozen "masked" trademarks.

For institutional advertiser U.S. Steel, who uses tv for public relations but makes widespread use of its trademark on its program credits, trademark identification shot up from 29% "before tv" to 69% "after tv." Armstrong's encircled "A" trademark went from 1% to 13%. Even RCA's famous "His Master's Voice" trademark of dog and phonograph rose from a level of 66% to a new peak of 82%, although the device has been in use for nearly half a century.

• *Product reputation*: Tv makes people's attitude toward products change even before they have become customers for the products. Women were asked to score their opinion of various tv-sold household brands on a scale ranging from "poor" to "very good." These were some of the results:

The average brand climbed 41%. Pride, a household wax, was rated "very good" by 50% more women than before tv. Lilt's rating in top spot climbed 42%. Cheer climbed upward almost exactly the same amount —41.5%.

• *Brand preference*: Tv, the researchers learned, swings a lot of weight in the final stages of pre-purchase thinking: it often tips the scales in favor of a clear-cut "brand preference" for tv brands vs. brands not sold on television.

A number of well-known brands were paired off: Lilt and Toni, Crisco and Spry, Colgate and Pepsodent, Pet Milk and Carnation. Fort Wayne tv viewers were asked: "Which brand is better?"

The average tv-sold brand started out practically on a par with non-tv competition. Brand preferences, in other words, were practically balanced. But, after a few months of tv exposure,

set buyers gave the nod to the tv brands in a two-to-one preference. Most eye-opening gain: Pet Milk, which started out 19% behind Carnation, wound up 71% ahead after tv. Pet Milk, at that time, was heavy in tv in Fort Wayne. Carnation wasn't.

Tv's effect on buying: As you might imagine, the tv-created buying pressure finds a release—at the retail sales counter.

One-third *more* new set owners bought the average tv-advertised brand *after* they got their set. Changes in the "unexposed" (to tv) group were relatively minor.

For Camay, the number of buyers actually decreased among non-tv reached women. But, Camay purchasing increased 48% among those who did buy sets. Gleem's customers increased 62%; Maxwell House Coffee's went up 88%; Ajax climbed 47%.

Tv expands a product's market. More non-buyers changed to product buyers, among housewives who got tv sets as compared with those who didn't. For the typical product category, the conversion rate (non-buyers who became buyers) was one-fourth higher among housewives owning tv than among those who remained "unexposed."

★ ★ ★ ★ ★ ★ ★ ★

"If we can believe Rodgers & Hammerstein, the King of Siam would have said radio-tv ratings are a 'puzzlement.' For most programs, there is a wide selection of ratings to pick from. You can generally get any size rating you want and the easiest thing of all to get, is confused. And that's the state in which most of us find ourselves most of the time."

DR. E. L. DECKINGER
Vice Pres. in Charge of Research
Biow-Beirn-Toigo
New York

★ ★ ★ ★ ★ ★ ★ ★

The tv-sold brands wind up with a bigger share of the market, too.

In all of Fort Wayne, set-owners and non-owners together, tv brands increased their share of purchasers by 19% in the package-goods field. Non-tv brands fell off 11%. In tv homes, the shift was even more apparent: up 27% for the tv brand's share, down 17% for non-tv-sold competitors.

The effect lingers, despite the suddenness with which tv causes changes in buying habits.

Among new set owners (those who had owned their sets an average of 3½ months), the purchasing of the average tv-sold brand *before tv* came to town was 18%. After tv, the figure was 24%.

But among "old" owners (those who had owned tv sets for more than a year, and anywhere up to five years), the figures were quite similar. Of this group, 19.1% bought the average tv-sold brand before they owned tv. Even several years after they owned tv, the figure was 24.6%.

This is how NBC TV's Tom Coffin summarizes the basic lesson of the Fort Wayne study:

"Every new family that buys a tv set becomes a new 'Fort Wayne household.' Every new program creates a new 'Fort Wayne community.' Every new station added to a tv lineup establishes another 'Fort Wayne' for the advertiser.

"Television is a tremendous advertising force with an inherent talent for doing an intensive pre-selling job that is so vital in marketing today. It is a force for growth-minded, survival-minded manufacturers." ★ ★ ★

TOP 100 ADVERTISERS

(*Continued from page* 37)

tures in newspapers are published by the Bureau of Advertising of the American Newspaper Publishers Association, spot radio and tv sources are limited and no dollar figures are published for individual advertisers. To attempt to get spot dollar figures for the top 100 advertisers for both 1948 and 1954 would be a superhuman task.

To include "print spot" (newspapers) without air spot figures in the chart would have weighted the figures in favor of print even more than PIB figures do. PIB figures are for gross time and space. On the one hand they do not include discounts, which are greater for air media than print media, and thus inflate air media spending. On the other hand, they do not include production costs, which are greater for air media than print media, and thus deflate air media spending.

On the balance, the picture is something like this: For radio network top discounts go to about 25% during the day and about double that figure at night. To these net time costs, however, McCann-Erickson adds about 50% for production. Since not all radio web discounts reach the maximum cited, it would seem reasonable to assume that production costs almost balance the discounts.

WILKES-BARRE GOES FOR ROMERO... AND HOW!

Cesar Romero, starring in Passport to Danger, is as "hot" in Wilkes-Barre as he is in other cities, with a 16.9 rating plus 39.7% share-of-audience (source: ARB, Feb. 1955) And here are more ARB ratings:

SAN ANTONIO	**26.1**	**56.4% share**
MILWAUKEE	**34.3**	**64.6% share**
CINCINNATI	**25.6**	**48.2% share**
JACKSONVILLE	**37.0**	**86.7% share**

Advertisers go for Romero, too! No wonder: he's big "box office," and what's more, you can build exciting promotions around his name. Call us and check on your market.

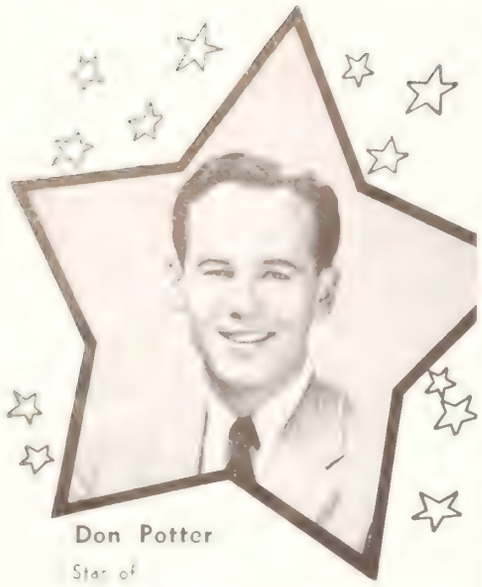
CESAR ROMERO, starring in . . .



PASSPORT TO DANGER
produced by Hal Roach, Jr.

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO · ATLANTA · DALLAS · HOLLYWOOD



Don Potter

Star of

"Matinee in Birmingham"

5 to 6:30 p.m.

"Songs in the Night"

10:30 to Midnight Monday-Friday

Stars **Sell** on

Alabama's

greatest RADIO station

WAPI

Birmingham

Don is a newcomer to WAPI but is a veteran radio man, having 8½ years experience with leading radio stations in the Midwest. Although he has been in Alabama for only a few weeks, listeners agree that Don's smooth, relaxing music is just what they want to hear on afternoon and late night disc jockey shows.

You can **SELL**

Your Products

to Alabama folks

If you **TELL**

them on programs

they enjoy hearing

Represented by

John Blair & Co.

radio station Representatives

Harry Cummings

For web tv, however, while the discounts never go higher than 25%, the production costs almost equal net time costs. McCann-Erickson adds 85% to net time costs for the talent and production factors. Thus, for each $1 the advertiser actually spends on network tv time, the PIB figure is no greater than $1.33, but the total expenditure is really $1.85. (These figures, of course, are averages.)

Despite the fact that PIB figures do not represent actual dollar expenditures, they are useful for purposes of comparison, since the same measurement is used for all advertisers. And because they use the gross one-time rates, PIB figures give an excellent measure of the *amount* of space and time actually purchased.

The trends: The increase in the use of network advertising by the top 100 1954 PIB advertisers was not concentrated in any part of the list, except at the very top. Of the top 10, nine increased their share of advertising going to network expenditures from 1948 to last year. Among the top 25, the figure was 19: Among the top 50, the figure was 32; among the top 100, as previously mentioned, the figure was 69.

Of the total, 24 decreased the share going to network advertising, while in the case of seven there was no change. Of these seven, one—Pet Milk—spent all of its national media money in network advertising in both 1948 and 1954. These expenditures almost tripled, going from $1 to $2.9 million. During this same period, newspaper expenditures, according to ANPA figures based on Media Records, went from $58,000 to $274,000.

The other six spent no money in network media either year. Three of them are liquor manufacturers, whose advertising is not accepted on radio or tv in the first place. Also among the non-spenders were Cluett, Peabody; California Packing, and Eastman Kodak.

Of the trio, Eastman Kodak has since joined the ranks of network tv clients. Cluett, Peabody, makers of Arrow shirts, is a member of an industry traditionally hostile to air advertising, leaving California Packing, makers of Del Monte products, as the only real hold-out against network advertising among the top 100. (Del Monte now uses spot radio, however.)

It is interesting to note that in 1948 fully 35 of these 100 clients were not in network advertising—which means not in network radio—while in 1954 31 of these 100 did not use network radio. However, these figures hide a certain turnover since a number of advertisers who did not use network radio in 1948 used it in 1954—a dozen to be exact.

In addition, another 18 increased the amount of time bought on network radio. This does not always mean these advertisers spent more money on network radio, since the PIB figures are gross and discounts have greatly increased since 1948. However, it does mean these clients are buying more units of programing.

This group includes some of the blue chip accounts: General Motors, Colgate, Chrysler, P. Lorillard, Kellogg, Miles Laboratories, Pillsbury.

So, despite the drubbing network radio billings have taken, the value and economy of this medium have actually attracted a greater number of 1954's Top 100 and a greater use of it in some cases than during its peak year.

As for network tv, since there was so little use of it commercially in 1948 PIB did not measure it, so that all who use it now are "new" users compared with seven years ago. These "new" users total 89 of the 100.

The rankings: A study of the change in rankings and ad expenditures among 1954's top 100 from 1948 to last year provides a fascinating study of advertising in motion and a capsule glimpse of a marketing revolution.



"Since KRIZ Phoenix has been advertising Dydee Service, business has soared."

In the first place, advertising expenditures are up for nearly everybody. Only half a dozen of the top 100 firms showed a decline in national media expenditures. This growth picture, of course, is in line with the national growth in advertising. It is due partly to a boom economy, partly to the fact that many of the top firms have expanded sales through diversification of brands, partly to dollar inflation, partly to increased costs of advertising in some media and partly to a general increase in the ratio of advertising to sales.

Increased spending in all PIB media from 1948 to 1954 came to 60%. This is pretty close to the figure for all advertising as shown by the McCann-Erickson calculations—67%.

This expansion in ad expenditures does not mean that the top 100 have been able to ride a trend. The great number of changes in ranking shows that sales increases have not been automatic, that some advertisers have not been as fast on their feet as others, that competition is still the order of the day.

Only two of the top 100 held the same rank last year as they did in 1948. They are P&G, still firmly in first place, and U.S. Steel, which seems to have developed a liking for No. 66.

It is not surprising that the increases in ad expenditures shown by the pair are close to the national averages as shown above. For P&G the hike in national media spending was 66%; for U.S. Steel it was 69%.

However, both firms have reduced their newspaper expenditures. Since these figures are not included in the PIB increases, this would indicate these two firms are increasing ther advertising at a slower rate than the national figure. Business magazines aside, this appears to be true of U.S. Steel.

It is probably not true of P&G. In the first place, P&G spent nearly $12 million in spot radio and tv last year (See part two of P&G story in this issue, page 38). It is the No. One tv spot advertiser, according to *Rorabaugh Report.* Secondly, the full impact of P&G's recent plunge into nighttime tv has not been reflected in PIB figures.

As for the other 98 of the top 100, the changes in ranking are varied, ranging from slight to extensive, with the emphasis on the extensive. Fully 31 of the top 100 last year were not among the top 100 in 1948. Three of the "newcomers," Scott Paper, Rexall Drug and Avco, are now among the top 50. More than a dozen are now among the top 75.

Those in last year's top 10 were all near the top in 1948; none of them was below No. 16 ranking at that time. However, some of 1948's top 10 have dropped considerably. Sterling Drug was No. Six in natonal media advertising in 1948, is now No. 26. This is partly due to a switch from network radio to spot radio, which is not included in PIB figures. Swift fell from No. Nine to No. 18, but this is partly compensated for by an almost 50% increase in newspaper spending.

Other changes in ranking also point up switches in media strategy. Kellogg was No. 48 in 1948. is now No. 19.

19,014,400 POUNDS OF SOAP!!



MR. SOAP MANUFACTURER —

Four pounds of your soap sold in a month to the homes in WGN's area would mean 19,014,400 pounds sold—more than 9,507 TONS!*

WGN reaches more homes than any other advertising medium in Chicago, and our *Complete Market Saturation Plan* has proven it can sell your products to these homes.

*Nielsen Coverage Service

A Clear Channel Station Serving the Middle West
MBS

WGN

Chicago
11
50,000 Watts
720
On Your
Dial



For your best television buy in Chicago, it's WGN-TV—
ONLY Chicago station placing in BILLBOARD's Promotion Competition!

MONTANA CALLS HOLLYWOOD GRAD



ANTON (TONY) GAYHART, a recent graduate of Northwest Radio & Television School's new Hollywood Studio, has gone to work in film and announcing for KGVO-TV, Missoula, Montana.

Broadcasters all over the country are finding that trained, professionally-trained graduates like Tony are saving them both money and time. Let us help you by referring qualified people to you with complete details, as they fit your specific need.

There's no charge, of course, and we assure you of prompt, personal attention. Write or call collect John Birrel, Northwest Radio & Television School, 1221 N.W. 21st Ave., Portland 9, Oregon. We have schools in Hollywood, Chicago, Washington, D. C., and Portland.

Now it costs less to sell

MINNEAPOLIS ST. PAUL

Maximum power at minimum cost — choice availabilities.

ASK H-R

316,000 watts on Channel 9

KEYD TV

Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis
Represented Nationally by H-R TELEVISION, INC.

This reflects a strong move into network advertising out of newspapers, with web tv accounting for more than half of all national media spending. Kellogg also upped its network radio buying. Its share of national media money going into network advertising went from 46.7 to 76.4%.

Another client whose ranking has gone up along with a heavy web tv investment is P. Lorillard. The tobacco firm moved up from No. 40 to No. 13 as a result of the quintupling of its national media spending. Here, too, network tv accounts for more than half of this spending. However, Lorillard's print advertising was also increased although there has been a move out of supplements.

The six firms which showed a dollar decline in national media expenditures are—besides Sterling and Swift – Schenley, Kaiser, Prudential and Manhattan Soap.

Industry trends: The extent to which advertisers as a group increased their share of network advertising—detailed for the top 100 above—is pointed up by PIB media totals.

While total PIB figures went up 60% from 1948 to 1954, network spending went up 130%, or more than double. This is due to tv, of course, since network radio spending in 1954 was only 69% of 1948. However, the network *total* has been at the expense of print, for magazines and supplements have gone up only 31 and 52%, respectively. (National newspaper advertising has also gone up 52%.)

Network spending now accounts for 40% of PIB total, compared with 28% (for network radio) in 1948. It is interesting to note that the share of PIB spending going to network tv last year 28%—was identical to the radio figure during web radio's best year – 1948. And tv is still growing.

Because of this it is not surprising that network spending in all the major PIB industry categories shows increases from 1948 to 1954. However, the increases vary considerably. Among the top 20 PIB categories, 13 showed network increases that were larger percentagewise than the average 130% increase.

Those categories whose increases were larger than average were: automotive, automotive accessories and equipment, 404%; smoking materials, 164%; household equipment and supplies, 247%; soaps, cleansers and polishes, 138%; apparel, footwear and accessories, 160%; industrial materials, 300%; beer, wine and liquor, 790%; building materials, equipment and fixtures, 175%; household furnishings, 219%; transportation, hotels and resorts, 497%; radios, tv sets, phonographs, musical instruments and accessories, 577%; office equipment, stationery and writing supplies, 194%; jewelry, optical goods and cameras, 301%.

Those whose increases were smaller than average were: food and food products, 97%; toiletries and toilet goods, 111%; drugs and remedies, 56%; gasoline, lubricants and other fuels, 52%; consumer services, no change; confectionery and soft drinks, 15%; insurance, off 3%.

Though not showing the largest percentage or dollar hike, perhaps the most striking and significant increase is that shown by the auto industry. It is significant because the industry, which as a group was second only to food in national magazine and newspaper ad expenditures in 1948 and had been wedded to print, has turned to network spending with such a lavish hand.

A brief look at network tv schedules discloses that Oldsmobile, Buick, Ford, Chrysler have all come in this season with big shows. In network radio, the auto firms are buying more time than they did in 1948. This air surge has not been a gradual increase. It has taken place within the past two or three years, was started by intense competition and continued as the auto business showed a sales strength that surprised even the auto people themselves.

The sharp spurt in network auto advertising has not been at the expense of print. As a matter of fact the auto

1st in Power and Coverage

1,000,000 WATTS

WILK-TV

Wilkes-Barre
Scranton

Call Avery-Knodel, Inc.

industry is now tied with the food industry as the top national advertisers in newspapers and magazines, the reason being that newspaper auto advertising has increased much faster than national food advertising since 1948. Both industries spent about $165 million each in magazines and newspapers last year.

Despite the auto industry's loyalty to print, network advertising is growing at a faster rate than print. In adding newspaper expenditures to PIB figures (though they are not strictly comparable) it is found that while in 1948 national newspaper and magazine spending by auto firms was nearly 13 times as large as network spending, by 1954 this gap had narrowed to a little more than four times. Network spending during that period has quintupled, according to PIB figures, while print spending did not quite double.

These figures take into account spending by auto equipment manufacturers as well as auto manufacturers. However, the increase has been primarily due to spending by the Big Three. ★ ★ ★

MIRACLE OF TV

(*Continued from page 47*)

Steiger, and Richard Kiley, who had never done much acting before tv. But they put their hearts into it. Like the night Maria's famous mother, Marlene Dietrich watched them rehearse a slugging scene and urged her daughter not to duck the punch. She didn't and we revived her just in time for the broadcast.

Meanwhile, we were selling goods—all kinds. Toothpaste, toothbrushes, mouthwash, liniments, and shampoos on this show. But we had a problem.

For a medium-sized company like ourselves, the rising cost of tv was a tough weekly nut to crack, but we did it by sharing those precious minutes of commercial time between four products. We had a pre-show cow-catcher, Omega Oil; an Amm-i-dent opening and middle announcement; Py-Co-Pay Toothbrush got the closing announcement; and then came a 20-second hitchhike plug for Minipoo Shampoo.

That was before they started bringing the stopwatch into the studio and our commercials would run five and sometimes six minutes in a half-hour show. Within three years that was whittled down to three minutes; and, the stopwatch was there to make sure we didn't run a second over!

But these little products—Py-Co-Pay, Omega, and Minipoo — made their first tv advertising appearance on *Danger* and what happened to them is a sort of historic bit in itself.

Omega is an old-time liniment; been around for about 40 or 50 years. It was such a hopeless product some years ago that we were able to purchase it from Colgate and after we had it a few years we understood why they were so anxious to sell it.

So back in the early Forties the Block Drug Company experimented in all kinds of advertising—newspapers, car cards, radio—trying all kinds of copy appeals . . . and with little success. In 1948 and 1949, using radio, the product suddenly started to lift and we'd get an order for a dozen here and a dozen there, just about enough to pay for the advertising.

But that Omega Oil cow-catcher on *Danger* changed those dozens to gross, and gave Omega Oil the greatest year in the product's history—and all with just a 20-second announcement a week.

And the story is quite similar on Minipoo Dry Shampoo. Minipoo was





we knew it . . . all the time!

Now the people in Houston and surrounding areas have proven us right, and by their votes have selected

PAUL BERLIN

Houston's No.1 RADIO PERSONALITY

The Listeners' Choice!

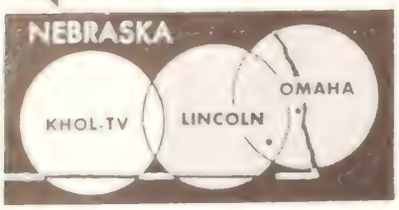
A recently completed, Philco-sponsored contest found this popular K-NUZ disc jockey to be Houston's favorite, chosen from personalities of seven stations.

NAT'L REP.—FORJOE AND COMPANY
In Houston Call—Dave Morris, KE-2581

K-NUZ Radio Ranch

Discover this Rich Market

Covered Exclusively by KHOL-TV



- 30% of Nebraska's Entire Farm Market
- 128,000 Families
- With a ½-billion dollars to spend

High per capita income based on irrigated farming, ranching, light industry and waterpower.

For information, contact Al McPhillamy, Sales Manager, or your nearest MEEKER representative.

KHOL-TV

Holdrege & Kearney, Nebr.

CBS • ABC • NBC • DUMONT

IN EVANSVILLE INDIANA



SALES WITH SHOWMANSHIP

NANCY THOMPSON

Homemaker Supreme

Early morning for 18 months
[illegible] WEHT's NANCY
THOMPSON "reps" in the
Evansville, Indiana TELEVISION
NUMBER 1 Homemaker

PARTICIPATIONS AVAILABLE

Represented by

MEEKER TV, INC. — ADAM YOUNG

ST. LOUIS

IT WENT

CHANNEL 50

a product we'd purchased from the Vick Chemical Co. around 1946. And, believe me, when Vick sells you something, it's only because they've tried every conceivable way to promote it—without success. So we bought another lemon.

The powder used to get all over the gal's hair and they'd scream we'd given them dandruff instead of a shampoo. The product came with a terry cloth mitten applicator into which they'd shake the Minipoo powder. The lint would come loose in the mitten as they used the applicator, and the combination of the powder and the lint made their hair look like they'd been out in a snowstorm.

Well, we improved the product. The mitten was replaced by a brush and the mode of usage was changed to avoid the excessive powdering. We wound up with a product, then, that did the job—"as advertised."

But now that the product was satisfactory, the advertising also stood in need of repairs. Vick had advertised the product in women's magazines for years. It produced some sales, but not enough sales.

So we tested radio and tv. Both worked, but the impact of the tv announcements was such that nothing before or since has equaled its selling power. Minipoo, the hitchhiker, therefore, had the same experience as Omega Oil, the cow-catcher. They both got volume sales with a minimum of advertising pressure, and tv was the key that opened the door.

Py-Co-Pay, however, is our most famous hitchhike story. Unlike the two previously mentioned products, Py-Co-Pay had never been advertised to the public. It was promoted ethically; detailed to dentists by our professional representatives. These dentists then recommended the Py-Co-Pay toothbrush to patients and that's how the business went.

But when the costs of network tv made it necessary to bring other company brands into the *Danger* picture, we selected Py-Co-Pay with some misgivings. It turned out to be the break Py-Co-Pay had long needed.

With a 20-second announcement on *Danger*, our Py-Co-Pay business tripled in three years' time. And then, an interesting thing happened.

It became another product's turn to take the hitchhike spot on *Danger* and Py-Co-Pay was pulled off. A few months later sales started to decline. We put Py-Co-Pay back on and sales started to go right back up again. Now that's something you might expect. But the interesting sidelight is that when Py-Co-Pay went back into *Danger*, it returned as an alternate-week advertiser—and this little, 20-second spot appearing once every other week was powerful enough to increase sales of a million-dollar item.

If ever we witnessed the magic of television, it was through this Py-Co-Pay experience. It showed that television's power could be turned on and off like a faucet, and it also showed that even a little power could be a dangerous thing.

The power of television!

Last year we sponsored a network program called *Name That Tune*. An inexpensive little show, it had tremendous human appeal. Folks would send in songs hoping they'd be used on the program, and if they were, they'd receive modest awards. We added a little touch—told them if they'd send in a boxtop with their entry we'd give a savings bond to those whose songs were selected.

We were totally unprepared for the response.

Covering the entire Northwest from Spokane

N W E S

HOW TO RAISE FARMERS

People in the Western Rural area are early risers anyway, but many that used to keep under the covers now wouldn't think of missing their early morning friend on KGA . . . laughable, loveable,

"POP KORN"

His is a combination of humor and friendly "philosophy" that makes him a welcome visitor come 5 AM in thousands of Western homes.

"Pop Korn" can open the door to this early morning market for your product, too.

Contact:

Reps.: Everett-McKinney, Inc
New York, Chicago,
Los Angeles, San Francisco

KGA

Box 141 - Spokane, Wash.

With just three announcements, we received over 830,000 boxtops; and the saddest fellow on earth was the guy who'd contracted to sort the mail for $75.00 a week!

Or a more recent experience.

We brought out a new product, a sleeping pill called NYTOL and gave television the bulk of the campaign money. Walter Abel flew through an electrical storm from Minnesota to do the commercial for us. And thank the Lord he got through—for the minute that commercial hit the airwaves we were in business. Over and over again, we heard the phrase, "I want that pill Walter Abel advertised on tv."

That's the miracle of television!

But the real miracle was Amm-i-dent!

Study this brand's position in the hectic dentifrice business for a moment and you'll see why the word "miracle" is not over-descriptive.

In the first five years of Amm-i-dent's life, this product was promoted without any sales force. We had a sales manager, but he had no salesmen! Compare this with Colgate's several hundred salesmen, or even Kolynos with a hundred men in the field.

Next, we had limited advertising monies to spend. Sure, we were spending in the two-to-three million-dollar bracket, but what was this compared to the "spend-abilities" of companies like Colgate, Lever Brothers and, more recently, Procter & Gamble who spend anywhere from 10 to 20 million dollars a year advertising a toothpaste.

Then there was the matter of competition within television itself. Where we had one program, our competitors had two, three, four or five. And, because of their many high volume products, their costs of advertising a toothpaste were considerably less than ours.

And then there were the food stores. We had no products going into the grocery stores, whereas our competitors had soaps and detergents and oleomargarine. Imagine going into a chain like Kroger and trying to look big and important when they were already buying several million dollars' worth of your competitor's products!

Well, I won't belabor the competitiveness of the situation.

You could look at its objectively and say, "What guts! What are you guys doing in the toothpaste business. Get out while you're ahead of the game!"

But there is one great and important element that seems to K.O. all the statistics—an element called "the American public."

And without salesmen, but with good advertising, they're your salvation. When a consumer wants a product badly enough, she'll get it. She'll badger her druggist, or the floor manager in a super market, or the girl at the check-out counter. And the result is what you'd expect.

The stores stock your product.

Your competition may come in and move your displays, take down your posters, or malign you to the trade. They may run 20 announcements to your two; and give Mixmasters, balloons and fountain pens, when all you can give is profit.

But as long as the public wants you, and as long as your product satisfies their needs, they'll keep coming back for more.

Yes, this is the American public. Impulsive, independent; generous one minute; selfish the next.

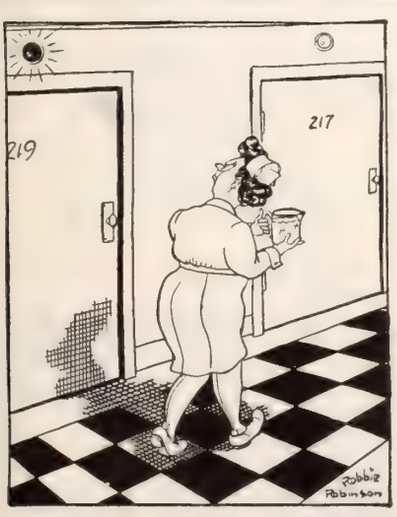
And uncontrollably confusing—

The most confusing, the most misunderstood, and certainly the most mystifying body on the face of this earth, is what we generally call "the American public."

You could get very basic at this point and recall what the professors in psychology taught you back in college; that you may predict human behavior, but you can't control it.

And basically, that's true.

If it weren't there would be no need for poll takers nor consumer research of any kind. For knowing how the public would respond to an idea, you'd

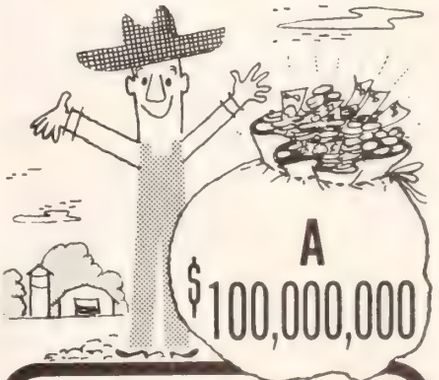


"Humph! She wants to tell me Bill Bailey's latest gag on KRIZ Phoenix."

BIG VOICE



IN NORTH CAROLINA'S
GOLDEN TRIANGLE
NBC for WINSTON-SALEM, GREENSBORO, HIGH POINT
5000 W • 600 KC • AM-FM
WSJS RADIO
WINSTON-SALEM
NORTH CAROLINA
HEADLEY-REED, REPRESENTATIVES

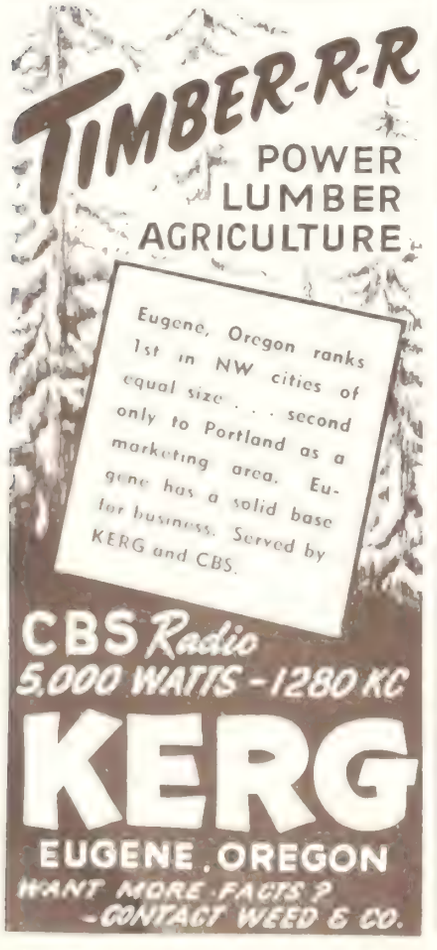


RURAL MARKET AWAITS YOUR SALES MESSAGE
KUOA AM AND FM
5000 Watts
SILOAM SPRINGS, ARKANSAS
Northwest Arkansas' Most powerful station

WMRY
NEW ORLEANS
KNOK
FT. WORTH-DALLAS
formerly, KWBC
KCOH
HOUSTON
1 order delivers the Negro Population of the South's 3 Largest Markets ...cuts cost, too!



Gill-Perna, Inc., Nat'l Representatives
Lee F. O'Connell, West Coast



first predict what they'd do, then arrange for them to do it.

Well, fortunately for the advertising man, life isn't that simple.

I say fortunately, for if it were, the people with the most money would just keep on making and spending more and more, and the little guy wouldn't stand a prayer. But the fact that the amount you're able to spend is not the sole measure of success in our business (though it helps) is the reason a Glass Wax out in Bismarck, North Dakota, or an Amm-i-dent in Jersey City, or a product like Soilax out in St. Paul can take on the giants and still come up with a mighty nice multi-million dollar business.

Whether it's politics you're selling, or Polident (as we are selling), understanding the American public is so important, it simply needs underlining rather than mentioning at this moment.

But how often, in the important moves we make—radio, television, advertising, and political decisions—do we overlook the fact that most of these ultimate decisions are completely out of our hands.

You could sit here in convention, for example, and argue the merits—and demerits—of subscription television until you're blue in the face. And yet the final, and important, decision will not be made here, but in the American mind, where someone will say, "I'd rather watch a re-run on my set than pay two bits or two dollars to watch a first run, first-rate show . . . or vice versa."

You know, as you start to earn a little money in our business, you sometimes forget the way things used to be. Who of us, for example, if we drop a penny out of our pockets and see it roll off the curb will bother to pick it up? Yet the other day, talking to the manager of an A & P store, I learned that any number of his customers will walk five or six blocks to save a penny on a can of beans.

And then, in understanding the public, there's the problem of recognizing that across this vast expanse of the United States, the public may all be Americans, but they sure react differently to the same idea.

You discover these fundamentals when you start advertising.

You learn, for instance, that a new product can die in conservative New England and be a howling success in progressive California. You learn that the word "pain" has a lot of meaning in Newark, but that "miseries" is the selling word in Nashville. You learn that Omega Oil advertising can produce customers in Boston, but the same ads in Buffalo fall flat because they're competing with Groblewski's Liniment.

Certainly those of you who pioneered in radio learned this lesson early. The disk jockey on the New York station could be a terrific success, but put this same guy on a network and he'd lay an egg. Why? Because the records that were right for New York were wrong for New Orleans—which is the reason the barn dance programs are the weekly rage in some cities and have never gotten off the ground in others.

Ask any advertising man about the racial factor and he'll tell you that the Poles in Buffalo, the Puerto Ricans in New York, the Spaniards in San Antonio, all require special handling. What's accepted by one group is often

$99.00 INVESTED in the
NASHVILLE, TENNESSEE
NEGRO MARKET
SOLD $3,500.00 in appliances
VIA WSOK

BELDEN SURVEY PROVES
In Los Angeles
THE
SPANISH LANGUAGE STATION
Member of Sombrero and Spanish Language Networks.
Belden Market Survey Available.



representatives:
New York—Richard O'Connell, Inc.
San Francisco—Broadcast Time Sales

rejected by the other; quite often not because of the message itself, but the way it's put.

Or take the question of buying power. Certainly, the statisticians will show you city by city where the buying power of America lies. But here again you can go haywire accepting surface figures.

For example, the sales of lingerie per thousand families is $44,433 in Memphis but only $18,963 in Spokane. I can only figure from this that the gals in the state of Washington are a lot more interesting to know than the Memphis lassies.

Or take this city of Washington, D. C. The sales per thousand families of hard surface floor coverings here is only $4,021 as compared to $16,482 in Salt Lake City. Not that there aren't as many floors in Washington —just more lobbies!

Or take the factor of age. You could guess (as I used to) that across the United States the age groups would break down pretty much into the same percentages. Yet our own experience in selling denture products such as Polident and Poli-Grip shows very definitely that California and Florida have many more persons over 40 than other states.

When it comes to buying habits, you can really go off base guessing how the American public will perform.

You would guess, for example, that women do 85% of the buying—a shopworn statistic that's about as true as the 12-year-old mentality kick. Actually, 68% of U. S. men shop for groceries once a week or more. And similarly, you'd go wrong guessing about the purchasing of beer. Good sound common sense might tell you that men buy most of the beer in this country; but good sound statistics have measured the buying at 51% female and only 49% male.

Suppose as a politician you decided to go after the vote by a specific campaign aimed at the home owner. You'd do very well in Michigan, where 67% of families own their own homes, but in Washington, D. C., that figure drops to only 33%, indicating the unsettling nature of a job in Washington.

So what has all this got to do with radio and television? Just this—

Radio and television are public property. We, as advertisers, may deliver the commercials and the dollars to you, but our success or failure still lies in public hands. And you, the transmitters of both programs and product, actually how successful can you be unless the public tunes to your station? And those of you whose duty it is to regulate this industry, how basic to your decisions, is the phrase, "in the public interest?"

Well, at this point you may be ready to concede (if you haven't already) that your fortunes and misfortunes lie in the hands of the public. If so, then we've a common starting point for understanding these 164 million Americans.

It's like a letter that arrived one day when we were sponsoring the radio soap opera *Just Plain Bill.* "How dare you," this woman wrote, "permit Donald to go into Kathy's bedroom when you knew she was married to another man!" "Last night," she con-

(*Please turn to page* 109)

QUEEN ISABELLA

hocked her jewels for a fella
to prove the world was round.
The chance she was taking
was rather world shaking,
suppose he had run aground?
But Christopher knew
what his three ships could do
and his discovery of America
was in.
To parallel his feat
we repeat and repeat,
you can discover success
on W P I N.

When you discover WPIN, you have unearthed the daytime station preferred by more local advertisers.

WPIN's clear channel signal serves a market of 790,300 people with a buying income of $989,640,000.00. This dominant news station is the West Coast of Florida's best daytime radio buy!

WPIN

680 Clear Channel

Offices and studios in the
Royal Palm Hotel
St. Petersburg, Florida
Arthur Mundorff, Owner-Manager
Represented Nationally by
Walker Co., Inc.

AIMS MEMBERSHIP
by Invitation Only!

Always the Best
Independent in the Market!

Boston	WCOP	New Orleans	WTIX
Cleveland	WDOK	New York	WINS
Dallas	KLIF	Omaha	KOWH
Denver	KMYR	Portland, Ore.	KXL
Des Moines	KCBC	San Antonio	KITE
Evanston, Ill.	WNMP	San Francisco	KYA
Evansville, Ind.	WIKY	Seattle	KOL
Houston	KNUZ	Springfield, Mass.	WTXL
Indianapolis	WXLW	Stockton, Cal.	KSTN
Jackson, Miss.	WJXN	Syracuse	WOLF
Kansas City	WHB	Tulsa	KFMJ
Huntington, L.I.	WGSM	Wichita, Kan.	KWBB
Louisville	WKYW	Worcester, Mass.	WNEB
Milwaukee	WMIL		

Canada

Calgary, Alberta, Canada	CKXL
New Westminster, B.C.	CKNW

Only one in each market

AIMS — Association of Independent Metropolitan Stations

Membership by invitation only

RADIO GROUP

effective June 1st

WALKER

REPRESENTATION CO., INC.

will become national representatives for

680 on the dial **WPIN** music and news

St. Petersburg, Florida

Arthur Mundorff, owner-manager

round-up

RAB, stations, manufacturers cooperate to sell radio sets

A campaign has just been launched (25 May) to double the sale of home radio sets in 10 select markets. The campaign, a cooperative endeavor by six large manufacturers of radio sets, over 70 stations and the Radio Advertising Bureau, is aimed at 10 metropolitan test areas.

There are five phases of the test campaign, each of which stress a separate theme. The phases are: (1) portables; (2) radios as a gift; (3) radios for the bedroom; (4) radios for the kitchen; (5) a trade-in-your-old-set promotion. The aim of the entire campaign, according to RAB President Kevin Sweeney, is to raise the sales of home radio sets from its present level of 7-8,000,000 per year to above 15,000,000 in 1956.

Cooperating stations will carry general announcements and the manufacturers will simultaneously run announcements promoting their individual brands. In addition, dealer-distributor cooperative advertising on a local basis is expected to grow with the over-all campaign.

The stations' general announcements will consist of a half dozen transcribed musical jingles plus dozens of live copy announcements. After the end of the year, the campaign will be spread to include a total of 25 cities. At present, the following cities are being used: Dallas, Denver, Kansas City, Nashville, Omaha, Pittsburgh, Portland (Ore.), Providence, Seattle and Washington, D. C. In these 10 areas, almost every station is participating.

The test is the brain-child of the RAB and will have the cooperation of General Electric, Motorola, Philco, RCA, Stromberg-Carlson, and Zenith. The six manufacturers are reported to handle 80% of the home radio set manufacturing in this country.

Cisco Kid film show draws heavy fan mail in Britain

Despite the traditional British reserve, the Western tv film drama has taken BBC viewers by storm. Ziv TV's popular *Cisco Kid*, which started last fall over the government network, has been receiving more than 2,000 fan letters per week.

According to Ziv sources, most of the mail comes from youngsters requesting autographed pictures of the two stars. These requests are promptly filled by the Ziv station in Hollywood.

Response to the *Cisco Kid* has not been limited to English-speaking countries. A Spanish-language version of the series telecast in Puerto Rico drew 25,000 requests for postcard Cisco and Pancho in less than three months, with no mail at all. The show with the Spanish sound track is also being aired in Cuba, Mexico, Venezuela and Colombia.

Storer Broadcasting gives Alabama free tv station

The Storer Broadcasting Co. has presented the Alabama Educational Television Commission with a completely operating television station. The new station, WBIQ, Birmingham, was accepted by Raymond Hurlbert, president of the commission who noted that he believed it was the first time in the history of the tv industry that such equipment had ever been presented to a city or state by a private enterprise.

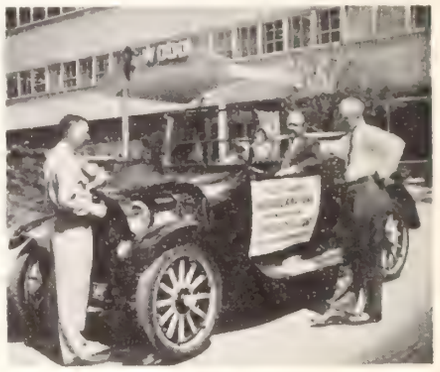
The entire ceremony was broadcast by WBRC-TV, the Storer Broadcasting Co. station in Birmingham. The picture (below left) shows George B. Storer, Jr., president of the company, preparing to throw the switch that placed WBIQ in operation as broadcast and education dignitaries look on.



Storer gives Alabama tv education station

Old cars travel 90 miles in WOOD's 30th year fete

To celebrate the 30th anniversary of WOOD, Grand Rapids, stations WOOD and WOOD-TV together with the Grand Rapids chapter of the Veteran Motor Club of America, sponsored a 90-mile tour for nearly 100 antique cars. The trip is planned as an annual event, and was opened and concluded with a radio and tv show from the stations' parking lot.


Vintage cars celebrated WOOD's 30th year

Prizes were given by the stations for novelest costume, oldest car, longest distance traveled and even one for the driver having the worst luck.

Briefly . . .

Timebuyers and admen have been receiving a series of mailings from WRBL, Columbus, Ga., with a novel twist. Each mailing consists of a soil sample from a point within WRBL's radio and tv broadcast range. Along with the soil samples are sent seed, nutrients and directions. When the seeds are planted in the desk-top garden provided, a flower blooms. Prizes of $10 cash are being offered for the first 10 correct identifications of the flowers that grow.

The promotion is tabbed "Rebel Harvest," and follows the gardening-harvesting theme throughout. The first mailing told buyers that WRBL-TV had raised its power to 100 kw.

* * *

The League of Advertising Agencies, New York, is mailing out a 16-page booklet called "What Every Business Should Know About Advertising Agencies." The purpose of the book is to

make advertising businessmen and agencies aware of the exact functions, services and abilities of an agency.

In brief form it outlines the necessary scope of an agency and advises the potential advertiser of the things to look for in selecting an agency.

* * *

WFIL, Philadelphia, has mailed out a promotion piece resembling salesman's portfolio to sell the effectiveness of its radio personality, Phil Sheridan. The portfolio opens to disclose multi-colored cards in which WFIL promotes Sheridan's appeal to sponsors.

* * *

Mark Evans, who doubles on both WTOP radio and tv literally put his "Brand Wagon" on the road in the Washington area. He mounted a real "two-horse power rig" and took to the streets of the nation's capital to help promote the Co-op Stores who sponsor him. The wagon was loaded with featured products advertised by Evans on his radio and tv shows.



WTOP's Mark Evans promotes his sponsors

* * *

A new successful public service show has been developed by Syracuse's WFBL, for sponsorship by a local insurance agent. *Coming Events* is a 10-minute evening show (6:30-6:40 p.m.) using announcer Bill Thorpe to give a complete picture of local events affecting 100 or more people.

Organizations in the Syracuse area are invited to submit publicity releases on their forthcoming projects, and Thorpe delivers them over the air in a concise manner. Merchandising has been sent out to 80 groups in the area appraising them of the service, and the station describes the response as "terrific."

The sponsor, William V. Haggerty, insurance agent and central New York representative for Mutual of Omaha, found *Coming Events* the "right public service program for his agency," according to his enthusiastic letter to the station. ★ ★ ★



it's a matter of record!

WCUE spins more pop platters, more often; plays the sweetest music, all day long. WCUE gives the home folks more news, more often; reports on their neighbors, brings the whole world into their homes. You're right on CUE . . . it's a matter of record.

more **MUSIC**
more **NEWS**
more **OFTEN**

Wcue

Akron's only independent—we're home folks
TIM ELLIOT, *President*

John E. Pearson Co., National Representatives



PAL says:

"WHEN YOU CHECK *COVERAGE, PROGRAMMING, PERSONALITIES, SURVEYS,* and *RESULTS,* you'll pick—for the Charleston market—WPAL, dominating the negro market in Coastal Carolina . . ."

w-PAL
of Charleston South Carolina

Forjoe & Company
Dora-Clayton

SALT LAKE CITY
gets on the
right track
with KAY-NAK

KNAK

MUSIC!
NEWS!
SPORTS!
24 HRS. A DAY

NOW
GRANTED
5000
WATTS
POWER

LOWEST COST
PER LISTENER IN
SALT LAKE CITY
KNAK
Station A
Station B
Station C
Station D

Represented
Nationally by
FORJOE & CO., INC.

KNAK

Newsmakers in advertising



Dave Simmons, *who heads the newest all-radio rep firm feels there's plently of need for creative radio salesmanship in his field. Accordingly, he's begun building an organization and station list that reflects his philosophy of "we want people who are confident in radio, understand smart radio programing, and know how to sell radio to top advertisers." Thus far Simmons has landed New York's independent WNEW as a client, has hired RAB's Midwestern representative Gale Blocki to head Chicago operations. Blocki joins the firm on 15 June.*



Bill McGrath, *manager of WHDH, Boston, is a firm believer in giving agency timebuyers and spot radio planners the kind of research that will answer any question they can raise. Accordingly, he surveyed top New York agencymen before launching his third annual Pulse Area Study to determine how best to improve usefulness of survey. 1955 study will be released around July, will contain data on everything from out-of-home listening to radio news to cumulative audiences over long period. Ex-WNEW executive McGrath has built WHDH to be one of nation's top independents, is confident of radio's progress.*



David Savage, *assistant to President Reub Kaufman of Guild Films, is a prime mover in the project of organizing a tv film trade association. Chairman of the committee that is mapping out the trade group, Savage feels that "it's just a matter of time before the association is rolling." Target date is now set for "late summer or early fall." Group will tackle such longtime headaches as "credit agreements with stations, uniform technical standards, foreign distribution practices," but will probably steer clear of pricing formulas in U. S. markets.*



Frank L. Chipperfield, *formerly media chief of the Joseph Katz agency, is the new Media Director of the Gardner Advertising Co. in St. Louis. British-born Chipperfield, who flew six years for the RAF in World War II, was also the former media chief of Ogilvy, Benson & Mather and earlier the Roy S. Durstine Agency. In addition to his agency background, Chipperfield also worked five years for General Electric and seven years with Shell Oil in London. He succeeds Warren Kratky, who will now head the newly-created Departments of Marketing at Gardner.*



AROUND FARGO, WDAY-TV PITCHES A SHUTOUT!

LATEST Fargo-Moorhead Hoopers credit WDAY-TV with an almost clean sweep of audience-preference honors. The chart shows that between 5 and 6 times as many Metropolitan Fargo families tune to WDAY-TV as to the next station.

Look at the sets-in-use—a whopping big 65% at night!

Although Metropolitan Fargo represents an important segment of WDAY-TV's coverage, it's not the whole story. WDAY-TV is also the preferred station in *most* of the heavily-saturated Red River Valley. Ask Free & Peters for the proof.

HOOPER TELEVISION AUDIENCE INDEX Fargo, N. D. - Moorhead, Minn. — Nov., 1954			
	TV-SETS-In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*
(*Adjusted to compensate for fact stations were not telecasting all hours)			

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



FREE & PETERS, INC.
Exclusive National Representatives



"There's sales a'plenty in the fast growing, rich Central Coast of California . . . and you can have your share for the asking . . .

We don't care what you are selling—what color it is—how much it costs. If it's for sale to people we can sell it for you.

Now 98,500 TV sets in our unduplicated coverage and top CBS, NBC, ABC and DuMont shows to hold the competitive market.

"Come'n Get It."

KSBW
RADIO 1380 KC
TELEVISION Channel 8
SALINAS-MONTEREY
CALIFORNIA

CBS, NBC, ABC, DUMONT

ADVERTISERS' INDEX

ABC Film.	89, 91, 93, 95
AIMS	103
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Northwest Radio/TV School	98
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CKLW, Detroit	92
KBIG, Hollywood	6
KCMO, Kansas City	7
KCOR, San Antonio	16
KERG, Eugene, Ore.	102
KEYD-TV, Minneapolis	98
KFMB-TV, San Diego	31
KGA, Spokane	100
KHOL-TV, Kearney, Nebr.	100
KING-TV, Seattle	57
KLAC, Los Angeles	BC
KLZ-TV, Denver	67
KMBC, Kansas City	99
KMJ-TV, Fresno	88
KNAK, Salt Lake City	106
KNUZ, Houston	99
KPIX, San Francisco	81
KPQ, Wenatchee, Wash.	10
KRCA, Los Angeles	56
KRIZ, Phoenix	96, 101
KSBW-TV, Salinas	32, 108
KTOA (KGER), Long Beach	101
KWKW, Pasadena	102
WABC, New York	11
WAPI, Birmingham	96
WAVE, Louisville	73
WBAY, Green Bay, Wis.	108
WBNS, Columbus, Ohio	63
WBRE-TV, Wilkes-Barre	94
WBT, Charlotte	34
WCCO-TV, Minneapolis	13
WCUE-TV, Akron	105
WDAY-TV, Fargo	107
WEHT-TV, Henderson, Ky.	100
WEMP, Milwaukee	30
WFBL, Syracuse	12
WFBM, Indianapolis	87
WGN, Chicago	97
WILK-TV, Wilkes-Barre	98
WJAC-TV, Johnstown, Pa.	90
WJHP-TV, Jacksonville, Fla.	66
WKZO, Kalamazoo	61
WMGT, Greenfield, Mass.	74
WNEW, New York	27
WOI-TV, Ames, Iowa	110
WPAL, Charleston	105
WPEN, Philadelphia	3
WPTN, St. Petersburg, Fla.	103
WRBL-TV Columbus, Ga.	94
WRCA, New York	83
WSAZ-TV, Huntington	113
WSJS, Winston-Salem	101
WSOK, Nashville	102
WTOP, Washington	68
WTRF-TV, Wheeling	77
WTVW, Milwaukee,	55

Tillie Vision
IN THE LAND OF
MILK AND HONEY



THE ONLY CBS PROGRAMMING AVAILABLE TO A MILLION NICE PEOPLE!
From 7 A.M. to 1 A.M.
Yep! Bigger'n Baltimore!

CHANNEL 2 CBS 100,000 GREEN BAY

HAYDN R. EVANS, Gen. Mgr. • WEED TV, Rep.

BMI

BOOK PARADE

America's Most Widely Listened-to Book Program

IN CURRENT RELEASE

These Reviewers:
Carl Sandburg; Tyrone Power; Daniel O'Flaherty; Robert St. John; August Derleth; John K. Sherman; Laura Scott Meyers; Hon. Sterling Cole; Frances Parkinson Keyes; Walter Spearman.

These Books:
"An Almanac for Moderns"—Donald Culross Peattie
"Cavalry of The Sky"—Lynn Montross
"The Civil War"—James Street
"The Story of My Life"—Helen Keller
"Away All Boats"—Kenneth Dodson
"A Connecticut Yankee in King Arthur's Court"—Mark Twain
"A Man Called Peter"—Catherine Marshall
"Atoms in The Family"—Laura Fermi
"Mrs. Candy Strikes It Rich"—Robert Tallant
"Roanoke Renegade"—Don Tracy

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

MIRACLE OF TV

(*Continued from page* 103)

tinued, "when my husband came home I met him at the door and said to him 'All men are beasts. Make your own supper!' "

Now my question is this: "Do you think this man ever really understood his wife?" Probably no better than any of us really understand the public.

The best we can do, realistically, is to try to understand the public, and to try to improve the existing methods for determining what Americans think, feel and believe about what we are doing—to pioneer a new interest in the public interest.

Marketing research has, of course, come a long way toward telling us what the public prefers. In your own field of radio and television, you've seen the rating services originate and deterioriate. Today when we go out to buy television, we may lean primarily on one rating service to tell us what the public prefers in programing, but we also check to see what sort of rating the competitive services give the same show. Frankly, our rating services are in such a muddle today that I think Einstein's second greatest contribution might have been to give us one, single best rating method.

The other day our rating books for the city of New Orleans arrived. We had just placed a syndicated film show on WDSU and were anxious to see what sort of rating we'd achieved. One service showed a 5; another showed a 17. Yet both showed the preceding program with the same 20 rating. You figure that one out! Do we have an audience or don't we?

Another step forward has been in research concerned with determining remembrance of commercials. Gallup-Robinson of Princeton, New Jersey, have done a fine job in developing what the public recalls of your commercial message a day or two after they've seen your tv show. But here's the rub—

We ran an Amm-i-dent commercial last year and the surveys showed a high recall. What happened? Another sponsor who subscribed to this same research simply "borrowed" our commercial and spent five times as much money advertising the same appeal.

Then there's Horace Schwerin's fine work in getting audience reaction to program content and commercials. Here the public attends his research studio on Sixth Avenue in New York and indicate what they like or dislike about programs and products being promoted. At the conclusion of the test, the audience receives Brand "X" or "Y," whichever they preferred in the masked commercial tests. Their only problem, I understand, is that the same people are getting in line each day, knowing that they'll leave loaded down with merchandise. I haven't figured out yet whether this is market or super market research!

Understanding the public—

How fine it would be if only we could!

It might enable us to come up with programing at half the cost, or use scripts (and jokes) with confidence.

We could develop commercials, knowing in advance that the public would go out and buy the product like crazy next morning. Or, if we were politicians, we could eliminate the arduous campaigns in the field, and simply send that magic message over radio and tv and wait for the votes to roll in.

Isn't it fortunate for us that the basic law of psychology still stands? That we can only predict, but not control human behavior.

We'll never fully understand the public anymore than we fully understand our wives or our children. What we can accomplish is greater understanding; greater recognition; greater pioneering efforts in the public interest.

★ ★ ★

NEW AND UPCOMING TV STATIONS

*I. New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP†
OODLAND, KANSAS		**10**	**11 May**	**204**	**580**	**None**	**NFA**	Goodland Bestg Co. (KWGB) James E. Blair, sole owner
ATTIESBURG, MISS.		**9**	**4 May**	**28.2**	**490**	**None**	**NFA**	Lion Tv Co. Dave A. Matison Jr. Harold M. Matison Milton J. Fine, owners
PHRATA, WASH.		**43**	**4 May**	**13.2**	**660**	**None**	**NFA**	Basin TV Co. Cascade Bestg. Owner Thomas C. Bostic, pres.
ILWAUKEE, WIS.		**31**	**4 May**	**21.4**	**350**	**WXIX WTMJ WTVW WCAN-TV[1]**	**393,255**	Business Management Inc. Joseph A. Clark, pres & treas (sole owner) Edward I. Stillman, v.p.

BOX SCORE

U. S. stations on air	**429**
Markets covered	**261**
U. S. tv sets (1 *Apr.* '55)	**35,504,000**
U. S. tv homes (1 *Apr.* '55)	**33,600,000**

*Both new c.p.'s and stations going on the air listed here are those which occurred between 5 May and 19 May or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NPC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. ¶In most cases the representatives of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market.

[1]Has suspended operations, but has not turned in C.P.



ONE IN A MILLION . . .

Greg's one of a special million. He's one of the million Iowans in the WOI Television audience.

His parents have been WOI-TV viewers for more than five years, and now Greg sees that the dial remains on Channel 5 where he has learned, through experience, to expect the best in television programming.



MAXIMUM POWER

WOI-TV

IOWA STATE COLLEGE
CHANNEL 5

CBS DUMONT ABC
REPRESENTED BY
WEED TELEVISION

REPORT TO SPONSORS FOR 30 MAY 1955

(Continued from page 2)

154 new radio outlets in year

Steady growth of number of tv stations in U.S. is paralleled by steady upswing in number of radio outlets. Between 1 May 1954 and same date this year total number of licensed-and-operating radio stations went from 2,563 to 2,717 according to FCC—a gain of 6%. Number of tv outlets went from 387 to 453—a gain of 17%.

-SR-

"Monitor" client roster grows

Blue-chip list of sponsors have signed for NBC Radio's weekend experiment, "Monitor." So far, billings amount to over $1,000,000 gross with discounts knocking off about 33%. Advertisers include: Chevrolet, Gruen, Philip Morris, Western Union, RCA, Nash, Carter Products, Chesebrough. Buying patterns vary widely: Philip Morris is using mostly 30-second breaks; Gruen uses 6-second billboards; Nash uses minute announcements. Program starts 12 June, goes to 40-hour length on 18 June.

-SR-

Non-home listening still growing

Out-of-home radio listening continues to boom. U.S. families averaged 22% additional out-of-home dialing in past winter, according to Pulse monthly checkups of 150,000 or more families. Primary location is autos (54.7%), with at-work listening (17.8%) runner up.

-SR-

"Victory" scores rerun victory

Durability of some syndicated film shows, even after multiple runs in same market, is often delightful surprise to advertisers, stations. KTTV, L.A., finished third run of NBC Film's "Victory At Sea" earlier this month for local Buick dealer. Within 24 hours, 10,000 viewers phoned station, asked for yet another rerun; some 600 more wrote letters. "Victory" has had multiple airings in New York, Chicago, Denver.

-SR-

More food, drug sales; less stores

Necessity for thoroughly pre-selling the food and drug consumer today via air advertising is underlined by figures showing 1948-1953 changes in food, drug retailing. During this period: (1) food store dollar sales shot up 34.7% but number of outlets dropped off 4.7% in U.S.; (2) drug dollar sales volume increased 21.4% but number of drug stores slid down 1.8%, according to Nielsen Food & Drug Index. Trend toward supermarketing at retail level has been one of biggest spurs to heavy use of radio and television by food and drug leaders. Some 15% of all food sales are now in super markets.

-SR-

Big tv impact in newest markets

Value of the newer small- and medium-sized television markets both in advertiser's network lineups and tv spot schedules is pointed up sharply in NBS TV's new "Strangers Into Customers" study (see page 40 for story). NBC surveyed Fort Wayne, Ind., just before and 6 months after uhf outlet WKJG-TV went on the air. New Hoosier viewers welcomed tv like long-lost friend, bought what it sold. Average tv-sold brand (Scotties, Pride, Cheer, Armstrong) shot up 33% in just 3½ months in tv homes, only 12% in others. Major webs have "package plans" for buying newest outlets.



RAB and TvB

The NARTB is to be commended for its foresight in turning over part of its program at the 33rd Convention, just concluded, to RAB and TvB. The ANPA has long followed a policy of spotlighting the activities of its promotional arm, the Bureau of Advertising, and the NARTB is wise to follow a similar procedure.

Both radio and television need sound and constant promotion to fulfill their potential. And admen are grateful for the caliber of sales information both RAB and TvB are geared to provide. Admen, who attended this Convention in unusually large numbers—itself an indication of the growing stature of the air media in agency and client deliberations — were impressed by the programs of factual information and careful planning presented.

Among the highlights of RAB's session, presided over by President Kevin Sweeney, were a talk by Emanuel Katz, president of Doeskin Products, who recently switched from network television to network radio (see SPONSOR 21 March 1955, page 46).

Local-level radio's impact was dramatized at the RAB session by Irwin Feld of Super-Music Enterprises in Washington, D. C. (see SPONSOR article 5 April 1954, page 46) and by Gailard Zink of Zink Supermarkets, Salem, Ind. Feld and Zink are among the winners in RAB's third Radio Gets Results contest, Feld for his company's campaigns on WWDC, Washington, and Zink for campaigns on WSLM, Salem, Ind.

The Convention provided TvB with the first opportunity since its inception for a full-dress presentation of its plans and approach. Oliver Treyz, TvB president, showed assembled broadcasters and admen the program of sales activity and sales research which TvB now has rolling full swing. Treyz revealed results of a study relating ownership of automatic washers to television ownership and viewing which as a sample of deeply documented research promises well for TvB's reception before advertising executives.

* * *

Who should buy like P&G?

Perhaps the greatest testimony to the effectiveness of the air media is the great and continued growth of Procter & Gamble which by SPONSOR's estimate puts over 80% of a $71 million budget into radio and television.

P&G over the years has acquired a reputation as the most numbers-conscious of all advertisers. It is said that a P&G media man feels lost without his slide rule for calculating cost-per-1,000; that rigid rules have been passed down from P&G to its seven agencies stipulating that buyers may only buy above a certain rating.

Part two of SPONSOR's P&G series in this issue (page 38) points out that the rigidity of P&G's approach to buying time has been exaggerated, that even though P&G is indeed determined to achieve a low cost-per-1,000 it allows its buyers common-sense leeway. But still SPONSOR's reporter came away from his interviews in Cincinnati with a strong impression that P&G is relatively unmoved by factors other than circulation.

The advertiser who concludes that every company ought to follow suit would in our opinion be making a grave mistake. P&G, which buys advertising by the ton, can perhaps afford to overlook some of those outstanding buys which cannot be measured on a slide rule. It attains massive impact through high frequency and is moreover usually buying with maximum discounts.

Most other accounts cannot afford to overlook personalities and programs which may have higher-than-average sales potential even if the numbers tend to show higher-than-average cost-per-1,000. In particular the small and medium-sized account may be by-passing excellent opportunities to get the most out of a budget if it seeks to follow in the pattern of a giant like P&G.

Applause

"The Miracle of Television"

In a remarkable analysis of advertising results and philosophy George J. Abrams, advertising vice president of the Block Drug Co., last week in Washington, D. C., took 400 broadcasters, reps and agency executives behind the scenes of a multi-million dollar tv client.

The occasion was SPONSOR's Second Television Pioneer Dinner honoring the 407 pioneer pre-freeze tv stations as well as James C. Hagerty, press secretary to the President.

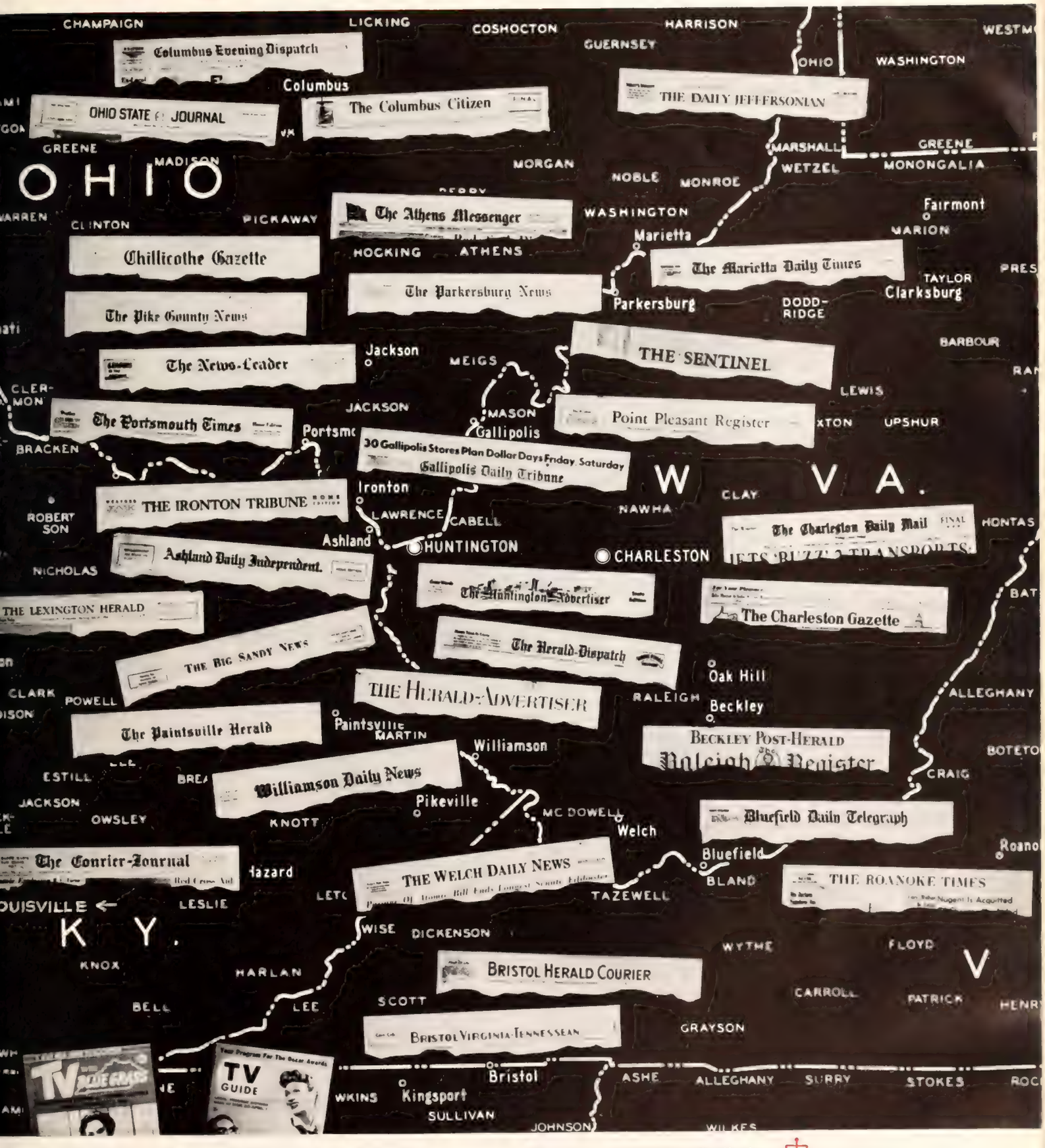
Before an audience including six of the seven FCC Commissioners as well as numerous Senators and Representatives Abrams revealed the trials, errors, and triumphs of a company with a big stake in a new medium. As the record unfolded, the men of Washington as well as the other guests caught a rare glimpse of advertising in action. The record showed the hazards to business growth under a free competitive system — and the rewards. As we saw it, his report was a fine testimonial to the opportunities available to a small firm as well as a large one through skillful use of the air media under the American system.

Abrams gave a bow to radio, too. He said: "Since 1950 the scoreboard shows that we've poured $20,000,000 into tv, with 1955 the biggest year of all. And yet, at the same time, we've also rediscovered radio — going back this year into network and spot radio on a much heavier scale than in recent years."

Block Drug accomplishments, sparked by dominant employment of the air media, have excited all companies in the toothbrush, toothpaste, mouthwash, liniment, and shampoo fields. Excerpts from his talk are contained in this issue starting on page 44.

Copies of the talk will be available on request.

this proves it!



Here is a conclusive combination of two significant things: (1) a map showing our important and prosperous Industrial Heart of America – five states with a built-in buying power that totals close to **four billion dollars** – and (2) the mastheads of over 30 *daily* newspapers which always carry WSAZ-TV's program logs. They do this because their readers *want* to know what WSAZ-TV is bringing them every day throughout this whole 125-mile sweep. You can't beat the barometer of public demand!

Nor can you beat the selling influence of WSAZ-TV in about half a million TV homes. Words are fine – but solid proof is better. The nearest Katz office has lots of the latter.

Huntington-Charleston, West Virginia
CHANNEL 3
Maximum Power
NBC BASIC NETWORK
affiliated
ABC & Du Mont

WSAZ
TELEVISION

also affiliated with Radio Stations WSAZ, Huntington & WGKV, Charleston
Laurence H. Rogers, Vice President and General Manager, WSAZ, Inc. represented nationally by The Katz Agency

5,000,000

PEOPLE IN GREATER LOS ANGELES HAVE PROVED THEIR LOYALTY AND BELIEF IN THE BIG

5 DJ'S

ON RADIO STATION KLAC — — AS A RESULT YEAR AFTER YEAR THEY HAVE MADE KLAC THE

NUMBER 1*

INDEPENDENT STATION

KLAC

570 ON YOUR DIAL

HOOPER AND NIELSEN SURVEYS

General Sales Manager • Represented Nationally by Adam J. Young, Jr.

[illegible]
[illegible] PEDDIE
NBC-RCOM 664
30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

...e magazine radio and tv advertisers use

SPONSOR

13 JUNE 1955

50¢ per copy • $8 per year

BIG BONUS

Nielsen now reports that radios in automobiles add as much as 33% to the radio audience. And advertisers get these listeners *free*—a big bonus!

In Baltimore, the Department of Motor Vehicles has announced that today there are more than 300,000 passenger cars with radios in the Baltimore metropolitan area.

Surveys by ARB and PULSE prove that W-I-T-H dominates this big out-of-home audience day and night. Just another reason why W-I-T-H gives more listeners-per-dollar than any other radio or TV station in Baltimore. Get the whole story from your Forjoe man.

IN BALTIMORE BUY

W-I-T-H

Tom Tinsley, President
R. C. Embry, Vice-President

Represented by Forjoe & Co.



Next fall tv lineup: the hottest audience battle yet
page 31

P&G'S DAYTIME DILEMMA
page 34

Morning-minded admen miss good bet in radio
page 36

RAB radio contest documents local radio's impact
page 38

5-Day deodorant had five strikes against it till it went 100% tv
page 40

Monitor: is this network radio's pattern of the future?
page 42

B&M line up 100% after 18 weeks of tv
page 44

The South's **FIRST** *Television Station*

WTVR

CHANNEL 6 – RICHMOND, VIRGINIA

Takes Pleasure in Announcing

Its New

Interconnections

with

ABC *and* CBS

MAXIMUM POWER

100,000 WATTS



MAXIMUM HEIGHT

1,049 FEET

REPRESENTED NATIONALLY BY BLAIR TV INC.

REPORT TO SPONSORS

13 JUNE 1955

Whither P&G's daytime tv?

P&G's dropping of 5 radio serials does not mean firm is exiting net radio. Seven serials remain, 5 on CBS, 2 on NBC. Cut-backs of 2 tv soap operas likewise does not signify retreat from daytime tv, but rather dissatisfaction with specific shows. Real question for whole industry is whether P&G will stay with soap opera in daytime tv as it did in radio, or whether television soap opera is on way out. For analysis of P&G daytime operation on both tv and radio see "The Procter & Gamble Story, Part 3," page 34 this issue.

-SR-

WOR surveys cigarette sales

There's been little change in total volume of cigarette smoking in New York market but there have been number of changes in brand preferences and smoking habits of interest to air advertisers, latest edition of WOR, New York's continuing study of cigarette smoking shows. Chesterfield is favorite with men; Pall Mall leads with women. Filter brands have tripled among men, quadrupled among women since 1953, showing effect of heavily air-backed selling.

-SR-

More 2-car, 2-radio families

Two-car trend is being spurred along with heavy ad campaigns by leading automakers. Number of multi-car families is now at 4.5 million, up from 1941 level of one million. Trend is of interest to radio clients, since an estimated 75-80% of new autos are being equipped with car radios. Sales are being made primarily to housewives, who want to get out of house during the daytime (while hubby's in town with the car) to shop, visit or play chauffeur to the kids.

-SR-

Hooper to index spot r-tv clients

C. E. Hooper has started the ball rolling on new tv and radio monitoring service, which has been in the discussion stage for some time. Service will involve a tie-up between Hooper, ARB and Broadcast Advertisers Reports. Stations will be taped, and commercials in major markets logged in handy reference book. Timebuyers have often cited lack of knowledge of who's buying what in spot radio as a major industry headache (see "Spot radio must list its customers," 30 May). A. C. Nielsen research firm had option on BAR service, but dropped it.

-SR-

Ground rules for reaching kids

Schwerin Research Corporation, as result of testing dozens of radio-tv shows before audiences of 17-and-under children, has developed interesting set of ground rules for appealing via air to kids: Children like action, but not too much of it at any one time. "Advice" must be disguised to get across. Kids are bored by virtuous, true-life youngsters, but accept them as part of dramatic story. Boys merely fidget over girl heroines.

-SR-

"Lucy" still loved by tv viewers

Current season has had string of casualties in situation comedy field ("Dear Phoebe," "It's a Wonderful Life," "Mickey Rooney," et al.) but show that kicked off original trend still wears rating crown. Nielsen figures for 2 weeks ending 7 May show "I Love Lucy" in first place in homes-reached (15,708,000), first in per cent of homes (47.7). P&G portions, incidentally, out-pulled Philip Morris'.

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REPORT TO SPONSORS for 13 June 1955

Bache airs stock news abroad

With estimated 600,000 Americans due to travel in Europe this summer, Bache & Co., one of leading users of air advertising in stocks-and-bonds business, has worked out system to provide tourists with latest market data. Radio Luxembourg will carry market roundup for Bache, and Voice of America will air "Martin Gilbert's Market Letter."

–SR–

If it sells it's "glamorous"

What do you do when client says, "Dealers are hypnotized by tv glamor"? That's long been question plaguing account executives, timebuyers when suggesting spot radio. One of best-documented indications dealers who use it successfully are enthusiastic about radio's "glamor" is provided by case histories submitted in RAB Radio Gets Results contest. Six of 13 case histories appear on page 38, in part one of 2-part SPONSOR article.

–SR–

Tv-first for movies?

Is NBC TV plan to premiere new high-priced feature movie on tv an answer to fee tv's contention it alone could provide public with new movies? NBC TV will air movie, "The Constant Husband," starring Rex Harrison, as first in its series of "Color Spread" spectaculars (11 September, 7:30-9 p.m.). Picture, produced in Great Britain for $250,000, will go into U.S. theatres after appearance on tv. Box office will be watched carefully by producers. If combined box office-tv take is good, look for more movies to go tv-first route.

–SR–

Florida Citrus to use spot blitz

Success of Benton & Bowles with saturation tv I.D.'s for Maxwell House instant coffee (see SPONSOR 4 October 1954, page 32) was strong plank in B&B's successful presentation to Florida Citrus Commission. B&B's plan, when it takes over account from JWT 3 months hence, is to use near-$2 million tv budget for hard-sell I.D.'s.

–SR–

Will fee tv buy away shows?

Concern of free television forces with fee tv's threat as competitor for programing was underscored by RCA and NBC Board Chairman David Sarnoff's statement to FCC last week. Sarnoff warned fee tv could "cripple" free tv by outbidding it for shows as well as reducing audiences. Sarnoff also pointed out fee tv advocates have made no commitment they would not carry advertising. "Obviously, this admission was not merely inadvertent," Sarnoff noted. Possibility fee tv would include commercials has often been cited by admen to SPONSOR (see article 16 May issue, "Will fee tv hurt the sponsor?", page 38.)

–SR–

Where's fee tv public service?

Look for fee tv proponents to try pointing up "public service" values of coin box system. David Sarnoff statement to FCC pointed to many programs network carries as public service. But fee tv, he said, has ". . . made crystal clear that the only programs they would present are those for which the public would be required to pay cash into slot machines. . . ."

–SR–

How to use radio visually

Radio commercials of late have been borrowing tv techniques, including use of "demonstration." Two examples: RCA commercial for unbreakable radio sets in which Vaughn Monroe is heard hammering on set to show it won't break; Spic and Span commercial in which man and woman compete to see which can clean wall better, man with Spic and Span, woman with detergent suds. Both commercials seek to put over with audio what tv does visually.

(Sponsor Reports continues page 135)



EXCITING!

so exciting—

your sales potential in this $5¼ billion market!

You find that your product sales rise quickly—when you use WGAL-TV to advertise your product. This super-powered station's 316,000-watt signal sends your message from its mountaintop transmitter location to the vast, rich **CHANNEL 8 MIGHTY MARKET PLACE.** The one station that reaches this wealthy market, WGAL-TV sells your product to more than three million people who have $5¼ billion to spend every year. For sales that grow by leaps and bounds, *buy WGAL-TV.*



STEINMAN STATION
Clair McCollough, Pres.

Representatives:

MEEKER TV, INC.

New York **Chicago**
Los Angeles **San Francisco**

advertisers use

SPONSOR

Volume 9 Number 12
13 June 1955

ARTICLES

Battle of the network tv titans
Preview of fall programing on network tv shows how battle lines are shaping up. Chart gives lineup of shows and sponsors next season — **31**

The Procter & Gamble story: part 3
Is P&G pulling out of soap opera? It has cut five radio and two tv soap operas. Part three analyzes why — **34**

Are you morning-minded or open-minded?
Many advertisers feel the only radio time worth buying is the morning when tv competition is at its lowest level. Article shows admen they may be overlooking large afternoon and evening radio audiences — **36**

Local radio's impact: cash register proof
RAB's annual "Radio Gets Results" contest drew ample proof that local radio is glamor medium to the local retailer. Trends among winning campaigns include higher frequency of schedules, greater reliance on station personnel — **38**

The product with 5 strikes against it
After a low results print campaign, 5-Day Deodorant is now moving up with a 100% tv budget. Company president feels visual power of tv has turned trick — **40**

Monitor: is this net radio's future?
Disregarding the standard time breaks, NBC Radio Network's "Monitor" programs in odd time patterns with a variety of material from all parts of the net — **42**

Blow-by-blow story of a tv test: week 18
Results of the tv-only test, now two-thirds complete, show that total sales are up 100% over the same period last year when no tv was used. Biggest gain by B&M brown bread which leads the climb of the B&M line in the test area — **44**

How to scoop the field with radio
Utilizing the well-known but often-ignored ability of radio to give fast coverage of news events, KWIZ, Santa Ana, California turned its facilities to producing a radio tabloid. Its success may be a guide for other stations — **46**

COMING

Blow-by-blow story of a tv test: week 20
Next article will follow the further progress of the Burnham & Morrill tv test in a formerly slow-moving market. Begun in January, test ends in July — **27 June**

The Procter & Gamble story: part 4
Fourth and final article on P&G delineates relations between company and its seven agencies, examines P&G production procedures, advertising organization — **27 June**

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS
40 E. 49TH
NEW & RENEW
MR. SPONSOR, James Rayen
SPONSOR BACKSTAGE
FILM NOTES
TV RESULTS
P. S.
AGENCY PROFILE, Robert S. Nyburg
SPONSOR ASKS
ROUND-UP
NEW TV STATIONS
RADIO COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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KWKH SHREVEPORT

IS BIG NOISE IN BELCHER, TOO!

WKH's daytime SAMS area covers 80 counties . . . *hundreds* of towns and villages like *Belcher*, Louisiana (pop. 260). And oh, how we whet their appetites for KWKH programming!

test Hoopers show that KWKH is preferred over the second station in Metropolitan Shreveport *morning, noon* and *night*—up to 104%!

listeners per dollar KWKH outstrips the next-best Shreveport station by 89.4%. Get all the facts from The Branham Company.



Nearly 2 million people live within the KWKH daytime SAMS area. (The area includes additional counties in Texas, Oklahoma and New Mexico not shown on map.)

KWKH

A Shreveport Times Station

TEXAS
SHREVEPORT, LOUISIANA
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co. Representatives

Henry Clay General Manager

Fred Watkins Commercial Manager

KBIG NEWS SPONSORS



Win Golden Mike Trophy for third year

The Radio — Television News Club of Southern California again honors KBIG News. Of seven awards, KBIG is the only non-network winner.



Alan Lisser 1953 & 1954 winner for Best Non-Network Newscaster.



Larry Berrill 1955 winner for Most Enterprising Radio Report.

KBIG Newscasts are 5-minutes long, staff-written, edited, polished, listenable!

There are 113 each week. Of these 10 are immovable public service; 76 are sponsored; 27 are available.

If you Sponsor KBIG News, **YOU** own a share in this Golden Mike.

If you don't, talk it over with your KBIG or Robert Meeker contact.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Joan Anderson, *Cary-Hill Advertising, Des Moines, Iowa, feels that the station reps could sell far more convincingly if they had in mind the specific account for which they're pitching. "I realize," says she, "that it's difficult to handle the multitude of accounts that media reps have to keep in mind. But we always try to remember that each of our clients has a 'personality' that can best be projected through certain media and by certain techniques. This may sound like a truism, however, the more information and advice that we receive slanted toward that goal, the more we love the media guys." She feels that the best pitch is the one where a rep shows a buyer what his station could do for that account by proposing a schedule backed up with figures.*



Bill Seth, *Lewin, Williams & Saylor, New York, recently had occasion to study various phases of tv. "One of our clients had a budget somewhat under $200,000 to spend over 13 weeks. We considered three possibilities: (1) spot tv announcements in the top 20 markets; (2) syndicated half-hour films in 20 top markets; (3) network participations covering 40 to 80 markets. The comparison proved to us that spot tv may have to readjust its price structure now that networks are offering such large lineups. Three network participations weekly actually cost less than either two Class "A" plus one Class "C" announcement weekly, or the least expensive half-hour film show. Spot can be a valuable medium only as long as its price structure is competitive."*



Jane Podester, *McCann-Erickson, New York, feels that radio and tv stations could do a great deal to simplify the buyer's desk work. "As still another voice crying in the wilderness," says she, "I would like to see the industry adopt some form of standardization for availabilities, confirmations, etc. At present, the buyer is swamped with multi-colored forms, oddly shaped and marked program logs, coverage maps, rate cards, market data (helpful and otherwise) and various bits of assorted miscellaneous information. By the time the hopeless recipient has produced some order out of chaos, chances are that that prize spot or time period is gone. I for one would like to see all pertinent information, times, adjacencies, ratings, market data on one 8½ by 11" sheet, with perhaps a same-size coverage map attached."*

REGIONAL WOW IS NOW



BASIC CBS RADIO



IN OMAHA and in 170 RICH COUNTIES

(One-third in rich Western Iowa!)

Tops in *Every Way* . . . that's Radio WOW . . . now proudly a basic CBS Radio affiliate.

Top WOW personalities . . . great names like "Jolly Joe" Martin . . . Connie Cook . . . Mal Hansen . . . and Ray Clark . . . are eager to sell your product!

Radio WOW is a top buy . . . a *must basic buy* in every national schedule!

Call your John Blair man today!

Frank P. Fogarty, Vice Pres. & Gen. Mgr. ● *Represented by John Blair & Co.*
Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines.

Regional RADIO **WOW** OMAHA

Dial 590
5000 WATTS





good spot to be in!

Like to have things pretty much all to yourself?

Then give serious thought to spot television—especially on the 12 stations we represent. It comes in all sizes from less than $100 a week to more than $1,000,000 a year...and its cost-per-thousand is so low you can virtually *take over* a market without going over your budget.

Take the case of the distributor in the Carolinas for Union Oil Company of California, who wanted to expand the demand for his premium-priced motor oil. A schedule on WBTV, Charlotte, hand-picked to fit his budget, brought these results within 26 weeks: "We are now the top distributor *in the nation.* We've exceeded last year's sales by 102%, and have set up many associate distributorships. This can definitely be attributed to our television advertising with your company!"

Results like these help to explain why more than 300 national spot advertisers are currently using schedules on one or more of the 12 stations (and the regional network) we represent.

It's a good spot to be in!

CBS TELEVISION SPOT SALES

Representing: WCBS-TV New York, WCAU-TV Philadelphia, WTOP-TV Washington, WBTV Charlotte, WBTW Florence, WMBR-TV Jacksonville, WXIX Milwaukee, WBBM-TV Chicago, KSL-TV Salt Lake City, KGUL-TV Galveston-Houston, KOIN-TV Portland, KNXT Los Angeles, CBS TELEVISION PACIFIC NETWORK



AGENCY AD LIBS



by Bob Foreman

Television's record: one for admen to be proud of

In some quarters it is popular to discuss the advertising business as if it were sort of a con game. I suppose it's fair to expect this. But to my amazement every now and then I run into *advertising* people whose admiration for their chosen field and the people in it is molecular in size. Why this view is shared by folks who take their livelihood out of the business puzzles me. It's too easy to get *out* of advertising.

This jaundiced approach to our profession however is usually held by those completely ignorant of our functions and their relation to the American economy. Their "knowledge" of what we do and why we do it is derived generally from pinko literature, soap-box orators and, believe it or not, from columnists whose jobs are dependent upon advertising but who persist in reporting the hucksterism they have encountered as though it were typical.

Most of my friends who serve in any phase of the advertising business are as un-hucksterish as Tom Sawyer and resent being referred to by this cognomen. Most of them have one wife, pay their bills, share in community projects and are as good a stratum of citizenry as you'll encounter anywhere. In fact, they are as aware of their obligations to society and their debt to this country as any business group including lawyers, doctors and baseball players.

For these reasons they (and the advertisers they represent) are constantly alert to catch and prevent harmful advertising. Furthermore, because of their intimate knowledge of the business, they are the best judges, I believe, as to what is harmful advertising. Consequently, you will always find them in the front lines in the battle against misleading copy or programing that will be harmful to youngsters, et al. In addition to their own good taste, they have one other benchmark. They know that bad advertising simply doesn't pay off. It inevitably comes back to haunt its perpetrators—advertiser as well as agency. There may be, as Barnum stated, suckers born regularly but centuries before some noble Roman made the comment—*experientia docet.* Suckers do learn fast and seldom forget.

I uncover this kettle of fish because the small but vocal group which seems to be knocking our business is now working overtime on television.

Since most of the folks I know in the business happen to

(*Please turn to page* 56)



NEW
1000 FOOT
TOWER

•

NOW IN
OPERATION

316,000
WATTS



SEE THE
BOLLING COMPANY
FOR
AVAILABILITIES





On stage at WBEN-TV . . . and a crew of experts goes to work ! Experts because WBEN-TV's well-knit team of directors, announcers and technicians have been with this pioneer station since its beginning in 1948. These TV veterans have had seven long years of experience in the production of television commercials.

WBEN-TV scheduling assures enough rehearsal time for every commercial. Two fully equipped studios permit staging effects that are polished to perfection.

Standards like this cost no more, — that's why more and more time buyers buy WBEN-TV more and more often. Let quality production tell YOUR story in a quality way.

in Buffalo-TV dollars count for more on channel 4

WBEN-TV DELIVERS

Western New York is the second richest market in America's richest State. And — WBEN-TV delivers this market as does no other television station.

CBS NETWORK

WBEN-TV

BUFFALO, N. Y.

WBEN-TV Representative

Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

TV PIONEERS

I want to express my appreciation to you and the Television Pioneers for the award made to me at the National Association of Radio and Television Broadcasters convention Sunday, 22 May.

I was very much honored and I shall endeavor to live up to this tribute in the future.

JAMES C. HAGERTY
Press Secretary to the President

● Mr. Hagerty received an award for helping to bring the Presidential press conference to the public via television and radio.

It was a great privilege to be with you at the Television Pioneer Dinner at the Willard Hotel. This filled me with nostalgia and, at the same time, fired me with enthusiasm for the use of tv in the coming campaign.

You may be interested in knowing that I was one of the unsalaried pioneers of radio, having been an announcer over a college station in 1925 and the teacher of the second class in radio ever to be taught in an university in 1929. Moreover, I owe my election in 1954 almost entirely, in my opinion, to the use of tv.

You are, indeed, rendering a service to the profession, and it was a privilege to be with you.

REP. DON HAYWORTH
House of Representatives
6th District, Mich.

Thanks for a wonderful party.

I though George Abrams' speech at the Television Pioneer diner was terrific. I am sure you know how much favorable comment it caused. I do hope you will have reprints made. I would like one.

HAROLD F. GROSS
President
WJIM-TV
Lansing, Mich.

● Excerpts from Mr. Abrams' speech at the Television Pioneer Dinner ran in the 30 May issue of SPONSOR. Reprints are available on request.

(Please turn to page 16)

DES MOINES TELEVISION

KRNT-TV



ON THE AIR August 1st

with

CBS Shows and Established Local Personalities

Your Iowa campaign starts with Des Moines . . . state capital and largest city . . . the shopping and distribution center . . . salesmen's home base. And your Iowa campaign starts with KRNT-TV, the showmanship station with CBS shows that run away with the ratings sweepstakes, PLUS Central Iowa's favorite personalities with established audiences — and proved power to move merchandise!

Face the facts! The same showmanship savvy that always gives you the biggest Hooper and Pulse ratings in Des Moines Radio is now also running the newest **know-how, go-now** operation . . . KRNT-TV.

CBS

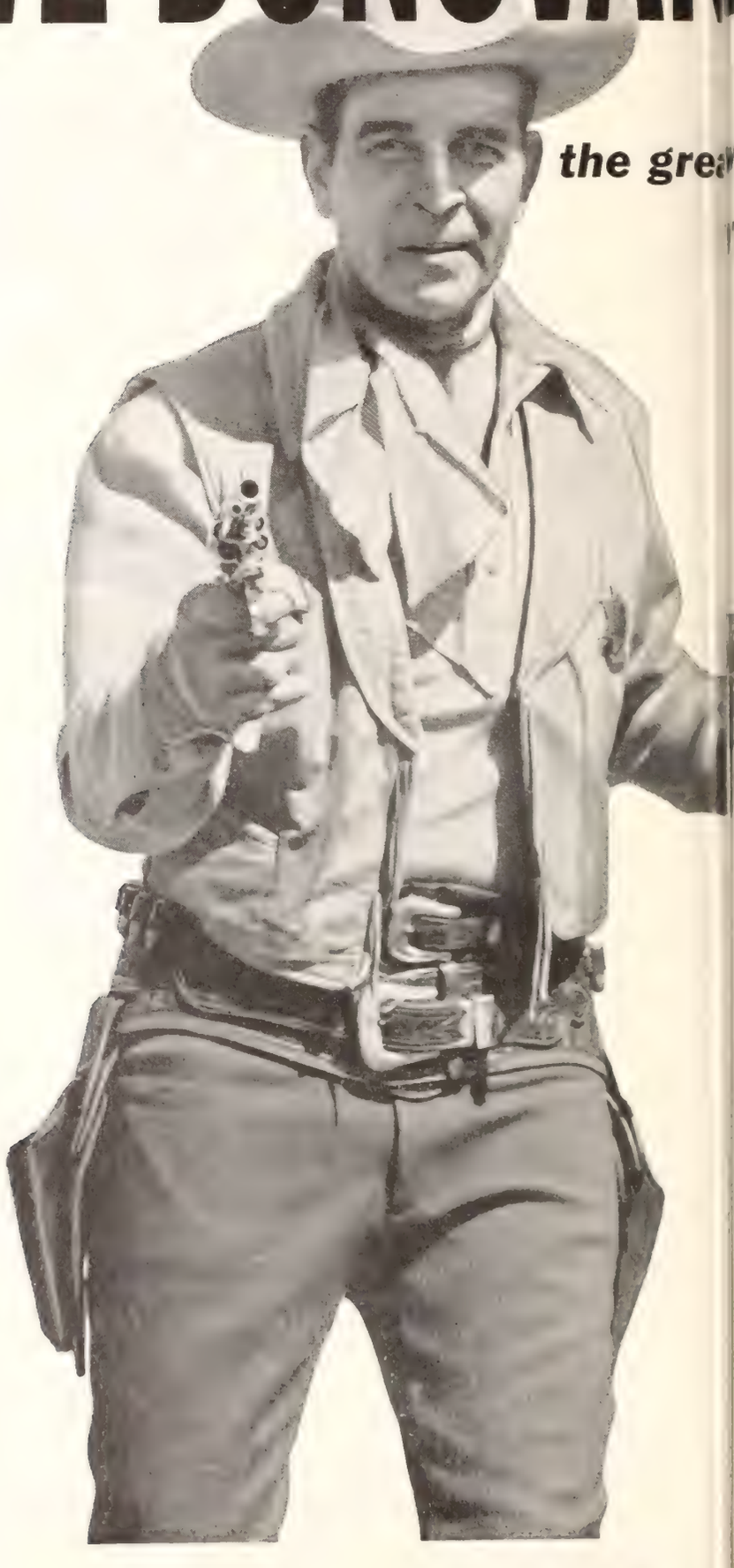
KRNT AM TV

Channel 8 in Iowa

KATZ HAS ALL THE FACTS ***FULL POWER, 316,000 WATTS***

STEVE DONOVAN

the grea



VESTERN MARSHAL

' two-fisted TV Western Series

's the competition in its Premiere Showing

The very first telecast of STEVE DONOVAN, WESTERN MARSHAL in Seattle-Tacoma drew a smashing 18.8 rating versus the competition of "Where Were You" (17.0), "I Led Three Lives" (11.0), and "Beulah" (2.8), in the 7:00-7:30 PM time period.* And this is just the first round.



STEVE DONOVAN, WESTERN MARSHAL is the brand-new . . . all-new . . . two-fisted Western. Each of the 39 half-hour episodes is packed full of action entertainment. Filmed under the supervision of veteran Western TV producer Jack Chertok, this series offers top quality production for viewers and advertisers alike.

STEVE DONOVAN, WESTERN MARSHAL delivers double-action impact — not only on television but also at the point of sale. Sponsorship makes available to you an unprecedented barrage of merchandising material, personal endorsements, premiums.

Westerns rack up an average 30.0 Nielsen rating — 24% higher than the ranking average of all evening programs.** And Pulse ratings list six out of the top ten syndicated shows as Westerns.***

Now here is STEVE DONOVAN, WESTERN MARSHAL to beat them all. Excitement and action to capture your audience; powerful merchandising to sell your product — all wrapped up in a single potent NBC FILM DIVISION package.

Get STEVE DONOVAN, WESTERN MARSHAL on your side in the battle for sales in your markets. Don't delay — your market may be snapped up soon. Write, wire or phone now.

*ARB, April, 1955 **Nielsen, 2nd Report—February, 1955 ***Pulse—February, 1955 Multimarket

NBC FILM DIVISION

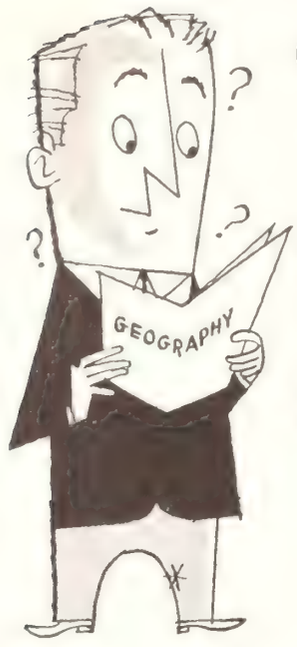
serving all sponsors

serving all stations

30 Rockefeller Plaza, New York 20, N. Y.

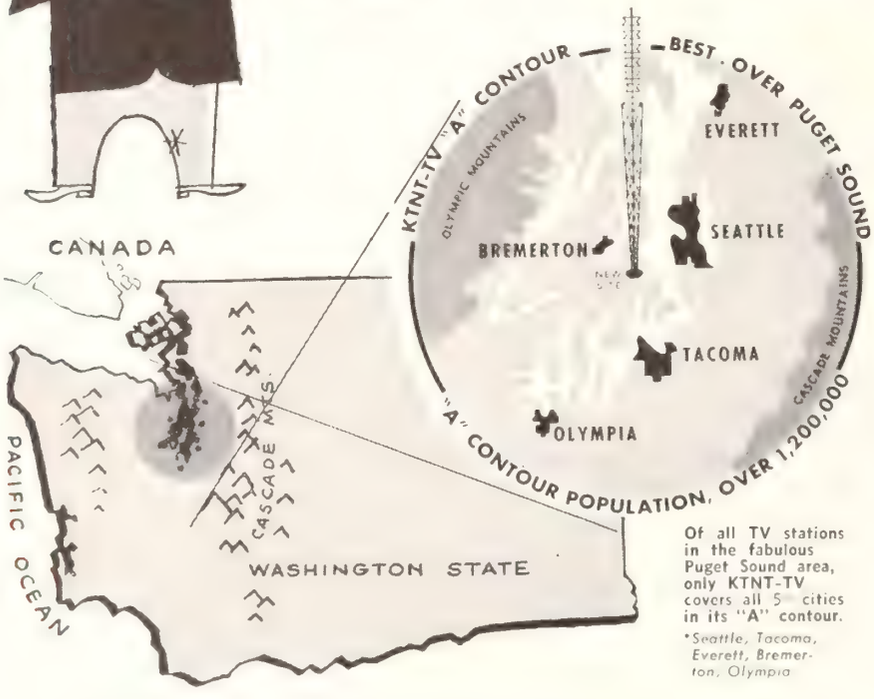
Merchandise Mart, Chicago, Ill. • Sunset & Vine Sts., Hollywood, Calif.

In Canada: RCA Victor, 225 Mutual Street, Toronto; 1551 Bishop Street, Montreal



are CLEVELAND and AKRON in WASHINGTON STATE?

Washington State is not trying to steal these two great cities from Ohio. Washington State has its own concentration of population, and that concentration lies within the "A" Contour boundaries of KTNT-TV, the CBS television station for Puget Sound. The population in this area equals the combined populations of Cleveland and Akron.



Of all TV stations in the fabulous Puget Sound area, only KTNT-TV covers all 5 cities in its "A" contour.

*Seattle, Tacoma, Everett, Bremerton, Olympia

More than half the population of Washington State is confined within a relatively small area bordering on Puget Sound. This area . . . the fabulous Puget Sound area . . . also accounts for more than half the state's spendable income. And the "A" Contour of KTNT-TV encompasses this rich area. KTNT-TV reaches over 1,200,000 people in its "A" Contour, plus 800,000 more living in the station's INFLUENCE AREA outside its "A" Contour. Average incomes in this area are greater than the national average, and the entire Puget Sound country is constantly growing.

In Washington State, advertise where the PEOPLE are . . . buy KTNT-TV.

KTNT TV
CHANNEL ELEVEN

316,000 WATTS

Antenna Height
1000 FT. ABOVE SEA LEVEL

CBS Television for Puget Sound

Represented Nationally by Weed Television

KTNT-TV, TACOMA 5, WASHINGTON

"The Word Gets Around... Buy Puget Sound"

40 E. 49TH

(*Continued from page* 12)

MEDIA STUDY

Through the kindness of the David W. Evans Agency I have just seen your "All Media Evaluation Study." I want to congratulate you on it! As a teacher of advertising I receive tremendous amounts of material on media research —but yours is the only one I've seen that could be considered truly honest and objective. I feel it should be required reading in all advertising classes.

I have asked our library to order a copy for the use of the students. I also want a copy for myself. I hope you will be able to send it to me very soon, and if there is a charge for the publication please bill me personally.

MARGARET WALKER
College of Business
University of Utah
Salt Lake City

● SPONSOR's "All Media Evaluation Study" costs $4 a single copy; $3.50 each for 10-50 copies; $3.00 each for 50-100 copies; $2.50 each for over 100 copies.

CRIDER-SEYDEL MIXUP

I appreciate having been invited to take part in your recent panel discussion on "shows with intense audience appeal" (16 May 1955, page 110).



Mr. Crider



Mr. Seydel

However, I was quite amazed when I saw how my face had changed (considerably for the better, I might add) in the photo accompanying my statement. I understand that the picture was that of Wickliffe Crider of Kenyon & Eckhardt. I can only hope that he agrees with my statement, seeing as how, by error, he shared credit for same.

VICTOR SEYDEL
V.P. Charge Radio-Tv
Anderson & Cairns, N. Y.

(*Please turn to page* 122)



"You Get Me, Dah-ling!"

A ravishing dame, even on TV, doesn't get a second look—if you can't see her because she's got *shadows* under her eyes... Our darling is 1480 feet above sea level, and the important thing is that she's in direct line of sight of 1,382,000 families, who get *shadow-free* reception in the Bay Area's greatest concentration of population... they can see Miss KRON-TV clear as a silver belle!... She comes in *natural,* just like September Morn!... Give your sales message *shadow-free* reception, for maximum sales impact, with KRON-TV.

FIREMAN FRANK
is doing a great job on Saturday—
Ask Free & Peters
for details

San Francisco
KRON TV
AFFILIATED WITH THE S. F. CHRONICLE
AND THE NBC-TV NETWORK ON CHANNEL **4**

Represented Nationally by Free & Peters, Inc.

No. 4 in the series, "What Every Time Buyer Should Know About KRON-TV"

NOW

from the pen of one of the most inspiring writers of

LLOYD C. DO

"DR. HUDSON'S SEC



JOH

starr

first time on television.....

ne...

JGLAS

T JOURNAL"

OWARD

Dr. Wayne Hudson

Produced by Eugene Solow
and Brewster Morgan

Made expressly for local and regional sponsors— a brilliant, new series of dramas taken from the best seller by Lloyd C. Douglas, famed author of "Magnificent Obsession" and "The Robe" (2nd highest gross in film history).

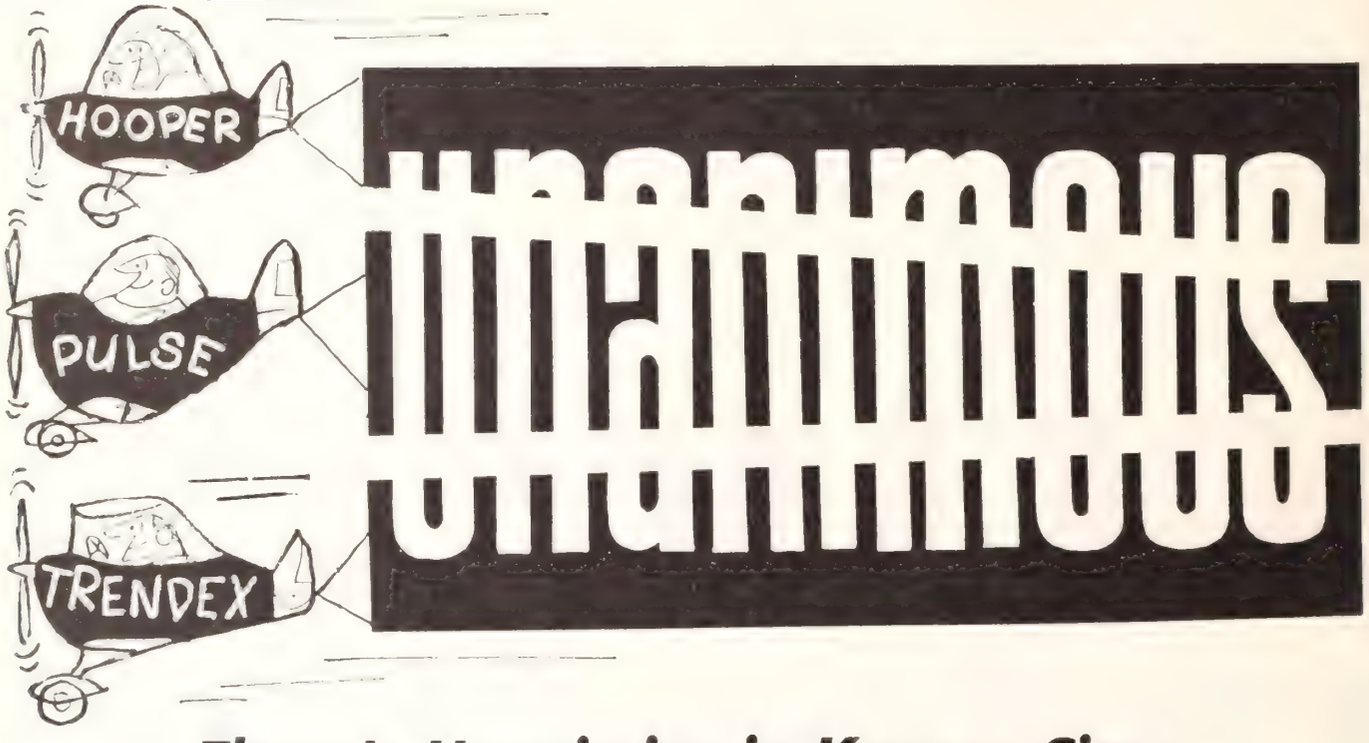
39
half-hour films

to enthrall the tens of millions of Douglas fans everywhere. Immediately available from

MCA TV
Film Syndication

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

RE, PHONE OR WRITE YOUR NEAREST MCA-TV OFFICE TODAY
ERLY HILLS: 9370 Santa Monica Blvd., CRestview 6-2001
ANTA • BOSTON • BUFFALO • CHICAGO • CINCINNATI • CLEVELAND • DALLAS • DETROIT • HOUSTON • INDIANAPOLIS • KANSAS CITY, MO. • MINNEAPOLIS • NEW ORLEANS
W YORK • PHILADELPHIA • PITTSBURGH • ROANOKE • ST. LOUIS • SALT LAKE CITY • SAN FRANCISCO • SEATTLE • TORONTO • LONDON • PARIS



There's Unanimity in Kansas City:

NO MATTER HOW YOU COUNT THE AUDIENCE THE NO. 1 STATION IS WHB

10,000 WATTS, 710 KC

HERE IS THE WHB LEADERSHIP LINE-UP:

FIRST PLACE—HOOPER
Average share of audience 7 a.m.-6 p.m., Mon.-Sat., Apr.-May, 1955

FIRST PLACE—PULSE
Average share of audience, 6 a.m.-6 p.m., Mon.-Sat., March-April, 1955

FIRST PLACE—TRENDEX
Average share of audience, 8 a.m.-6 p.m., Mon.-Fri., Jan.-Feb., 1955

This is what Mid-Continent programming, ideas and excitement have achieved for WHB! All three national surveys—PULSE, HOOPER, TRENDEX—give WHB the top daytime spot with all-day average ratings as high as 48.8 (Hooper). So no matter what ratings you buy by, your best Kansas City buy is WHB. Talk to the **man from Blair** or WHB General Manager **George W. Armstrong.**

MID-CONTINENT BROADCASTING COMPANY
President: Todd Storz

KOWH, *Omaha*
Represented by
H-R, Reps, Inc.

WTIX, *New Orleans*
Represented by
Adam J. Young, Jr.

WHB, *Kansas City*
Represented by
John Blair & Co.

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Armour, Chi	Tatham-Laird, Chi	CBS 45	Captain Midnight; alt Sat 11:30-12 noon; 11 June; 12 wks
Associated Products, White Plains, for 5-Day Deodorant, Kaywoodie Pipes	Grey Adv, NY	NBC	Arthur Murray Party; alt T 8:30-9 pm; 28 June; 12 wks
Borden Co., NY	Y&R, NY	NBC	Make the Connection; summer replacement for Justice; Th 8:30-9 pm; 7 July
Brown & Williamson, Louisville, Ky, for Raleigh Cigarettes & tobacco	Russel M. Seeds, Chi	ABC 55	Penny to a million; Wed 9:30-10 pm; 4 May; 39 wks
Chrysler Corp, Dodge Div, Det	Grant Adv, Chi	ABC	The Lawrence Welk Show; Sat 9-10 pm; 2 July
Colgate, Jersey City	Wm. Esty, NY	NBC	Colgate Variety Hour; Sun 8-9 pm; 12 June; 55-56 season
Farm State Insurance Cos	Needham, Louis & Brorby, Chi	NBC 59	The Red Barber Show; F following boxing telecast; 13 May; 50 wks (summer hiatus: 1 July-26 Aug)
General Dynamics Corp., NY	Morey, Humm & Johnstone, NY	NBC 25	Youth Wants to Know; Sun 2:30-3 pm; 15 May; 16 wks
General Foods Corp, Post Cereals Div, White Plains	Benton & Bowles, NY	CBS 70	Pantomime Quiz; summer replacement for Mama; F 8-8:30 pm; 8 July; 8 wks
General Foods, White Plains	Y&R, NY	CBS 150	Those Whiting Girls; alt M 9-9:30 pm; 1 July; 52 wks (after 3 Oct I Love Lucy)
Gerber Products, Fremont, Mich	D'Arcy, NY	CBS 60	The Bob Crosby Show; alt F 3:30-4 pm; 6 May; 52 wks
Griffin Shoe Polish, Bklyn	Bermingham, Castleman & Pierce, NY	NBC	Musical Chairs; summer replacement for Imogene Coca; Sat 9-9:30 pm; 9 July; 8 wks
Lewis Howe Co for Tums, St Louis	D-F-S, NY	NBC	Musical Chairs; summer replacement for Imogene Coca; Sat 9-9:30 pm; 9 July; 8 wks
International Cellucotton, Chi, for Kleenex	Foote, Cone & Belding, Chi	NBC	Midwestern Hayride; 3 out of 4 F 8-8:30 pm; 8 July
Johnson & Johnson, New Brunswick	Y&R, NY	NBC	Musical Chairs; summer replacement for Imogene Coca; Sat 9-9:30 pm; 9 July; 8 wks
Kellogg Co, Battle Creek, Mich	Leo Burnett, Chi	CBS	Wild Bill Hickok; Sun 11:30-am-12 noon; 5 June; 52 wks
Lee Ltd, Beverly Hills	Milton Weinberg Adv, LA	NBC 82	Caesar Presents; 3 out of 4 wks; M 8-9 pm; 4 July; 8 wks
Liggett & Myers, for Chesterfield, NY	Cunningham & Walsh, NY	CBS	The Julius La Rosa Show; Sat 10-10:30 pm; 9 july; 13 wks
Miles Laboratories, Elkhart, Ind, for One-A-Day Vitamins	Geoffrey Wade, Chi	ABC 33	John Daly & the News; M, W, F 7:15-7:30 pm; 4 July
Nestle Co, White Plains	Bryan Houston, NY	CBS 130	America's Greatest Bands; summer replacement for Gleason; 8-9 pm; Sat; 25 June; 8 wks
Procter & Gamble, Cinn	Compton Adv, NY	CBS 130	America's Greatest Bands; summer replacement for Gleason; 8-9 pm; Sat; 25 June; 8 wks
Reynolds Metals, Louisville, Ky	Clinton E. Frank, Chi Buchanan, NY	NBC 65	Do-It-Yourself; Sun 7:30-8 pm; summer replacement for Mister Peepers; 26 June; 13 wks
W. A. Sheaffer, Ft Madison, for fine-line pens	Russel M. Seeds, Chi	ABC 55	Penny to a Million; Wed 9:30-10 pm; 4 May; 39 wks
Scott Paper Co, Chester, Pa	JWT, NY	CBS 50	Garry Moore Show; Th 10-10:15 am; 9 June; F 10:15-10:30 am; 10 June; 52 wks
Scott Paper Co, Chester, Pa	JWT, NY	CBS 50	Bob Crosby Show; Th 3:45-4 pm; 23 June; and T 3:45-4 pm; June 7, 14; 52 wks
S.O.S., Chi	McCann-Erickson, SF	NBC	Musical Chairs; summer replacement for Imogene Coca; Sat 9-9:30 pm; 9 July
Toni Co, Chi	Tatham-Laird, Chi	NBC	Arthur Murray Party; alt T 8:30-9 pm; 28 June; 12 wks


Byron S. Snowden (4)


N. Dale Johnson (4)


William H. Steele (3)


Thomas F. Maschler (3)

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tobacco, NY	SSC&B, NY	CBS 87	Douglas Edwards with the News; T, Th 7:30-7:45 pm; 27 June; after 27 Sept at 7:15-7:30 pm; 52 wks
Colgate-Palmolive, Jersey City	Wm. Esty, NY	CBS 84	Strike It Rich; M-F 11:30-12 noon; 27 June; 52 wks
Frigidaire, Dayton	Foote, Cone, Belding, Chi	CBS 54	Arthur Godfrey Time; T, Th 10:30-10:45 am; 7 June; 52 wks
General Mills, Mnnpls	Wm. Esty, NY	CBS 43, 42	Barker Bill Cartoon Show; W 5-5:15 pm; 1 June; 19 wks; F 5-5:15 pm; 3 June; 52 wks
General Mills, Mnnpls	Knox-Reeves, Mnnpls	CBS 82	Bob Crosby; M, W, F 3:45-4 pm; 1 June; 52 wks
General Mills, Mnnpls	D-F-S, Chi	CBS 52	Lone Ranger; Sat 1-1:30 pm; 4 June; 52 wks
Pillsbury, Mnnpls	Leo Burnett, Chi	CBS 54	Arthur Godfrey Time; M-Th 11:15-11:30 am; 1 June; 52 wks
Pillsbury, Mnnpls	Leo Burnett, Chi	CBS 97	Arthur Godfrey & His Friends; alt W 8:30-9 pm; 1 June; 53 wks
S.O.S., Chi	McCann-Erickson, Chi	CBS 60	Bob Crosby; alt F 3:30-3:45 pm; 8 July; 52 wks
Simoniz Co, Chi	Tatham-Laird, Chi	CBS 68	Gary Moore; W 10-10:15 am; 1 June; 26 wks


Howard M. Packard (4)


Stanley Redpath (3)

In next issue: New and Renewed on Radio Networks; Broadcast Industry Executives; New Firms, New Offices, Changes of Address; Station Changes; New Agency Appointments



Lester Krugman (4)



Walter G. Willie (4)



Joseph C. Lieb (3)



Don R. Cunningham (3)



Douglas L. Smith (4)



Edward T. Parrack (3)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Maidie Alexander	Ruth Lundgren Co, NY, acct exec	BBDO, NY, publ rels dept
Donald Anderson	Colgate-Palmolive, Jersey City, brand adv mgr	JWT, NY, acct rep
Harold W. Arthur	Acme Feeds, Forest Park, Ill, sls mgr	Erwin, Wasey, LA, sr acct exec
Julian P. Brodie	Lewin, Williams & Saylor, NY, vp	Same, also creative dir
Alfred J. Blake	Own publ rels agency	Emil Mogul, NY, dir of publ rels dept
Edward F. Chase	Harold Cabot Adv, Boston, vp	Same, exec vp
Richard Confer	General Mills, Mnnpls, sls prom mgr	McCann-Erickson, LA, acct exec & mktg services specialist
Don R. Cunningham	Stockton, West, Burkhart, Cin, acct supvr	Earle Ludgin, Chi, acct exec
Paul A. Danielson, Jr.	Better Living magazine, NY, dir of res	Harold Cabot Adv, Boston, dir of res
Willis David	Wilding Pictures, Chi, script visualization	Needham, Louis & Brorby, Chi, tv-art visualizer
Gerald P. Deppe	Krupnick & Assoc, St Louis, acct exec	Weintraub & Assoc, St Louis, exec vp
Robert M. Dore	Society of Former Special Agents, FBI, pres	Weiss & Geller, NY, exec
Brooks Elms	McCann-Erickson, NY	Bermingham, Castleman & Pierce, NY, r-tv dir
T. Gordon Ferris	Assoc of Canadian Advertisers, vp	Robert Otto, NY, vp & dir of Canadian opers
Robert E. Franklin	T. W. Moss, Det, acct opers & creative dir	McCann-Erickson, Clev, acct exec
Blaisdell Gates	Bernard B. Schnitzer, SF	Same, vp & gen mgr
Ben Gedalecia	BBDO, NY, supvr of res	Same, dir of res
Robert E. Grove	Ketchum, MacLeod & Grove, Pittsburgh, exec vp	Same, chmn of the bd
Cornelius W. Hauck	Guenther, Brown & Berne, Cin, dir of media	Same, also vp
Irving Smith Kogan	Maubert St. Georges, NY, publ dir	McCarthy Co. Adv, NY, dir of publ
Stanley J. Leifer	Vitamin Corp of America, Newark, adv mgr	Fiore & Fiore Adv, Jersey City, dir of mktg & mdsg
Joseph C. Lieb	Biow-Beirn-Toigo, NY, acct exec	Same, vp & acct supvr
Mowry Lowe	WEAN, Prov, mgr	Bo Bernstein Adv, Prov, vp in chg of r-tv
Thomas F. Maschler	H. R. Basford, SF, mdsg & adv mgr	Earle Ludgin, Chi, acct exec
A. E. McDaniel	WBAP-TV, Ft Worth, Tex, acct exec	Glenn Adv, Ft Worth, acct exec
Douglas Meservey	J. Walter Thompson	Y&R, SF, acct exec
Lloyd Miller	Dancer-Fitzgerald-Sample, NY, res project dir	Same, res dept mgr
Thomas D. Murray	Coca-Cola, NY, vp in chg adv & prom	The Getschal Co, NY, vp & mdsg dir
Edward T. Noll	WXEL, Clev, prodcr-dir	Lang, Fisher & Stashower, Clev, tv dept
Edward T. Parrack	Ketchum, MacLeod & Grove, Pittsburgh, vp	Same, exec vp
Robert C. Pearson	Pearson Adv, Pittsburgh, owner	Van Sant-Dugdale, Balt, copy supvr
Murray Piatte	Norman D. Waters, NY, media dir	Same, gen mgr
M. J. Pulver	Calkins & Holden, Chi, acct exec	Earle Ludgin, Chi, creative staff
W. Stanley Redpath	Ketchum, MacLeod & Grove, Pittsburgh, vp	Same, exec vp
John J. Schneider	Biow-Beirn-Toigo, NY, acct exec	Same, vp & acct supvr
Donald A. Smith	Benton & Bowles, NY	The Lynn Organization, Wilkes Barre, creative dir & acct exec
William H. Steele	Foote, Cone & Belding, NY, acct exec	Same, also vp
Robert M. Stevens	Servel, Evansville, Ind, gen adv mgr	McCann-Erickson, Clev, acct exec
James E. Swift	MCA, NY, publ dept	BBDO, NY, publ rels dept
Charles R. Tanton	French & Preston, NY, exec vp	McCann-Erickson, NY, asst dir of mktg
Robert G. Urban	Colgate-Palmolive, Jersey City, gen mdsg mgr, toilet articles div	J. Walter Thompson, NY, vp & markets dir
Lee Wardrip	Ross Roy, Det	McCann-Erickson, Clev, sls prom & display mgr
Marion Welborn		The Caples Co, Adv, LA, mgr
Bliss Woodward	Norman D Waters, NY, sec	Same, vp

4. Sponsor Personnel Changes

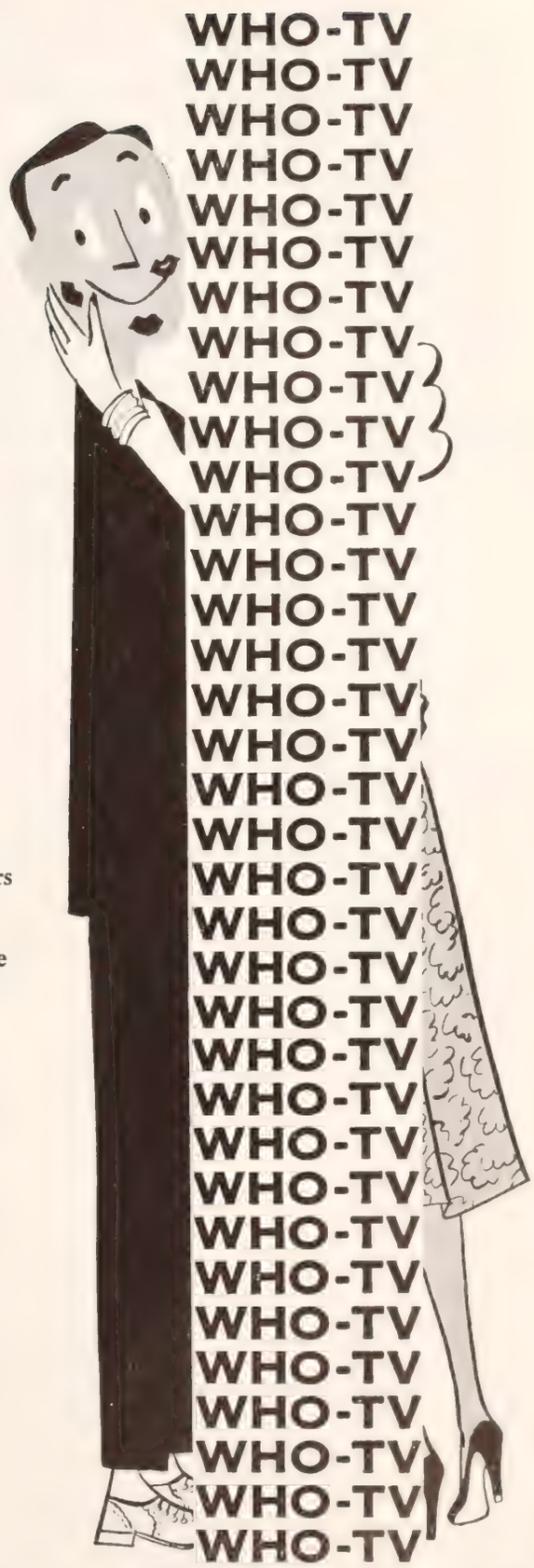
NAME	FORMER AFFILIATION	NEW AFFILIATION
Richard Berggren	Stiller-Rouse & Assoc, Beverly Hills, gen mgr	Hoffman Radio, LA, natl adv mgr
R. M. Blough		U.S. Steel, NY, Chmn & chf exec officer
Homer H. Evans, Jr.	James Lees & Sons, Bridgeport, Pa, dir of adv & sls prom	General Dynamics Corp, NY, adv mgr
Allen D. Gage		Nash Motors, Det, natl adv supvr
Chester G. Gifford	Schick, Stamford, pres	Avco, Crosley & Bendix Home Appliances Div, NY, pres
Walter Jeffrey		Kelvinator Div, Det, vp in chg sls
N. Dale Johnson	Bristol-Myers, NY, W Va slsman	Same, Phila, mid Atlantic div mgr
Michael Kory	Emerson Radio & Phonograph, Jersey City, dir of sls	Same, vp in chg of sls
Lester Krugman	Bulova Watch, Flushing, adv dir	Emerson Radio, Jersey City, vp in chg mktg
George A. Lee	Bristol-Myers, NY, LA slsman	Same, E central div mgr
Joseph H. McConnell	Colgate-Palmolive, Jersey City, pres	Reynolds Metals, NY, dir & gen counsel
R. James Molloy		Nash Motors, Det, sls prom mgr
Milton C. Mumford	Lever Bros, NY, vp	Same, dir
Dave Murray	WENS, Pittsburgh, prog dir	Duquesne Brewing, Pittsburgh, asst adv mgr
Howard M. Packard	S. C. Johnson & Son, Racine, internatl vp	Same, exec vp & dir
Maxwell Silverstein		Glamorene, NY, adv dir
Douglas L. Smith		Johnson's Wax, Racine, adv mgr
Byron S. Snowden	Dodge Div, Chrysler, Det, dir of adv & mdsg, trucks	Same, asst sls mgr—trucks
W. C. Sugg	Upjohn Co, Kalamazoo, Mich, regl sls mgr	Same, asst dir of sls
Homer L. Travis		Kelvinator Div, Det, gen sls mgr
Leonard C. Truesdell		Zenith Radio, Chi, vp & dir sls
James W. Veeder	Chicopee Mills, NY, adv-sls prom mgr	Lewyt Corp, NY, natl dir of adv & sls prom
Walter G. Willie	Toni Div, Gillette Co, Chi, W regl mgr	Same, vp in chg sls

You know what's happening!

RADIO advertisers and agencies have known for many years that WHO, Des Moines, is one of the nation's *greatest* radio stations — the biggest, most popular, most productive station in Iowa Radio.

For the sake of all you successful *new* TV people, that fact helps explain why WHO-TV, in one short year, has become one of the nation's *top* television stations.

Suggestion: Next time you talk with the wisest "old hand" you know in radio or television — ask about WHO-TV. Better still, ask Free & Peters!

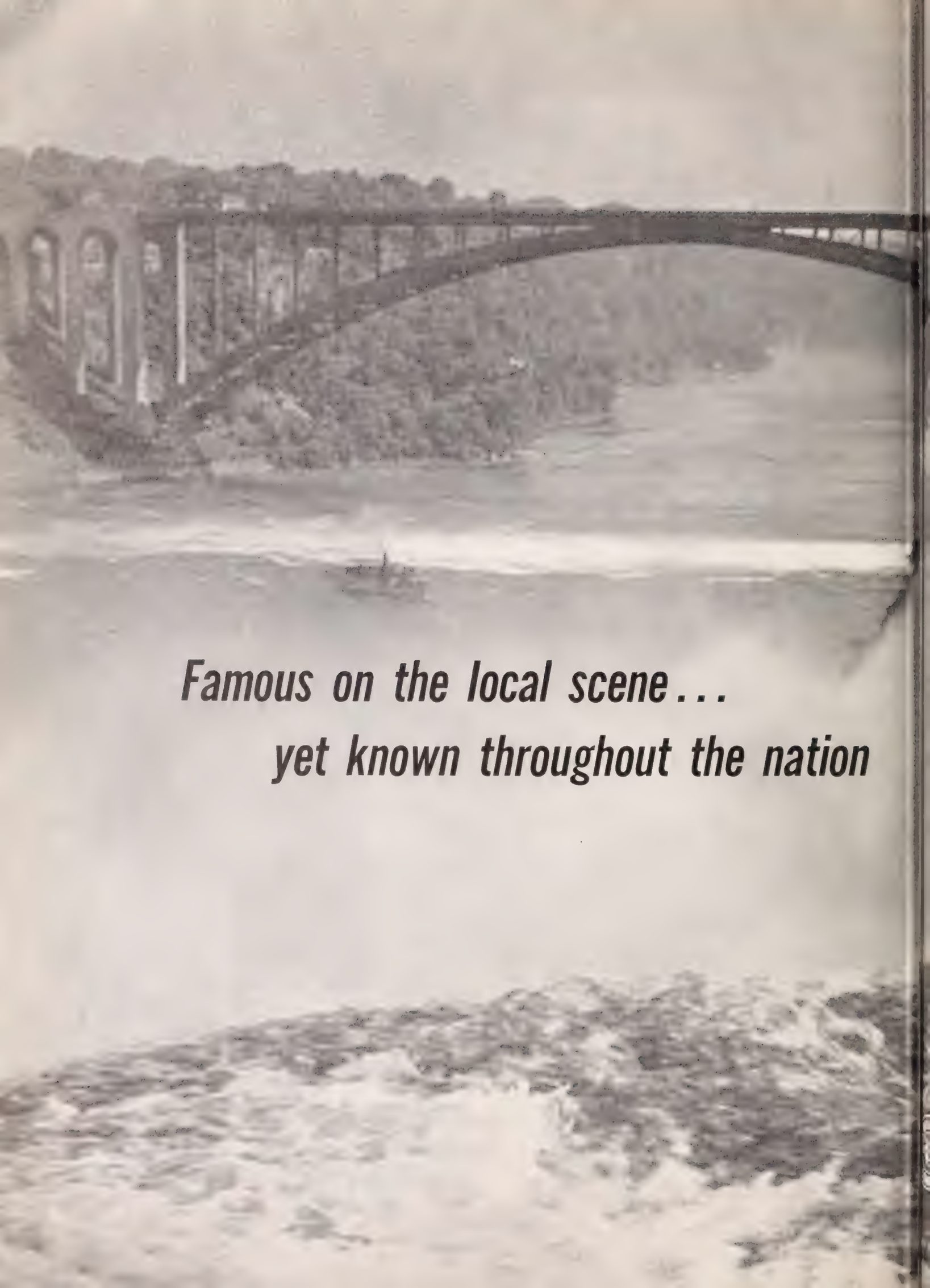


WHO-TV

Channel 13 • Des Moines • NBC

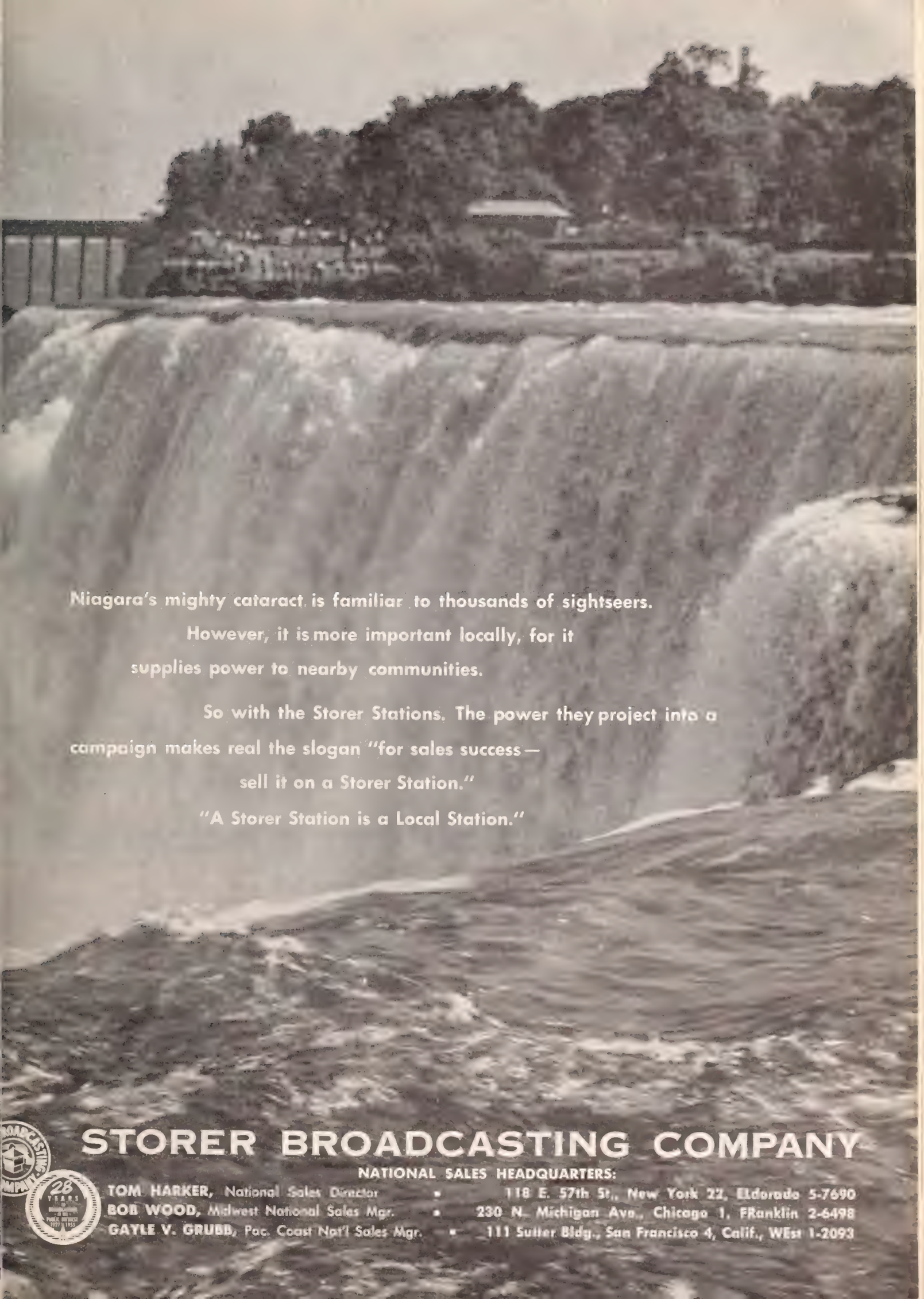


Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives



Famous on the local scene...

yet known throughout the nation



Niagara's mighty cataract is familiar to thousands of sightseers.
However, it is more important locally, for it
supplies power to nearby communities.

So with the Storer Stations. The power they project into a
campaign makes real the slogan "for sales success—
sell it on a Storer Station."
"A Storer Station is a Local Station."

STORER BROADCASTING COMPANY

NATIONAL SALES HEADQUARTERS:

TOM HARKER, National Sales Director • 118 E. 57th St., New York 22, Eldorado 5-7690
BOB WOOD, Midwest National Sales Mgr. • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498
GAYLE V. GRUBB, Pac. Coast Nat'l Sales Mgr. • 111 Sutter Bldg., San Francisco 4, Calif., WEst 1-2093



This is San Francisco...

where women show no inclination to change their minds about *one* thing. Jane Todd has been their favorite local women commentator since her first rating in 1950. Today her audience is almost double her nearest competitor.

KCBS

50,000 WATTS

Represented by CBS Radio Spot Sales



Rayen (center), four Bates execs surround Teddy Snow Crop, Miss Minute Maid: (Left to right) Wm. Mussor, Wm. Kearns, Rayen, John Lyden, Thomas Moore

Mr. Sponsor

James Rayen
Advertising Manager
Minute Maid Corp., New York

When Bing Crosby first bought Minute Maid stock eight years ago, he paid 10c a share for it. Today his $2,000 investment is worth close to a quarter million. These figures are just one indication of the growth enjoyed by the leader in the frozen juice business. From a sales gross of less than $3 million in 1948, the firm zoomed to $50 million in 1954. From December 1954 onward, Snow Crop sales (as an owned division of Minute Maid) will have to be added to the over-all sales.

"Our advertising has been an important factor in the firm's growth," says Jim Rayen, Minute Maid ad manager since 1949. "The big share of our budget this year is in spot tv. However, with the addition of the Snow Crop line, we may some day find it economical to sponsor a network show and rotate commercials on it."

At the moment, Rayen is supervising three distinct advertising campaigns: one for Snow Crop orange juice and frozen vegetables, one for Minute Maid (through Ted Bates) and one for Hi-C (via J. R. Pershall, Chicago). His 1955 ad budget: $3 million.

"Though it's a little unusual in the food business for one company to have competing brands," Rayen told SPONSOR, "in practice it works out no differently than cigarette company advertising. Even before we bought Snow Crop, we used to make a check on them once a year. At that time we asked a panel of 2,000 women what they thought of Minute Maid and of Snow Crop."

Both juices rely principally upon 20-second film commercials and magazine advertising for sales. Both juices stress identification of the trademark (Miss Minute Maid and Teddy Snow Crop) rather than personality selling of the products on tv. Both appeal predominantly to young housewives with children. The main difference in the copy approach is that Snow Crop is sold as the pulpy juice, whereas Minute Maid stresses a thicker, smoother texture.

"Frozen foods have just begun to boom," says Rayen. (For details about Golden Gift chilled orange juice and a new development in food packing see 30 May 1955 SPONSOR.) "Today still only 35 to 40% of the public are regular users of frozen orange juice. But the American housewife has increasingly favored the frozen foods industry because of convenience." ★ ★ ★



WJAR-TV made this KING-SIZE sale!

Narragansett Lager Beer, brewed in one of America's great breweries and largest purchaser of New England TV time, is "sold" on WJAR-TV, Channel 10. In addition to sponsoring a home-and-away schedule of Boston Red Sox major league baseball games, Narragansett has pioneered in spot video by maintaining across-the-board adjacencies to key network and live local programming.

The first King-Size bottle, originated by Narragansett, was introduced in the Southern New England market on Channel 10 and from then on 'Gansett sales have been just that — King-Size!



Client: Narragansett Brewing Company
Agency: Cunningham & Walsh, New York City

Represented Nationally by WEED

Powerful 10
Providence, Rhode Island





Is a Matter of Comparison . . .

In New York Harbor you need the tug, not the liner! And who would you rather be, David or Goliath? It's pretty much the same with KSBW-TV. We are not the largest market in America, but when it gets down to "Cost per Thousand", Channel 8, with all four networks and a captive audience of 102,840 sets (plus a large fringe audience), can certainly slay the giants and nudge the largest liner into her berth. Ask your Hollingbery representative about our rich Central Coast of California, noted for its agricultural output and magnificent playgrounds.

KSBW
RADIO 1380 KC
TELEVISION Channel 8
SALINAS - MONTEREY
CALIFORNIA

CBS, NBC, ABC, DuMONT

SPONSOR BACKSTAGE



by Joe Csida

NARTB Conventions: you can't afford to miss 'em

I threatened, last time out, to indulge in further wordage on the 10th annual reunion of the American Broadcasters' Mission to Europe. I hereby withdraw that threat. The meeting convinced me that there is very little a guy can write about occasions like this, which would truly interest any large group of readers. For a fact, those sessions are highly personalized, heavily sentimental get-togethers which doubtless have small significance to any but the parties concerned.

As long as I did start it however, just for the record: Everybody showed up excepting Martin Campbell from Dallas, Morrie Novik from New York and Jack Alicoate. Hope they'll be with us next time around.

One remark made at the luncheon struck me as particularly interesting, and worth passing on to this section's steady customers: Clair McCollough, who had just returned from a whirl around Europe, told us that the commercial tv franchise holders in England were doing a rushing business. It was Clair's guess that if this kept up, it would just be a question of time before all broadcasting, radio and tv, throughout Europe, would be able to come out from under government domination, and operate on the free basis, with which we have been so long blessed. It was Clair's observation, and a proper one in my book, that such a development could not fail, eventually, to ease world conditions generally. Quite a guy is that McCollough. In the most perpetually relaxed, pleasant manner he manages to accomplish more than a dozen more openly earnest and frantic gents. As witness the job he, as co-chairman with Henry Clay did in putting together what was probably one of the most exciting and eventful conclaves in broadcasting history in Washington last week (as this is written).

I noted in the 30 May issue of SPONSOR that a number of agency ladies and lads had raised their hands and voiced their belief that attendance at these confabs is well worth an agency man's time. Over more than a decade I have certainly found them to be worth the while of any thinking man in the industry, in whatever phase he operates. I would consider it more wasteful than I can really afford to be, if I didn't toss out some observations of my own on the recent Convention.

For one thing the '55 meeting demonstrated dramatically the aggressive, progressive trade press which serves the broadcasting business. SPONSOR sponsored the second annual Tv

(*Please turn to page 70*)



For The Birds

We see by *The Carrier Pigeon Digest* that a movement is on wing, underwritten by the Carrier Pigeon Association, to challenge tv. A public relations campaign is to promote the use of pigeons for delivery of commercials, on the basis of (1) lower cost, and (2) pinker eyes.

Alert to our responsibilities, we turned the clipping over to Research. His report follows.

"Figured this up Army Signal Corps' alley. Sought cost data. Contacted Commanding Officer (a bird colonel) in Charge of Coops, Signal Corps Br., 2d Sv Comd., who refd me to Transportation Officer, who refd me to Message Center Maintenance Officer who refd me to Public Relations Officer of QM Depot who refd me to C.O. in chg of Coops, Sig C Br. (same bird). Started over. Got to Air Force Hq., Pentagon; told info. classified. Wrote Congressman. Invited me to lunch, next visit to Washington. Wrote Ed., Carrier Pigeon Digest. Had figs finger-tips. He quotes Sig C. on what it costs to keep one pigeon one day:

Feed	.23
Straw	.03
Loft rent	.10
Identification bands	.008
Coop maintenance	.75
Overhead (maintain army)	254.75
Depreciation (birds that don't make it)	.382
Bird maintenance (ground crew, bathing, clipping, worrying about stragglers)	4.73
Recruiting program for pigeons	.13
Message containers	.01
	261.12

"Throw out the overhead item (gotta have an army anyway) and the maintenance item (ditto) and its costs $1.64 per pigeon per diem.

"A pigeon can do 200 miles daily, properly motivated. Got to be chauffeured to point of release, got to eat and drink en route, and needs a night off once in awhile. Assume he works 25 days a month and he's good for 5000 miles top a month. Allow 10c a working day for carfare and it works out to about 83c per thousand miles worked, give or take an army." —Bruce

The cost per thousand for WMT-TV can be shown to be as low as 72c.* It's true that on WMT-TV you reach people, instead of travel miles, but what's a Research Dept. for, anyway?

What about pinker eyes?—Ed.

Ever see one of our announcer's eyes on a Monday morning?

WMT-TV *Channel 2 100,000 watts*

CBS for Eastern Iowa

Mail address: Cedar Rapids

National Reps: The Katz Agency

There are about as many ways of figuring cost per thousand as there are pigeons and tv stations combined. Be glad to explain this one to any, like they say, interested party.

Q.

Station Accounts: - - - - - - - Oldsmobile dealer Harlan Lane has bought all-night telethon on KGUL-TV May 6, running 10:30 p.m. to 7 a.m., with 2 hours of simulcasting on radio KNUZ and costing reported $6000, besides fee for comic Jerry Colonna, m.c. Report isn't in yet whether he sold all 100 new & used cars on floor—but gimmick of having salesroom as "studio," letting customers be televised signing up, serving doughnuts & coffee, all heralded in full-page ads in city's newspapers, is unique in TV's commercial annals. - - - -

Television Digest May 9, 1955

A.

AUTOTHON

Lane Sells 100 Cars On TV

The nation's first all-night TV Deal-O-Rama signed off the air at 8 a.m. Saturday, and weary but enthusiastic Lane Oldsmobile officials totaled up their sales.

Over 100 new and used cars hit the auction block in a night of televised buying and selling that Charles Lane, firm general manager, termed "nothing short of a tremendous success."

"It's wonderful," he beamed. "And what's more, we expect to sell 100 more cars by 10 o'clock tonight. We'll be here all day."

The Lane-sponsored autothon started at 11:30 p.m. Friday with Jerry Colonna as emcee and a host of local entertainers between sales. At 7 a.m. Saturday—sign off time—trading was so hot that Lane officials extended the telecast for an extra hour.

The Houston Chronicle

Saturday May 7, 1955

a good question needs a good answer

KGUL-TV USED EXCLUSIVELY

kgul TV

GULF TELEVISION COMPANY GALVESTON, TEXAS

REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES

Battle of the tv titans

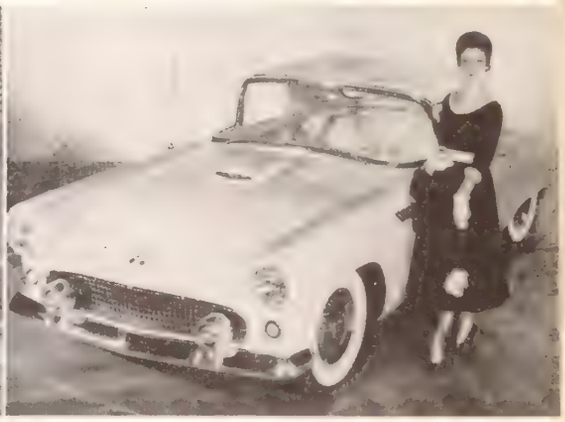
Nighttime network lineups will undergo drastic revamping in programing next fall. At least 50 show changes set



re movie promotion will be seen on in coming season. Above, showing 'Disneyland" underwater movie-making



90-minute shows will go on CBS TV. To be shown on Saturday nights, they will feature Bing Crosby, Noel Coward, others



Heavy auto spending this season will continue during next with Chevrolet and Ford making new big show purchases

It looks like the battle of the century as the tv networks line up for the fall nighttime programing sweepstakes.

The drastic show changes set for the fall testify not only to the fierceness of the competition among the network titans but to a continuation of the tv network programing revolution which began this season.

With Du Mont assuming the form of a film production outfit, the prime contenders have narrowed to three — ABC, CBS and NBC. The former, while making no pretensions to copping No. One place during 1955-56, has gained a place in the sun and intends to keep itself under the warm rays.

Though program lineups are still incomplete, there are already about 50 show changes in the three-network picture. This includes new shows — there are about 35 of them — as well as changes in time slotting and program switching from one network to another. (See chart on next two pages.)

Included in these calculations are show changes made late this season. Not included are the daytime changes, plans for CBS mid-week spectaculars, the possibility of NBC's *Wide Wide World* becoming that network's fourth nighttime spectacular and ABC's Saturday night lineup, which is completely up in the air at the moment. Further revisions among shows that now seem set cannot be discounted, either.

The upcoming lineups involve wrenching changes in which practically complete evenings have been revamped. No one is being smug about next season, not even the

Fall nighttime network tv lineup next page ▶

leader in billings. The fact that the laurel of victory sits uneasily upon the winner's head is dramatically pointed up by the fact that CBS TV, No. One in sales, has blueprinted as many changes as ABC TV and NBC TV put together.

FALL TV LINEUP: 1955

There's big crop of new shows coming on the networks at night. Here's the picture at SPONSOR's presstime

For example, sweeping upsets are in store for CBS' Tuesday and Saturday night lineups. The only shows that remain in the same slots during the former time are the Red Skelton show and *See It Now* and Skelton is in for changes in format (for a change). On Saturday night *Beat the Clock* and *Two for the Money* remain in place, while the *Damon Runyon Theatre* also stays put but will be pre-empted one week in four by *Jubilee*, the Ford dealers' hour-and-a-half extravaganza.

Jubilee, incidentally, marks the first time J. Walter Thompson will gets its feet wet in a spectacular. The agency, in its quiet way, had been in the forefront of those resisting the bidding up of talent prices by the big shows.

From the point of view of all three networks, the biggest face-lifting in programing will take place on Tuesday nights. Like CBS, ABC is doing it up big. Undaunted by the loss of the U. S. Steel and Elgin alternate dramatic hours, ABC is determined to make Tuesday one of its best nights, is throwing in some of its choicest morsels, notably *Warner Bros. Presents*, the second half of which will be opposite the Berle-Raye-Hope parlay on NBC. Aside from its two 15-minute shows before 7:30, the only ABC show which remains pat is *Make Room for Daddy*, the Danny Thomas situation comedy.

NBC's new plans for Tuesday night are not as extensive as those of the

Heavy type indicates new shows in slot. See footnote.
Blank means show is not yet set

SUNDAY

	ABC	CBS	NBC
7 pm	You Asked For It Skippy Peanut Bit. Div., Best Foods Guild, Bascom & Bonfigli Hy L&F		It's a Great Life* Chrysler-Plymouth Dealers McCann-Erickson Hy-F
7:15		Lassie Campbell Soup Hy-F BBDO	
7:30	Pine-Thomas Feature Films* (Participations: sales plan not completed) 7:30-9 NY-F		Frontiers* (3 weeks in 4) Reynolds Metals NY-F Seeds
7:45		Jack Benny alt. with Private Sec'y Amer. Tobacco NY F BBDO	
8			
8:15			Colgate Sunday Hr (3 weeks in 4) Colg. Palmolive HY L&F Esty
8:30	Pine-Thomas Feature Films* 7:30-9 (cont'd)	Toast of the Town Lincoln-Mercury Dealers NY L K&E	Spectaculars 7:30-9 (1 week in 4) Sunbeam, Maybelline; Lewis Howe, Perrin Paus, Gordon Best; NY L D-F-S
8:45			
9			
9:15	Chance of a Lifetime* Emerson Drug; Lentheric NY-L L&N; C&W	GE Theatre General Electric NY L&E BBDO	
9:30			TV Playhouse Goodyear, Philco (alt. sponsors) Y&R; NY L Hutchins
9:45	Stork Club Swift NY L	Alfred Hitchcock* Bristol-Myers Y&R	
10			
10:15	Break the Bank Dodge NY L Grant	Show not decided* P. Lorillard NY-F Y&R	Loretta Young Show Procter & Gamble NY F B&B
10:30			
10:45		What's My Line? Remington Rand, Dave Moderwitz Y&R, Inside NY-L Lorillard	Bob Cummings Show R. J. Reynolds NY F Esty
11			

MONDAY

	ABC	CBS	NBC
7 pm	Kukla, Fran & Ollie co-op Ch-L		
7:15	John Daly, News Miles Labs NY-L Wade	Doug Edwards News* Amer Home Prods NY-L BB&T	
7:30	Kid film show* (tentatively Jungle Jim or Sheena, Queen of the Jungle)	Robin Hood* Johnson & Johnson; Wildroot Y&R; BBDO	Tony Martin Assoc. Prods.; Webster-Chicago Hy L Grey; J. W. Shaw
7:45			News Caravan R. J. Reynolds NY L Esty
8			
8:15	Tv Reader's Digest Studebaker-Packard NY L R&R	Burns & Allen Carnation; Goodrich Etwin, Wasey; Hy F BBDO	Sid Caesar (8-9; 3 wks in 4) Amer. Chicle; RCA; Speidel D-F-S; K&E; NY L SSCB
8:30			Producer's Showcase (Spectaculars) 8-9:30 (1 week in 4) Ford; RCA NY L K&E
8:45	Voice of Firestone Firestone Tire NY L Sweeney (simul) & James	Talent Scouts CBS Columbia; Lipton Bates; NY L Y&R	
9			
9:15		I Love Lucy Procter&Gamble; General Foods BB&T; Hy F Y&R	Medic 9-9:30 (3 weeks in 4) Dow Chemical Hy L MacManus John & Adams
9:30	For Doctors Only* Ciba Pharm. Kiesewetter, Baker, Hagedorn & Smith NY-L&F		
9:45		December Bride General Foods NY-L B&B	Robert Montgomery Presents 9:30-10:30 S. C. Johnson; Schick NL&B; NY L K&E
10			
10:15			
10:30		Studio One Westinghouse McCann-Erickson NY L	
10:45			Robert Montgomery Presents 9:30-10:30 (cont'd)
11			

TUESDAY

	ABC	CBS	NBC
7 pm	Kukla, Fran & Ollie co-op Ch-L		
7:15	John Daly News Tide Water Oil NY L Buchanan	Doug Edwards News* Amer. Tobacco NY-L SSCB	
7:30	Warner Brothers Presents* (7:30-8:30) Liggett & Myers; GE; Monsanto C&W; Maxon, Y&R; NL&B, Hy-F Gardner	Name That Tune* Amer. Home Prods. BB&T	Dinah Shore Chevrolet Dirs Campbell-Ewald Hy-L
7:45			News Caravan R. J. Reynolds NY-L Esty
8			
8:15	Warner Brothers Presents* 7:30-8:30 (cont'd)	Navy Log* Sheaffer Pen; Maytag Seeds; McCann-Erickson NY-F	Milton Berle (9-13 shows) Martha Raye (13 shows) 8-9 Sunbeam; RCA; Whirlpool Perrin Paus; NY L K&E
8:30		You'll Never Get Rich* (Phil Silvers') R. J. Reynolds; Amana Refrig. Esty; Maury, Lee & Marshall	Bob Hope (6-8 shows) Dinah Shore (2 shows) Chevrolet Campbell-Ewald NY L
8:45	Wyatt Earp* Parker Pen; General Mills Tatham-Laird; NY-F D-F-S		
9			
9:15	Make Room for Daddy Amer. Tobacco; Dodge SSCB; NY F Grant	Miss Peppercline* or Joe & Mabel* (Sponsorship to be set)	Fireside Theatre Procter & Gamble NY F Compton
9:30			
9:45	DuPont Theatre* DuPont BBDO	Red Skelton Pet Milk; S. C. Johnson; Gardner; Hy F NL&B	Armstrong Circle Theatre; alt. with Pontiac Hour* 9:30-10:30 Armstrong Cork; Pontiac BBDO; MacM. NY-L J&A
10			
10:15	Name's the Same* Ralston-Purina Guild, Bascom & Bonfigli NY-L	The $64,000 Question* Revlon Prods. NY-L Weintraub	Armstrong Circle Theatre; alt. with Pontiac Hour* 9:30-10:30 (cont'd)
10:30			
10:45		See It Now (Sponsorship to be set) NY L&F	Big Town* Lever Bros.; A.C. Spark Plug SSCB, McC-E, OBM; Brother NY-F
11			

(Next week: more new slots and shows which change time slots on network, including new shows and changes starting late this season. Where shows have multiple sponsors, agencies are

other two networks but about half of the lineup will be changed in one way or another. Armstrong and Pontiac will sponsor alternate dramatic hours, replacing the former's half-hour drama show and *Truth or Consequences*, which is being moved to Friday. Following the Armstrong-Pontiac hour, NBC will bring in *Big Town* from Wednesday. Preceding the new dramatic hour will be *Fireside Theatre*, which will be given a shot in the arm by the addition of movie star Jane Wyman. While *Fireside Theatre* has not been doing badly—its ratings have been running in the 30's—P&G is determined to build the show to top rank and has lavished a lot of time and care on it in recent weeks.

Other nights which will see serious alteration are Wednesday and Friday. On each of these nights the number of changes in programing total no less than eight on all networks.

The broad picture: Two notable developments took place this season: the introduction of the lavish hour-and-a-half show on a more or less regular basis and the tentative romance between video and Hollywood, a la *Disneyland*. Next season will see not so much a consolidation of these trends as a continuation for they may have started a programing revolution the end of which is not yet in sight.

The spectaculars appear here to stay.

(*Please turn to page* 124)

DuMONT fall evening lineup at present comprises three sponsored shows

In the midst of a revamping of its network operation Du Mont is seeking to sell sponsors on converting their shows to film via the video-film camera, the Electronicam. If successful, Du Mont shows would tend to be placed on a spot basis and its network character would be changed. In addition to the nighttime shows listed below, Du Mont reports it has hopes of selling four to six more.

Life Begins at 80, Sundays, 9:30-10:00
Sponsor, Serutan; Agency, Keyser
Origination: NY; live

Professional Boxing, Mondays, 9:00 to conclusion
Co-op, origination: NY, live

At Ringside, Mondays following boxing
Co-op, origination: NY, live

Studio 57, Tuesdays, 8:30-9:00
Sponsor, Heinz; Agency, Maxon
Origination: NY, live

What's the Story?, Wednesdays, 8:30
Sponsor, Du Mont Labs; Agency, direct
Origination: NY, live

Professional Football, Saturday evenings
Sponsorship not set
Origination: various, live

THURSDAY

ABC	CBS	NBC
Kukla, Fran & Ollie co-op Ch-L		
John Daly, News Tide Water Oil NY-L Buchanan	Doug Edwards News* Amer. Tobacco NY-L SSCB	
Lone Ranger General Mills (alt. sponsorship to be set) NY-F D-F-S	Sgt. Preston of the Yukon* Quaker Oats Wherry, Baker NY-F & Tilden	Dinah Shore Chevrolet Dlrs. Campbell-Ewald Hy-L
News Caravan Plymouth NY-L Ayer		News Caravan R. J. Reynolds NY-L Esty
Bishop Sheen* Admiral Erwin, Wasey NY-L	Wanted* (sponsorship to be set)	You Bet Your Life DeSoto Motor Div., Chrysler NY-F BBDO
Stop the Music* Quality Jewlrs Necchi NY-L Grey	Climax (3 weeks in 4) Shower of Stars (1 week in 4) 8:30-9:30 Chrysler McCann-Hy-L Erickson	Justice (tentative) Borden Co. NY-L Y&R
Star Tonight Brillo Mfg. NY-L JWT	Climax: Shower of Stars 8:30-9:30 (cont'd)	Dragnet Liggett & Myers NY-F C&W
	Four-Star Playhouse Singer Sewing; Bristol-Myers NY-F Y&R	Ford Theatre Ford Motor NY-F JWT
	Johnny Carson Show* Revlon; General Foods Weintraub; Y&R	Lux Video Theatre 10-11 Lever Bros. Hy-L JWT

FRIDAY

ABC	CBS	NBC
Kukla, Fran & Ollie co-op Ch-L		
John Daly, News Miles Labs NY-L Wade	Doug Edwards News* Pharmaceuticals NY-L Kletter	
Rin Tin Tin National Biscuit Hy-F K&E	My Friend Flicka* (sponsorship to be set)	Coke Time Coca-Cola NY-L D'Arcy
		News Caravan Plymouth NY-L Ayer
Ozzie & Harriet Hotpoint (alt. sponsorship to be set) NY-F Maxon	Mama General Foods NY-L B&B	Truth or Consequences* P. Lorillard Hy-L L&N
Treasury Men In Action* Chevrolet Campbell-Ewald NY-F	Our Miss Brooks* General Foods Hy-F Y&R	Life of Riley Gulf Oil NY-L Y&R
Dollar a Second Mogen David Wine Weiss & Geller NY-L	Crusaders* R. J. Reynolds NY-F Esty	Big Story Amer. Tobacco; Simontz NY-L&F SSCB
The Vise Sterling Drug NY-F D-F-S	Schlitz Playhouse* Schlitz Brewing NY-F L&N	New program* Campbell Soup BBDO
Down You Go* Western Union (alt. sponsor) NY-L Albert-Frank-Guenther-Law	The Lineup Brown & Wilson; Procter & Gamble Bates; Hy-F Y&R	Cavalcade of Sports 10 pm to concl Gillette NY-L Maxon
	Person to Person Amer. Oil Co.; Elgin Watch Katz; NY-L Y&R	Red Barber's Corner* (10:45 or at concl of fight) State Farm Ins. NY-L NL&B

SATURDAY

ABC	CBS	NBC
	Beat the Clock Sylvania NY-L JWT	New program* Swift JWT
	Stage Show* Nestle; P&G Bryan Houston; NY-L Compton	Perry Como* Dormeyer; Int'l Cellucotton; Noxzema Chem. J. W. Shaw; FC&B; NY-L SSCB
	The Honeymooners* Buick NY-F Kudner	
	Two for the Money P. Lorillard NY-L L&N	People Are Funny* 9-9:30; 3 wks in 4 Toni; Paper-Mate Burnett. Hy-F FC&B
	It's Always Jan* (3 wks in 4) 9:30-10 Procter & Gamble Compton	Jimmy Durante Show 9:30-10; 3 wks in 4 Texas Co. Hy-L Kudner
	Jubilee* (1 wk in 4) 9:30-11 Ford Dlrs. JWT	Spectaculars 9-10:30 (1 wk in 4) Oldsmobile NY-L Brother
	Gunsmoke* 10-10:30 (3 weeks in 4) Liggett & Myers C&W	George Gobel (3 weeks in 4) Armour; Pet Milk FC&B; Hy-L Gardner
	Damon Runyon Theatre (3 weeks in 4) Anheuser Busch NY-F D'Arcy	Your Hit Parade Amer. Tobacco; Warner-Hudnut BBDO; NY-L K&E

ler as clients. Originations: NY means New York, Hy means Hollywood, Ch means Chicago, L means live, F means film. All times are Eastern Standard

Part three of four parts

THE PROCTER & GAMBL



On these pages SPONSOR *presents the third in a major series on the world's largest advertiser and number one air media client.* SPONSOR *had long sought the opportunity to analyze Procter & Gamble's radio-tv approach and was able to prepare the present series with the aid of interviews with company executives, key people in P&G agencies and other veteran observers of the broadcast scene. This is the first comprehensive treatment to appear in print of the current air media thinking of a company which is frequently talked about in advertising circles but which is rarely quoted on its own philosophy.*

by Herman Land

Is the great soap opera edifice that took P&G a generation to build on radio and tv beginning to crumble?

Could this be the real significance of the daytime show cancellations ordered by Procter & Gamble for the end of this month?

The king of the serial field is dropping seven soap operas — five on radio, two on tv. In addition, P&G dropped a video serial in March.

At mid-season P&G still boasted 12 daytime radio strips. With the planned cut, this will be reduced to seven, five on CBS, two on NBC. The winter of 1954-55 that saw six tv serials going on tv gives way to a summer with three.

Of the five remaining daytime tv shows, two are not serials. And the non-serial category may loom larger in the P&G picture for the soap firm seems to be reacting favorably to NBC TV's efforts to push its new daytime personality shows.

Serials dwindling: *Tragic mien of heroine in NBC TV's* Concerning Miss Marlowe, *(to left) could symbolize what may be beginning of the end of an era. This is third tv serial dropped by P&G this spring; others are* Road of Life, *CBS TV*, Golden Windows, *NBC TV, leaving only three. In addition, soap firm has cut its radio serial lineup from 12 to seven*

Non-serials: *P&G may buy NBC TV's* Tennessee Ernie *(left), is now sponsoring* On Your Account *with Dennis James on CBS*



TORY *What's behind the daytime radio-tv cutbacks?*

P&G's network decisions in both daytime radio and television are being watched carefully. But industry prophets have not been centering their attention on soap operas as such. Rather, guesses have revolved around media values.

These prophets have been predicting for some time that P&G would exit shortly from daytime radio because of tv competition and regard the new cuts as corroboration of this theory. And the forthcoming tv slashes as well have been viewed by some as evidence that P&G is getting ready to depart from daytime tv owing to high costs and the pressure of nighttime tv on P&G ad budgets.

What's the real story? At P&G headquarters in Cincinnati, you won't get direct media comparisons — or predictions. But general conversations with P&G executives, as well as talks with P&G agencies and the networks, lead to the following conclusions:

1. You just can't sum up P&G's actions with a simple explanation. P&G is big and complicated, and so is media buying. (Complications involved will be made clear later.)

2. The dropping of *Concerning Miss Marlowe* and *Golden Windows* on NBC TV, and of *Road of Life* on CBS TV is not a sign of retreat from daytime television, but of dissatisfaction with specific shows. It is further evidence that the firm reputed to know more about broadcasting than anyone else has not yet found itself so far as daytime programing is concerned. For all the vast media knowledge reposing in the experienced minds and copious files on the eighth floor at Sixth & Main in Cincinnati, the soap company is to a large extent groping its way, hoping in time to find a programing key that will do for it in tv what the daytime serial did for it in radio. Whether it's soap opera which will be the major programing fare in tv only time and the taste of the public will tell.

3. Radio is looked at today for the effect it provides in combination with tv. Tv delivers the "basic" audience. Radio "extends" that audience, not only geographically and to radio-only homes, but through the tv-home audience as well which is not then tuning to tv. The new schedules simply reflect what is primarily a budget adjustment to the priority needs of the company's new major medium. Soap operas as a programing form will probably remain basic with P&G on radio despite the cutback.

Daytime tv's future: To P&G's representatives the question, "Are you going to drop daytime tv?" seems to come as a surprise. The company regards itself as primarily a daytime advertiser. And a company spokesman explains why. "First, daytime tv compared with radio has taken the number one media position, as everyone will agree. Second, we need daytime advertising for the tremendous values it offers."

P&G has already proved to itself from its own experience that daytime tv can deliver great audiences. It now

(*Please turn to page* 118)

P&G SERIES IN BRIEF

PART 1 *The reasons behind P&G's heavy plunge into nighttime television* — ***16 May***

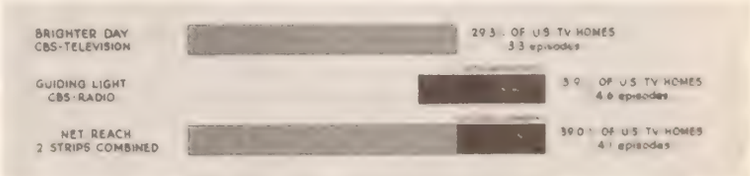
PART 2 *How P&G buys spot, plus analysis of spot's marketing role* — ***30 May***

PART 3 *The daytime question: P&G's tv problems, and function of radio* — ***13 June***

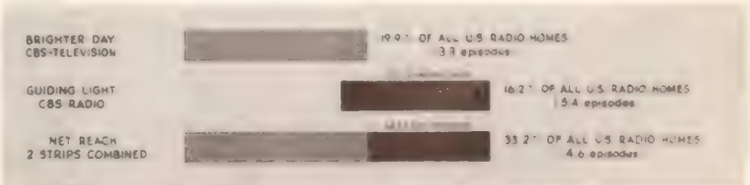
PART 4 *How P&G gets the most out of its seven agencies by careful planning* — ***27 June***

HOW P&G DAYTIME STRIPS ON CBS RADIO EXTEND THE FOUR-WEEK REACH OF DAYTIME STRIPS ON CBS TV

In U.S. tv homes



In total U.S. radio homes



SOURCE: CBS Radio research study based on special Nielsen data covering four weeks ending October 25, 1954

Radio serial reached 13.9% of all tv homes, extending Ivory Flakes' tv reach 33.0%. Total tv homes reached increased from 29.3% to 39.0%. Combination extended radio's reach 66.8%, to total of 33.2% of all radio homes



MORNING SQUEEZE

Morning is spot radio's most popular time period because many clients feel it is "tv proof." But rush to mornings ignores some excellent buys at other times of day. Latest trend: a re-examination of non-morning spot radio opportunities

Are you morning-minded or open-minded?

Typical spot radio buy in non-morning time delivers 10% more homes, 28% lower cost-per-M

Radio's weekly audience: Nielsen chart below shows that cumulative audience totals in U.S. radio are highest in afternoons. Evening home figure is 90% as good as morning level

		HOMES REACHED % TOTAL	HOMES '000	AVG. HRS. LISTENED PER HOME PER WEEK
TOTAL DAY	ALL HOMES	90.6%	41,527	17:32
MORNING (6 AM-NOON)	ALL HOMES	77.8	35,678	7:02
	TV HOMES	75.4	24,580	6:30
	RADIO ONLY	83.7	11,098	8:17
AFTERNOON (NOON-6 PM)	ALL HOMES	79.0	36,217	7:35
	TV HOMES	75.1	24,483	6:20
	RADIO ONLY	88.5	11,734	10:12
NIGHT (6 PM-MID)	ALL HOMES	70.0	32,116	6:16
	TV HOMES	62.4	20,342	3:42
	RADIO ONLY	88.8	11,774	10:43

Are morning slots the only "best buy" in spot radio?

If you'd asked that question of many leading spot radio advertisers last year, chances are they'd have answered "yes."

But in the first half of 1955, "morning-itis" has been giving way to a more flexible approach. Symptoms:

• Pall Mall used to have a blanket ruling for its agency, SSCB: "No radio after 9:00 a.m." This edict is being quietly dropped; Pall Mall is currently edging into late-afternoon and evening spot radio. Although SSCB is keeping the move under wraps, one media man admitted: "We showed the latest evening cost-per-1,000 figures to the client. The rest was easy."

• Pal Blades, which seeks a male audience in its steady spot radio campaigns, has also scrapped a "mornings-only" yardstick. Pal, through BBDO, has started to add schedules of spot radio announcements adjacent to news and sportscasts after 5:00 p.m., and before 7:30 p.m., in a dozen major markets.

• Sun Oil Co., another male-audience-seeking advertiser, has been switching its spot radio tactics. The newest Sunoco buys, unlike those of

last year, have been between 4:30 and 7:00 p.m. in large Eastern markets, through Ruthrauff & Ryan. Reason: the large male audience, in and out of home, during this time period.

• Maxwell House Coffee, one of the first major advertisers to move from afternoon and evening radio into morning slots, has quietly started to move back. Though Benton & Bowles, Maxwell House is currently picking up choice afternoon availabilities in a a number of leading cities. As one B&B buyer explained it, "It just wouldn't make sense to pass up these buys."

• Luft Co., whose "Tangee" brand is one of the best-known in the cosmetic field, is virtually avoiding morning radio, except on Saturdays and Sundays. Aiming its campaign at teen-age girls, Luft has begun buying afternoon participations in well-rated d.j. shows between 3:00 and 7:00 p.m. The campaign, through Warwick & Legler, covers some 12 markets.

• There are others. Winston Cigarettes, through William Esty, has been scouting for non-morning slots with a big out-of-home audience. Whitehall Pharmacal, long a mornings-only client, has been scouting nighttime availabilities. The big auto makers who use spot radio—Ford, Chevrolet, Pontiac, Dodge, Nash, DeSoto—now hop around all over the day with saturation spot campaigns. Herbert Tareyton now buys spot radio "between 6:00 a.m. and 11:00 p.m." Lever's Surf will soon be sold via afternoon participation programs, as well as with mid-morning spot schedules. Bromo-Seltzer, after an 18-month hiatus, has returned to afternoon and evening radio.

Why the switch?

By checking closely with a number of top agency buyers, SPONSOR quickly found the real reason.

It's not a sudden change, either in buying philosophy or in the status of radio, buyers report. Rather, it's a gradual realization on the part of advertisers and agencies that spot radio availabilities must be evaluated in terms of what they are delivering for how much money—not just looking to see if the slot is opposite a big tv show.

"Non-morning" values: That non-morning spot radio often offers plenty of value for the advertising dollar is no secret to most timebuyers.

"In radio today you're dealing with more specalized audience segments. If you buy early-morning radio, you're getting an audience loyal to the early-morning personalities — a 'fan' audience," said J. Walter Thompson's Anne Wright. "In order to reach a broader listenership, it's sometimes wise to consider other personalities."

Added Foote, Cone & Belding media strategist Art Pardoll: "We've found that nighttime radio can be a terrific buy, either on a saturation plan or even with a half-hour program. There are too many variables in advertising to generalize about stations or times."

On the other side of the buyer-seller fence, reps share the same view.

"It's been tough to sell non-morning radio for the past three or four years," said a Blair v.p. "A client looks at radio. He sees plenty of tv competition at night, practically no tv rivalry in the morning. Therefore, he feels, morning is the only buy. And his thinking can easily stop right there."

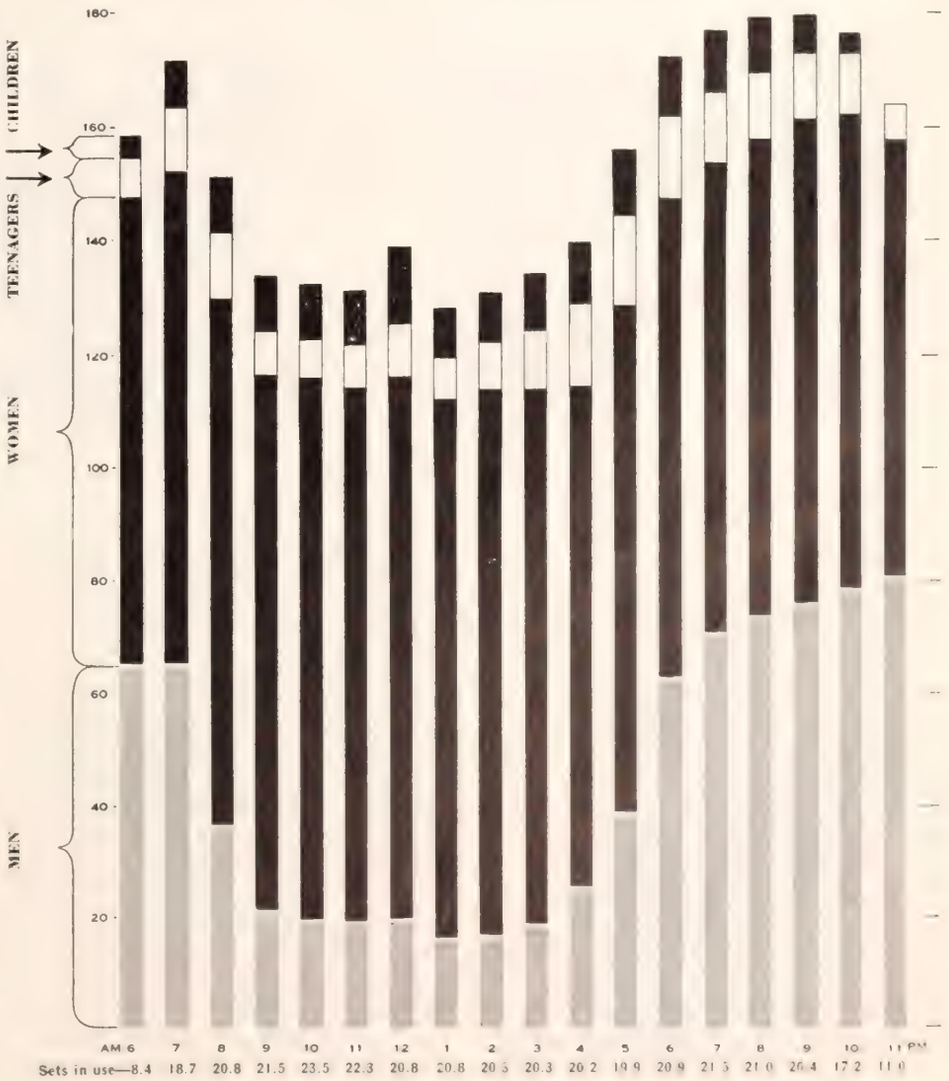
"When you're up against 'the morning mind' there's very little you can do — except to keep hammering away with facts," added Free & Peter's Frank Woodruff.

By spot-checking reps, SPONSOR came up with a sample of the kind of factual values that are being offered to clients in non-morning radio today.

(Please turn to page 82)

AUDIENCE COMPOSITION BY HOURS OF THE RADIO DAY

Bars in chart below show how many listeners there are for every 100 listening homes. Divisions in bars show how audience is divided between men, women, teenagers and children. Prepared by Blair rep firm from Pulse winter 1954 data, chart reveals that advertisers can often pinpoint an important audience segment at lower cost outside of client-crowded morning radio hours. Nearly twice as many men are listening to radio at 6:00 p.m. as compared to 8:00 a.m., for instance; level of women listening at 8:00 p.m. is 90% as good as level of women dialing at 9:00 a.m. Sets-in-use are below chart bars.



Radio Gets Results contest provides portrait of local-level radio's ability to sell range of products

One of the best indications of where radio stands today in its ability to sell the American consumer is provided in RAB's Radio Gets Results contest. President Kevin Sweeney's hard-hitting RAB has amassed documentation of radio impact in the form of local-level case histories covering 13 categories of advertisers. SPONSOR presents condensed versions of the 13 first-prize winning entries in this article, six starting on these pages and seven to follow next issue (27 June). The contest was under the supervision of R. David Kimble as director of the local promotion department (he now directs the newly-created local sales and service department).



KEVIN SWEENEY
RAB president



R. DAVID KIMBLE
RAB local sales director

PART ONE
OF TWO PARTS

Local radio's strength: the cash-register proof

Want an answer to the man who says "the dealers demand tv"? These case histories show what radio can do locally

"There's one thing and one thing only that makes an advertising medium glamorous," the owner of a New York radio-tv appliance store recently told SPONSOR. "Sales, sales and more sales!"

Case histories from local dealers all over the country submitted to the third annual RAB Radio Gets Results contest indicate that radio is definitely considered a "glamorous" medium at the retailer level by those who know how to use it. Each year RAB awards prizes to local-level advertisers who use the facilities of its various member stations throughout the country. The yardstick: sales success. This year well over 300 entries poured in, a large number since each entry had to be fully documented.

These RAB contest entries analyze the radio techniques used by local retailers to sell such widely divergent products as $8,500 homes; electrical appliances; shoes; banking services; furniture — in short, virtually every type of service and product people buy from local dealers.

Generally, the winning sponsors had certain basic strategies in common: (1) They used higher frequency schedules than winners when the contest began three years ago. (2) Letters from the local dealers showed that they relied greatly upon station management to advise them on effective schedules. (3) Usually, station personalities or announcers ad-libbed the sponsor's message; frequently the commercial was written by the station staff.

There were 13 first prize winners, one each in 13 business classifications: apparel—Cy's Campus Sport Shop, which used KOFE, Pullman, Wash.; appliances—Caprino Television & Appliance Co., WJTN, Jamestown, N. Y.; amusements — Super Music Enterprises, WWDC, Washington, D. C.; automotive—Gardner Buick, WEMP, Milwaukee; department, dry goods and variety stores — Linn & Scruggs Department Store, WDZ, Decatur, Ill.; drug stores and products—Cohen Drug Stores, WCHS, Charleston, W. Va.; furniture and floor covering dealers—Standard Furniture Co., WROW, Albany, N. Y.; financial—Shelby Street Federal and Loan Association, WFBM, Indianapolis; grocery stores—Zink's Supermarket, WSLM, Salem, Ind.; grocery products—B. E. Glick & Sons, WCAU, Philadelphia; housing materials and supplies—George T. McLean Industries, WAVY, Norfolk, Va.; specialized services—Standard Radio and Record Co., KXA, Seattle, Wash.; miscellaneous—John W. Black, KDKA, Pittsburgh.

RAB had a team of three men, representing specialized fields of retail business judging the contest entries: Louis Geodenough, managing editor of *Retailing Daily;* Roy Miller, editor of *Food Field Reporter;* Edward Kruspak, advertising manager, *Automotive News.*

One of the most significant uses to which the RAB case histories can be put is in demonstrating the impact and standing radio achieves on the local level. A frequent statement by time-buyers and account men who would like to see advertisers increase their spot radio spending is: "The dealers are hypnotized by the glamor of television. What can we say?"

The case histories starting below provide a well documented answer. They are doubly significant because they are local. While many a national advertiser (as was pointed out in SPONSOR's *All-Media Evaluation Study*) cannot truly measure results from advertising, this is seldom the case locally. A retailer sees the advertising money come back quickly — or else.

Six case histories appear this issue; seven more will appear in the next issue (27 June).

Homes: George T. McLean Industries, Portsmouth, Va., scored with an announcement schedule over WAVY, Norfolk, Va.

McLean develops housing and community projects, builds homes in a market saturated with competition. In fact, this corporation estimates that



Clothing

C. J. (Cy) Jacobs (center) owner of Cy's Campus Sport Shop, Pullman, Wash., shows some of his best sellers to two prospects: J. Ronald Bayton (left), partner-manager of KOFE, and John Puckett right), commercial manager of prize-winning KOFE



Homes

Richard Davis, v.p. and general manager of George T. McLean, shown checking shipment of material for a new housing development, credits WAVY, Norfolk, Va., with selling more than 25 homes at $8,500 each after 17 weeks of advertising at $3,300

Records

Millard Smith, owner of Standard Radio and Record Co., Seattle, Wash. (below), listens to his own advertising and "Good Music" on KXA, Seattle. His hour-announcements daily throughout the year brought him a 30% sales increase and a first-prize award in the specialized services category of RAB's contest





Food

WCAU, Philadelphia's John Trent (fourth from left) reads a first-prize plaque awarded for the B. E. Glick & Sons campaign on WCAU, as members of Glick's Philadelphia distributors, the George S. Washington Co., look on. Left to right: W. E. Wroe, partner; J. Best; R. E. Herbster; Trent; H. A. Washington, partner; M. L. Root; W. deH. Washington, also partner in Washington Co.

Tv sets

Si Goldman, president of WJTN and WJTN-FM, Jamestown, N. Y. (right), tells Joe Caprino, owner of Caprino's Tv & Appliance Co., that Caprino earned first prize in RAB's contest for results from its 50 announcements weekly



there are some 75 other builders in its area. The $6,000 budget allotted to advertising 79 new houses in their South Loxley Place development did not seem like an extravagant sum. At first, the client planned to buy the traditional print advertising to sell the houses.

As McLean Industries' Richard Davis told radio station WAVY: "When you first approached us on using radio, you knew how skeptical we were that your medium could sell an expensive commodity like an $8,500 house in a real estate field as highly competitive as ours. After 17 weeks, South Loxley Place is all sold out. . ."

McLean invested some $3,300 on WAVY and got $212,500 in housing sales as a return. Davis credits WAVY with selling more than 25 of the 79 homes that were eventually sold, and in less time than had been anticipated

(*Please turn to page* 110)



Tv commercial demonstrates what firm couldn't get across in its print campaigns: with 5-Day pads you can put on deodorant without getting clothes messy, fingers sticky. On a glass pane, girl spreads "greasy" cream, "watery" spray deodorants, then dabs on 5-Day

Brand with 5 strikes against it

100% tv budget has infused life into 5-Day Deodorant which had at least five major obstacles to success, including a name that discourages frequent repeat sales

Till two summers ago 5-Day Deodorant was one of those drug products in the limbo stage: alive but not lively. The deodorant industry was booming but 5-Day was sweating just to inch up. What's more the company couldn't relate its advertising, primarily magazine, to whatever growth there was.

Then in the summer of 1953 5-Day took a flyer in network television, dumping its whole budget into *Break the Bank* on NBC TV. Though the program was hardly a high-powered vehicle with its summer-replacement rating in the under-20 bracket, 5-Day suddenly came awake. It has been putting all of its budget into television ever since.

5-Day Deodorant Pads started out with at least five strikes against it:

1. It was one of a number of products owned by Associated Products, all of which were suffering such serious financial difficulties that a new management bought them out for $750,000.

2. The new management, namely president of the present Associated Products, Morris Levinson, had had no prior experience with drug items. (A former Wall Street lawyer, Levinson had been a v.p. at Chicago's Consolidated Foods just prior to buying Chen Yu.)

3. Associated Products was a small firm, with comparatively few resources, in a field of competitors whose parent companies were spending millions to promote deodorants as part of a complete drug line: For example, Carter Products' Arrid and Bristol-Myers' Mum plowed back large percentages

of sales into advertising.

4. Several years on the market had done little to popularize the pad deodorant. There seemed no reason to suppose that demand for such a product could be built.

5. The very name, 5-Day Deodorant Pads, implied long-lasting properties for the product that the firm neither could nor wanted to back up.

Despite these handicaps, 5-Day Deodorant Pads sales increased 240% since 1948, or 115% more than the growth rate of the deodorant industry as a whole. In 1954, 5-Day had sales totalling $3.4 million against $1 million in 1948. The bulk of the increase, however, came after network tv was used. Sales then went from $2.3 million in 1952 to the current rate of about $4 million.

"Tv has had more to do with our sales increases than any other single factor," Morris Levinson, 5-Day's youthful president, told SPONSOR. "Beyond contributing to our sales increases, the medium also takes the place of a sales force in our company."

Although it had been on the market for some 15 years, 5-Day never cut a mark in the deodorant business, until 5-Day's agency, Grey Advertising, put the entire advertising budget of the firm into a short run on network tv. At that time, summer 1953, the firm put its entire $355,000 budget into 13 weeks of *Break the Bank*, NBC TV.

The firm saw an immediate correlation between sales increases and tv advertising. Prior to 1953, 5-Day had advertised primarily in national magazines. In 1951, for example, the firm spent $230,000 for advertising—$155,000 in magazines, $41,000 for carcards, $34,000 for spot tv. In 1952, 5-Day's entire $195,000 budget was in national magazines. Sales were climbing steadily, but not sufficiently in proportion to the increased deodorant market as a whole. Nor was it possible to trace sales to the advertising expenditure. When 5-Day changed its strategy and switched to network tv, there was a definite upward curve in tv cities compared to markets without network tv coverage.

5-Day was so satisfied with the response the first 13-week network tv campaign brought from dealers and retailers that the entire $675,000 advertising budget for 1954 went right back into network tv. Again the firm concentrated on the summer months, bought half of the Milton Berle time on NBC TV and put in *The Arthur Murray Party* on Tuesday evenings. The results were good, and 5-Day extended its sponsorship into the fall.



Special promotions, like combination 5-Day and Lentheric offer, are pitched on tv

"In the deodorant business, late spring and summer are the promotional seasons," explains Wallace T. Drew, 5-Day account executive at Grey Advertising. "Actually, sales remain fairly stable throughout the year. You might say that 60% of the sales are made during the summer months, 40% during the cold season."

Drew is well versed in the idiosyncracies of the deodorant business. Before coming to Grey Advertising in August 1954, he was product manager for Bristol-Myers' Mum, one of 5-Day's top-spending competitors (with a budget estimated at $800,000 for 1954).

This year, 5-Day is spending at the rate of $1.1 million for advertising—again, all of it in television. On 17 January 1955, the firm began sponsoring *The Tony Martin Show*, NBC TV, Mondays 7:30-7:45 p.m., on a type of alternating deal with the Toni Co. Actually, it's worked out in such a way that each sponsor gets a minute of commercial time one week, a minute and a half the next.

Except for *Break the Bank* (which had previously been sponsored by Mum), 5-Day's network tv buys have been relatively economical "fringe" buys. In the case of *The Arthur Murray Party*, Murray himself pays most of the talent costs, leaving the bill for time to the sponsor. The show had a peak Nielsen rating of 25.

The Tony Martin Show, right at the edge of station-option time like the other 15-minute song shows, has had a top Nielsen of 18 to date. The co-sponsorship deal makes this network buy equally economical for 5-Day. Come summer 1955, the firm intends to keep *The Tony Martin Show*, add *The Arthur Murray Party* as well. 5-Day's aim is clearly for spread and coverage at the lowest possible expenditure.

At the beginning of 5-Day's tv venture the commercial format presented something of a problem to the agency. It was felt that 5-Day commercials

(*Please turn to page* 78)

Morris Levinson, 5-Day president (left), and Herbert Strauss, Grey account supervisor (right), chat with girls who sell 5-Day in firm's new film commercials on two NBC TV shows



Monitor: network radio's futur

40-hour weekend show on NBC Radio presents new network formula of multi-ho

cumulative ratings at low cost, offer maxim



COMMUNICATOR-IN-CHIEF
JIM FLEMING



CASUAL COMMUNICATOR
DAVE GARROWAY



NEWSMAN COMMUNICATOR
JOHN CAMERON SWAYZE



HUMORIST COMMUNICATOR
HENRY MORGAN

by Charles Sinclair

Listening homes for as little as 29c a thousand.

And, maximum advertising flexibility.

That, in an advertising nutshell, is the basic pitch for NBC Radio's new marathon program, *Monitor*, which started yesterday (12 June) with a simulcast send-off after one of the biggest promotional build-ups in recent years including a heavy schedule of NBC TV tune-in announcements.

The program, which will jump to its full 40-hour length on 18 June, carried a near-sellout crop of blue-chip air clients: Chevrolet, Philip Morris, Chesebrough, Gruen, Western Union, RCA, Nash, Carter Products, Morton's Salt, Goodrich. Nearly $1,750,000 worth of gross business is on *Monitor*'s books.

Listeners who dialed *Monitor* quickly realized they were tuning something new in the way of network radio entertainment; it may well set a new sales-and-program pattern for network radio—if the public takes to it.

Gone was the old concept of quarter and half-hour segments, each compartmented with its own advertiser. In its place was a new pattern, hour after hour, of commercials in semi-fixed "positions" of minutes, breaks and six-second billboards.

Gone too was the network program philosophy of "specific program types in specific slots."

Monitor's microphones (and, yesterday, cameras) ranged freely around the world, freed of the clock, pausing for pickups at San Quentin Prison, a jazz concert at Hermosa beach, an interview with Martin & Lewis in the Catskill "Borscht Circuit," news remotes from European and Asian capitals, live dance music from Chicago, drama at the Bucks County Playhouse, sportscasts from the nation's ball parks, and taped "Monitor Snapshots" such as a Madagascar earthquake and the growls of feeding alligators.

Interspersing this potpourri were capsule newscasts, weathercasts, sports results and a series of the quick previews of upcoming *Monitor* events that NBC President Pat Weaver calls "forward indexing."

Monitor listeners, hour after hour, were everywhere—in homes, driving cars, at the beach, in roadside restaurants, at picnic grounds, in boats and even in the air. According to a preliminary guesstimate of NBC Radio researchers, as many as 10,000,000 people were reached at one time or other during the premiere show.

"No getting away from it," said *Monitor's* Director of Operations, Al Stern, "there's something for everyone in *Monitor*."

Something for admen: *Monitor* combines a number of advertising appeals, just as it blends diverse program elements. You'll get as many reasons why *Monitor* was purchased as there are clients in the show.

SPONSOR checked the program's leading clients and agencies, learned:

- *Philip Morris* likes principally the fact that *Monitor* is a long, long program (the portion in NBC option time runs 14 hours; the total show is 40 hours). Radio-tv ad executive Tom Christensen put it this way: "We needed a radio vehicle that was so long we don't have to worry about conflicting sponsor identifications when we sell two brands." Already, the two principal Philip Morris products—PM and Marlboro cigarettes—have been scheduled, using 30-second participations. Other Philip Morris tobacco products may be slotted later. Con-

ttern?

s that build big

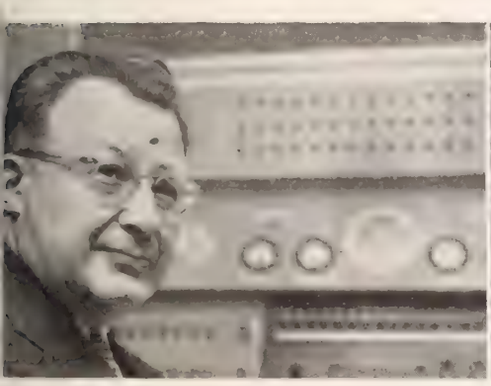
t flexibility

"MONITOR" AT A GLANCE

1. **Time:** "Monitor" had a simulcast "shakedown" on 12 June, goes to full 40-hours-continuous length on 18 June. Program will be heard on 180 outlets, between 8:00 a.m. Saturday and midnight on Sunday.

2. **Rates:** Minute announcements are $1,000 each during 14 "network option" hours. 30-second slots are $3,000 for a block of four per weekend; 6-second billboards are $3,000 for a block of 10.

3. **Discounts:** Maximum weekly discount is 10% off for 10 minutes of commercials per weekend. Maximum volume discount: 20% off for 250 minutes a year. NBC Radio is offering what amounts to extra 33% discount, giving "three-for-price-of-two" before 1 October.



CULTURE COMMUNICATOR
CLIFTON FADIMAN



PARIS COMMUNICATEUR
ART BUCHWALD



SCREWBALL COMMUNICATORS
BOB & RAY

tracts are through Biow-Beirn-Toigo for PM and Leo Burnett, Chicago, for Marlboro.

• *Western Union*, pioneer *Monitor* advertiser, has its eye on both the in-home and out-of-home audience to Monitor. WU is using a mixture of live and transcribed minute announcements to plug such summertime telegraph services as vacation money orders, wiring ahead for reservations, and sending WU wires to the folks back home. The order was placed through Albert Frank—Guenther Law.

• *Goodrich Tire & Rubber Co.*, through BBDO, is also attracted by *Monitor's* out-of-home potential, but is slotting most of its tire commercials at times when weekend motoring is at its peak—Saturday and Sunday afternoon. "A motorist is very conscious of the quality and safety of his tires while driving. *That's* the time to sell him," said a BBDO Goodrich account man.

• *Gruen Watch Co.* is another advertiser attracted by the length of *Monitor*. The watch firm intends to sell its full line of time pieces—high and low-priced, men's and women's models—with a schedule of "quickie" six-second

(*Please turn to page* 104)

First sale: *A. Frank-G. Law agency bought "Monitor" for Western Union. Here, NBC's Bob Pauley, Al Stern (outer pair) pitch to F-L Chmn. Howard Calkins, r-tv v.p. Bob Day*



B&M TV TEST: HOW IT LOOKS THROUGH THE EYES OF THE COMPANY'S SALES V.P.

SPONSOR asked E. R. Elwell, Burnham & Morrill's sales vice president, for his analysis of the tv test in the Green Bay, Wis. area. Excerpts from his comments follow. "The products involved are of two characteristics, actually requiring powerful advertising to increase consumer acceptance. B&M brick oven-baked beans are the most expensive canned beans on the market today, and necessarily so in view of the character of the process and the ingredients involved.

Now as for actual results, . . . we consider them outstanding . . ." (Full statement in text.)



B&M sales gain hits 100% after 18 tv weeks

Sales accelerate with last half May up 328%

For the first time *in television and trade paper history,* SPONSOR *is able to report results of a tv test campaign as they happen.* SPONSOR *recently revealed that Burnham & Morrill Co. had launched a campaign using tv only in a market where it had never advertised before and where sales of its oven-baked beans and brown bread were low. Objective: to see if tv alone could boost sales.*

This is SPONSOR*'s second major series on media. The first was* SPONSOR*'s two-year All-Media Evaluation Study (recently published in book form). The All-Media Study explored the role of each major advertising medium, urged advertisers to test media. The present B&M campaign is one case of an advertiser turning to a media test in the effort to solve a marketing problem.*

After 18 weeks of television, Burnham & Morrill sales in the Green Bay, Wis., area have hit a 100% gain over the same period in 1954 when no television was used. These are the campaign highlights in tv weeks 17 and 18 (the last half of May).

1. CURRENT SALES: The last half of May saw sales of B&M oven-baked beans and brown bread take a tremendous leap over the same period last year. Where B&M sold 410 dozen cans last year, this year's sales were 1,755 dozen or over four times as many. This put the percentage increase for the period at 328%. The only previous period when sales increased at a faster clip was during the first half of April when sales were 370% up over the previous year.

(Sales by dozens the first half of April this year were 1,644 compared with 350 dozen cans in 1954.)

In dollars Burnham & Morrill took in an estimated $4,500 from its second half May sales this year compared with $1,150 last year (in the television test area).

It's again the brown bread which has made the greatest record of increase. In the latter half of May last year B&M moved no brown bread at all into wholesale channels. This year it sold 250 dozen cans through the broker, Otto L. Kuehn Co. of Milwaukee. (All sales figures referred to are on the wholesale level, indicating movement to jobbers.)

If you study the sales figures shown for the second half of May in the box at right, you'll note that the 18-oz. size of B&M beans is accelerating more rapidly than the 27-oz. size. This is probably a reflection of the high price of the product; housewives are conditioned to paying as little as 10c for a small can of beans whereas the 18-oz. B&M beans sells for about 25c retail and the 27-oz. is a 35c item (or higher in smaller stores).

2. TOTAL SALES: For the entire 18-week period of television advertising (starting 24 January and running through the end of May), B&M sales are ahead 100.2%. Sales in 1955 totaled 12,454 dozen cans of all test products. Sales last year were 6,220 dozen.

The only change in marketing tactics introduced to the area this year has been the television campaign which represents a $12,500 expenditure over a 26-week period. The station used is WBAY-TV, Green Bay, a Channel 2 CBS TV affiliate, and the campaign consists of six one-minute announcements weekly; these are mainly aired during afternoon time.

No extra merchandising or other abnormal effort is being exerted at the point-of-sale. The campaign was designed to stand or fall on the basis of demand created by television commercials alone. The commercials are prepared by WBAY-TV, using copy points supplied by B&M and its agency, BBDO, Boston.

3. CLIENT'S OPINION: As previously reported, Burnham & Morrill executives at its Portland, Me., headquarters feel that results of the television test thus far have exceeded their expectations. SPONSOR asked the company to prepare its own analysis of the test's significance and E. R. Elwell, vice president and general sales manager, responded with the memorandum which follows:

"At this time, somewhat beyond the half-way mark in the above test, I feel that readers of SPONSOR would be interested in our appraisal of results to date. . . .

"This test was undertaken for the obvious purpose of determining the actual results of tv advertising under known circumstances of existing distribution, and estimated appraisal of sales possibilities, with adequate advertising to the consumer of the character involved. The test obviously will supply the basis for appraisal of the power of tv generally in circumstances similar to those surrounding the current test.

"As of this date, readers are of course familiar with actual results obtained, in actual volume and percentagewise. And they would be justified in assuming our complete satisfaction with the results obtained, justifying our advance appraisal of possibilities.

"The products involved are of two characteristics, actually requiring powerful advertising to increase consumer acceptance. B&M brick oven-baked beans are the most expensive canned beans on the market today, and necessarily so in view of the character of the process and ingredients involved. Yet full list prices have been in effect

1955 SALES AFTER 18 WEEKS OF TV: 12,454 DOZEN

1954 SALES FOR SAME PERIOD (NO TV): 6,220 DOZEN

GAIN: 100.2%



throughout the period of the test, to date, in spite of lower prices and various 'deals' on competitive brands.

"The other product—B&M brown bread—is a product little known to the consumer, of distinctive character and special serving methods, with which the average consumer, in the territory involved, would not be familiar. These

(*Please turn to page* 92)

Burnham & Morrill sales 15-31 May '54 vs. '55

Sales of two sizes of B&M beans and one size of brown bread at the wholesale level (by dozens of cans)†	18 oz. '54	18 oz. vs. '55	27 oz. '54	27 oz. vs. '55	brown bread '54	brown bread vs. '55
AREA A (50-mile radius of Green Bay)						
1. Manitowoc, Wis.	20	20	15	15	0	0
2. Oshkosh, Wis.	0	60	0	15	0	0
3. Appleton, Wis.	70	250	35	60	0	60
4. Gillett, Wis.	0	50	0	50	0	30
5. Green Bay, Wis.	20	150	85	150	0	100
6. Menominee, Mich.	0	150	0	25	0	20
Totals A	*110*	*680*	*135*	*315*	*0*	*210*
AREA B (50-100 mile radius of Green Bay)						
7. Fond Du Lac, Wis.	0	30	25	25	0	0
8. Stevens Point, Wis.	0	130	0	50	0	0
9. Wausau, Wis.	70	80	0	35	0	20
10. Norway, Mich.	0	0	0	0	0	0
11. Sheboygan, Wis.	40	50	30	50	0	20
12. Wisconsin Rapids, Wis.	0	30	0	30	0	0
Totals B	*110*	*320*	*55*	*190*	*0*	*40*
Totals A & B	*220*	*1,000*	*190*	*505*	*0*	*250*

TOTAL ALL PRODUCTS '54—410 dozen cans | '55—1,755 dozen cans

†Television campaign began 24 January, 1955



MICHAELS IS NEWS VETERAN
KWIZ's one-man news dept., Pat Michaels, covered Korea for MBS, other parts of globe for NBC, CBS. He plays it for exclusives

How to scoop the field with radio

Little station in California arouses audience excitement with tabloid approach which drives for exclusives, throws out radio taboos

"FLYING SAUCER" SCOOP
They said this experimental plane would never fly. Before anyone could stop them, Michaels and inventor took off. Resulting story cleared inventor of charges he misled investors, made exciting listening on KWIZ, Santa Ana







ATOMIC TESTS SCOOP
Michaels believes other reporters assumed Navy would turn them down, therefore did not ask to cover recent atomic exercises off S. California coast. He was only newsman on board. At left, Michaels and his tape recorder ride line between two ships. Above, he's safely back on deck of another ship after helicopter he rode became disabled

Admen who must study local radio programing carefully in order to appraise its values will find the article starting below fascinating reading. It shows how radio news, when gathered with initiative and impact-creation aforethought, can build excitement among listeners. The article, written by Pat Michaels news director at KWIZ, Santa Ana, Cal., reflects the increasing importance news is acquiring for stations large and small throughout the United States. (SPONSOR's Buyers' Guide to Radio and Tv Station Programing, *recently published, shows that 98% of all radio stations responding have daily newscasts now. In 1954 92% of respondents reported daily newscasts.*)

SPONSOR *believes many more stations can profit from the experience of outlets like KWIZ which have been using news as a major audience attraction. It is for this reason that this article, giving tips on radio newsgathering, is being published. Admen can aid in the process of stimulating radio stations to cover news, particularly local, with imagination and initiative, by indicating to stations that they are aware of the impact such a news approach can attain.* SPONSOR *is eager to get and print reactions of admen and station executives to news policies like those at KWIZ which seek to give radio the excitement of a Chicago newspaper school tabloid.*

* * *

Little more than a year ago, radio KWIZ had but one of its 18 hourly newscasts sponsored. Our news department was almost non-existant. Our newscasts consisted of 90% wire service copy and 10% rewrites of newspaper accounts.

Boy! How times have changed!

Today, there is only one five-minute period that remains unsponsored. Our newscasts are comprised of 80% local news with 20% wire service.

How did we do it? What was the magic formula? The answer is easy. Tabloid journalism! And to accomplish it, we threw away the book!

KWIZ has broken practically every rule for modern radio reporting. A year ago we became competition, and we set out to lick, news-wise the 34 competitors who drew advertising money and news blood from our lush Los Angeles fringe area. We took our one-man news staff and pitted him against 12 powerful daily newspapers, 16 radio stations and seven television outlets—all of whom considered our fast-growing county as part of their primary coverage area. And, if I look a little battered, it's only because I was that single newsman.



Award went to Michaels for his broadcasts. Vern Stephens, George Chula (above) give Pat Michaels "outstanding citizen" plaque

There was only one way a lone newsman could handle a situation like that—break a few rules. Our rule-breaking approach to radio news today would probably greatly upset the equilibrium of the staid minions of the Columbia University journalism school. But it works! It's a formula for success any station in a competitive market can follow—and win!

But, first of all, you'll have to lose your dignity.

Only recently, the renowned Jonathan Daniels, editor of the Raleigh, N. C. *News and Observer* told the American Society of Newspaper Editors that he detested the editorial "tendency toward dignity," of newspapers today. Radio stations, too, can learn from Daniels' remarks. Aren't we considered members of the press?

"I doubt," he said, "that the American press or the press of any other country should ever grow dignified. I know that it cannot fulfill its function and ever be docile. It is not a trade designed for dignity."

Amen.

Veteran journalists who remember the days of Chicago's fierce tabloid battles during the "roaring Twenties" will recall the blazing headlines that competed daily. Each paper was much the same in content, but varied only in that one, big lead story that almost invariably was exclusive. The paper with the most imagination-capturing headline and story, naturally sold more newspapers. And it was a necessity of newspaper economic life in that era to get that daily big exclusive.

Our news department set as its goal at least one, big splashy exclusive a day; something no one else had, something we could "play" for hours before it was picked up, printed or broadcast by any of our competitors. This would be our story. And we, alone, would find it. We didn't care if it was a national or extremely local story—as long as it affected the people of our coverage area, and as long as it captured the imagination of our listeners and made them tell their neighbors, "Did you hear what Radio KWIZ said today?"

In order to free myself to hunt down these exclusives we threw out one of the oldest rules in the radio journalist's handbook. We later found that rule to be a complete fallacy.

The United Press Radio News Style book states, "A really good story must be rehandled several times during the day and it is his (the news writer's) job to dig up an angle which can be dressed up as the lead on successive stories without distorting the essence of the story itself."

We didn't take the advice. Instead, we gave up rewriting, although some stories are used hourly and as many as 18 times in succession. The only time we rewrite a story is when new facts or developments are brought to light. Otherwise it stays the same. And we've never had a complaint. The repetition of the story, as a matter of fact, has had the same listener reaction success as the Pepsi-Cola ad. It gives the story import—drives it home!

We decided to use every story we could lay our hands on locally—rape, scandal and other items ordinarily considered taboo in radio news.

And, as if this policy weren't enough to give deep-throated radio news know-it-alls heart spasms, we set a policy of using the "flashiest," most dramatic leads, or opening sentences, possible, on each of the news stories we would air, regardless of importance. Thus, almost every story could be switched around in position on succeeding newscasts, giving the appearance that the newscast had been changed, but still mainatining the aura

(*Please turn to page 83*)



Channel 13 WHBQ-TV

Memphis, Tenn.

A General Teleradio Owned Station

The Mid-South's Most Powerful Station Leads Competition In These Six Verified Market Measurements:

✓ 1st in nighttime competitively rated quarter hours from 6:00 P.M. to sign off. A.R.B. Report of March, 1955. Telepulse Report February 1-7, 1955.

✓ 1st in daytime audience. A.R.B. Report of March, 1955. Telepulse Report February 1-7, 1955.

✓ 1st in national spot advertising. Rorabaugh Report, 1st quarter, 1955, released April 25, 1955.

✓ 1st in local spot advertising. Local Air Survey conducted week of April 3, 1955.

✓ 1st in merchandising promotion. Billboard Survey published April 9, 1955.

✓ 1st in servicing film commercials. Billboard Survey published February 19, 1955.

Choose your rating service . . . check . . . measure and compare, and you will recognize the certified leadership WHBQ-TV has attained in less than two years of operation.

Channel 13 WHBQ-TV

Memphis, Tennessee

CBS and ABC Programs

Represented by Blair TV, Inc.

Film notes and trends

Those traveling stars: The tv film industry continues to update the old vaudeville line about "Have tuxedo, will travel." There's hardly a major tv film personality who doesn't try to squeeze in as many personal appearances as possible between shooting schedules.

Many of these "p.a.'s" follow the Hollywood pattern of a star touring to boost a show with the trade. A good sample of this came last month at the NARTB convention in Washington, where many film personalities—ABC Film's *Sheena*, Guild's *Liberace*, MCA TV's *Guy Lombardo* and others—were on hand.

But the more important side of personal visits is concerned with advertisers tie-ins, particularly at the local and regional level.

One of the most active in this area is Ziv, whose film stars—Richard Carlson, Adolphe Menjou, Leo Carillo, David Brian, Ann Baker—are constantly on the road, and have made several hundred appearances.

A typical schedule during a personal appearance includes press interviews, guest tv and radio appearances, motorcades identifying the star with sponsor and product, tie-ins with civic groups, schools, hospitals, local charity drives and community projects, and in-store appearances.

Typical of such whirlwind visits is the one made last month by Adolphe Menjou (*Favorite Story*) to Columbus, Ohio, where for three days he was hailed as the "best-dressed beer salesman in town." The occasion: the 50th



film shows recently made available for syndication

New or first-tv-run programs released, or shown in pilot form, since 1 Jan., 1955

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventures of Robin Hood	Official	Sapphire Films	30 min	In production
Adventures of Scarlet Pimpernel	Official	Towers of London	30 min	In production
Captain Gallant	TPA	Frantel	30 min	39
I Spy	Guild	Guild	30 min.	In production
Jungle Jim	Screen Gems	Screen Gems	30 min	1 (Pilot)
New Adventures of China Smith	NTA	Bernard Tabakin	30 min.	26
Passport to Danger	ABC Film Synd.	Hal Roach, Jr.	30 min.	39
Rin Tin Tin*	Screen Gems	Screen Gems	30 min	39
Sheena, Queen of the Jungle	ABC Film Synd.	Sharpe-Nassour	30 min.	26
Soldiers of Fortune**	MCA-TV	Revue	30 min	In production
Tropic Hazard	Sterling	Sterling	15 min.	In production
*Available in markets not currently bought by Nabisco.				
**Sponsored by Lever Bros. in 100 markets; not shown on alternate week basis.				
COMEDY				
The Goldbergs	Guild	Guild	30 min.	In production
Great Gildersleeve	NBC Film Div.	NBC TV	30 min	1 (Pilot)
Little Rascals ("Our Gang")	Interstate	Roach	10 min. 20 min.	22—1 reel 70—2 reel
Looney Tunes	Guild	Warner's	15 min. to one hour	Library
You Can't Take It With You	Screen Gems	Screen Gems	30 min.	1 (Pilot)
DOCUMENTARY				
Key to the City	Hollywood Tv Prod.	Hollywood Tv Prod.	15 min.	7
Living Past	Film Classics	Film Classics	15 min.	7
Mr. President	Stuart Reynolds	Stuart Reynolds	30 min.	3
Science in Action	TPA	Calif. Academy of Sciences	30 min	52
Uncommon Valor	General Teleradio	General Teleradio	30 min.	26
DRAMA, GENERAL				
Dr. Hudson's Secret Journal	MCA TV	Morgan & Selsey	30 min	In production
Celebrity Theatre*	Screen Gems	Screen Gems	30 min	None
Confidential File	Guild	Guild	30 min	In production
Brother Mark	Guild	Guild	30 min	In production
Hall of Honor (Homer Bell)	NBC Film Div.	Galahad	30 min.	In production
Science Fiction Theatre	Ziv	Ziv	30 min.	In production
Wrong Number**	John Christian	John Christian	30 min	1 (pilot)
**Sponsored by Kaiser-Frazer in Detroit market. Plans are open.				

Show name	Syndicator	Producer	Length	No. in series
DRAMA, MYSTERY				
New Orleans Police Dept.	Minot TV	Minot TV	30 min.	26
Paris Precinct	MPTV	Etoile	30 min.	39
Police Call	NTA	Procter	30 min.	26
Sherlock Holmes	MPTV	Sheldon Reynolds	30 min.	39
MUSIC				
Bandstand Revue	KTLA	KTLA	30 min	6
Bobby Breen Show	Bell	Bell	15 min.	1 (Pilot)
Stars of the Grand Ole Opry	Flamingo	Flamingo	30 min.	39
Ina Ray Hutton	Guild	Guild	30 min.	1 (pilot)
Story Behind Your Music	———	Randall-Song Ad	30 min	1 (Pilot)
This Is Your Music	Official	Jack Denove	30 min.	26
SPORTS				
Jimmy Demaret Show	Award	Award	15 min.	In production
Mad Whirl	NTA	Leo Seltzer	30 min.	52
Touchdown*	MCA TV	Tel-Ra	30 min.	Approx. 13
*Available in markets not sold by Falstaff for fall football season. Now on local week. No returns.				
VARIETY				
Eddie Cantor Comedy Theatre*	Ziv	Ziv	30 min.	In production
*Now is sponsored by Ballantine in 26 markets. It aired in total of 201 markets				
WESTERNS				
Gene Autry—Roy Rogers	MCA-TV	Republic	1 hour	123
Buffalo Bill, Jr.	CBS TV	Flying "A"	30 min.	In production
Steve Donovan, Western Marshal	NBC Film Div.	Vibar	30 min.	39
WOMEN'S				
Hollywood Preview	Flamingo	Balsan Productions	30 min.	In production
It's Fun To Reduce	Guild	Guild	15 min.	156
Life Can Be Beautiful	ABC TV Films	Trans-American	15 min.	5 (pilots)

Anniversary of August Wagner Breweries, the show's local sponsor.

Menjou was met at the airport by AWB President James Amento, whisked to the tv studios of WBNS-TV to do a live commercial for Gambrinus and Augustiner Beers, presented with a gold bottle of the former, later entertained at a company anniversary party.

Next day, he met the press, was interviewed on radio, attended an outdoor party, visited the Lockbourne Air Base where he m.c.'d a show, returned to town to do a tv guest shot on a tv news show.

The following morning Menjou guested on a tv cooking show where he demonstrated how to make a Cheese Fondue (with the sponsor's product), attended a style show, toured the famous Columbus Zoo (donated by the brewery's founder), dined at a party in his honor, later crowned Miss Ohio Press Photographer at Memorial Hall.

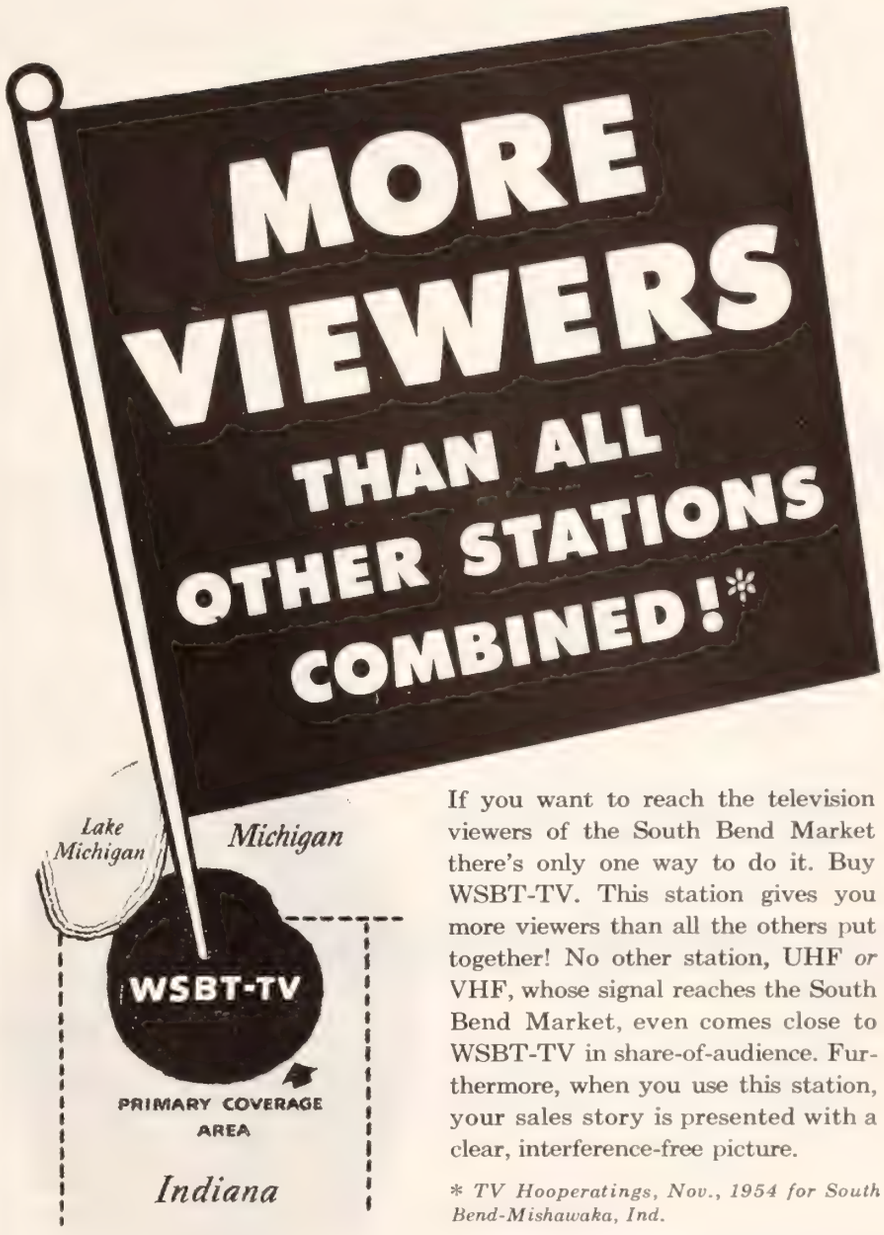
Wherever he went, Menjou sprinkled charm, sartorial splendor, and plugs for Gambrinus Beer. Said Byer & Bowman, the brewery's ad agency:

"Mr. Menjou's appearance created a tremendous impact. We are confident that his visit will pay off in increased good-will and better public relations for our client, August Wagner Breweries."

Quick closeups: Bulova Watch dealers can have a Bob Hope film for free this month. The famed funnyman has made a set of dealer tv commercials for the watch firm's retailers to use in local co-op advertising. The films are a set of three: a two-minute sketch; a one-minute announcement; a 20-second break. Additional promotional material, to be used in dealer tie-ins with theatres showing Bob's newest movie, *Seven Little Foys*, is available. Dealer requests for the free commercials must be made by 30 June.

* * *

The newest tv film feature packages are becoming quite competitive with theatrical showings. Late last month, WOR-TV, New York took the pick of the NTA "Fabulous Forty" package, walked off with 11 features. Price: $102,000-plus. The films have an average "age" of about two years. The oldest (*Three Husbands*) was first released in 1950; the newest (*The True and the False*) has yet to go into its theatrical release. The films will be seen in *Million Dollar Movie*, the station's successful multi-play cinema series. ★★★



If you want to reach the television viewers of the South Bend Market there's only one way to do it. Buy WSBT-TV. This station gives you more viewers than all the others put together! No other station, UHF *or* VHF, whose signal reaches the South Bend Market, even comes close to WSBT-TV in share-of-audience. Furthermore, when you use this station, your sales story is presented with a clear, interference-free picture.

* *TV Hooperatings, Nov., 1954 for South Bend-Mishawaka, Ind.*

* *Pulse, Jan., 1955 for the 4 Northern Indiana Counties of St. Joseph, Elkhart, Marshall and Kosciusko.*

A BIG MARKET... A PROSPEROUS MARKET

The primary coverage area of WSBT-TV embraces a prosperous 9-county market in Northern Indiana and Southern Michigan. The following income and sales figures show clearly the sales potential of this great market:

Effective Buying Income . . $1,165,620,000. Food Sales . . $182,091,000.
Total Retail Sales . . . . . $783,927,000. Drug Sales . . . $22,930,000.

Source: Sales Management Survey of Buying Power 1955

WSBT-TV CHANNEL 34 — SOUTH BEND, IND. CBS DuMont

A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

TV results

MOVIE

SPONSOR: Radio City Theatre AGENCY: Direct

CAPSULE CASE HISTORY: *J. P. Patches, WTCN-TV's clown, made two live one-minute pitches on his* 9-9:30 *a.m. Monday through Friday show, offering* 12 *passes to the Martin & Lewis movie, "Three Ring Circus." To get the passes, viewers had to name the stars shown in a clip from the movie. Over* 1,100 *pieces of mail were received in response. The cost for the two announcements:* $80.

WTCN-TV, Minneapolis PROGRAM: J. P. Patches

CRACKERS

SPONSOR: Ralston Purina AGENCY: Guild, Bascom & Bonfigli, S.F.

CAPSULE CASE HISTORY: *Guild, Bascom & Bonfigli ran a test program in the L.A. market for their Ralston Purina account. Starting in June* 1954 *the only advertising for Ry Krisp in Los Angeles was* Bandstand Revue, *screened Sunday evenings over KTLA. At the end of eight months Ry Krisp sales showed an increase of* 90%. *The program was deemed so effective,* 10 *other markets throughout the country are now being serviced.*

KTLA, Hollywood PROGRAM: Bandstand Revue

RECORDS

SPONSOR: Whitehouse Co. AGENCY: Parker Adv., N.Y.C.

CAPSULE CASE HISTORY: *Following a series of participating announcements, the Whitehouse Co. received a total of* 413 *leads the first week of their tv campaign for "*18 *Top Hits." The second week they received* 406, *the third week* 466 *and the fourth week* 389. *The total number of leads:* 1,674. *The cost of their campaign:* $325 *per week.*

WCIA-TV, Champaign, Ill. PROGRAM: Announcements

CARS

SPONSOR: Maywood-Bell AGENCY: Carmona & Allen, Hollywood

CAPSULE CASE HISTORY: *The agency writes: "It is axiomatic in the retail automotive field that "spots" will not sell cars. Fortunately, we did not discover this until it was too late. . . . The client hasn't found out to this date that spots won't work. Probably because he has been too busy counting his profits." Using only announcements on KTTV, the Maywood-Bell Ford Dealers climbed from* 23rd *in sales in Southern California to second. The cost for the nighttime participation is* $180 *per week.*

KTTV, Los Angeles PROGRAM: Announcements

GROCERY STORE

SPONSOR: Diamond's Dept. Store AGENCY: Direct

CAPSULE CASE HISTORY: *Diamond's had used tv for special promotions, only recently assumed regular sponsorship of* Ringo-Bingo *at* 9:00 *p.m. on Wednesdays. Three games are played on each show and three winners selected, two by mail and one by phone. In order to play, new cards are needed each week. These are free for the asking at Diamond's stores, but are only given on request. Each week* 9,000 *to* 12,000 *cards have been given out. The cost of the show is* $125 *weekly, plus prizes. They give away a minimum of* $60 *in prizes each week.*

KCJB-TV, Minot, N. Dak. PROGRAM: Ringo Bingo

CARPETING

SPONSOR: Montgomery Ward AGENCY: Direct

CAPSULE CASE HISTORY: *Having had success with television on a special offer of screwdriver sets, Montgomery Ward used tv this year for their annual carpet sale. Last year's sale was promoted with broadsides and considerable newspaper display space. Montgomery Ward stores in the area this year sold over two times the amount of the previous year's sale. The cost for the announcements was* $650.

KHSL-TV, Chico, Calif. PROGRAM: Announcements

CARS

SPONSOR: Milner Chevrolet Co. AGENCY: Direct

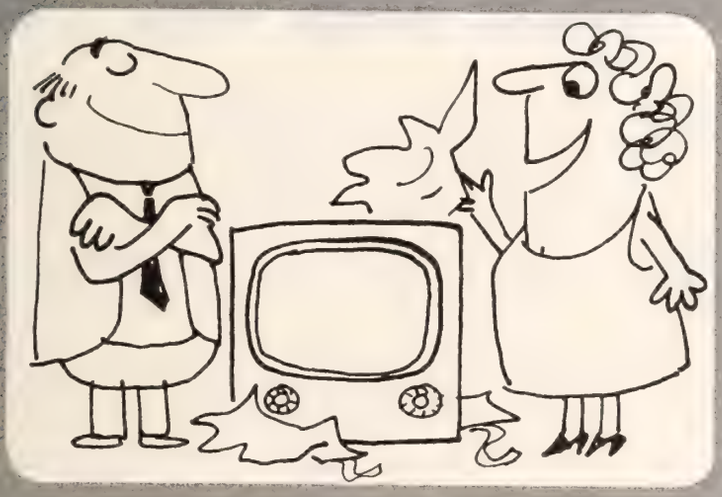
CAPSULE CASE HISTORY: *Live commercials on their Friday night* Amos 'n' Andy *show brings the Milner Chevrolet Co. heavy sales. They display two or three cars, used and new, during each commercial. One Saturday they sold all the cars shown the previous night. In a two-week period they made sales totaling* $10,000 *as a direct result of the television advertising. Their cost is* $198 *for each show.*

WSLI-TV, Jackson, Miss. PROGRAM: Amos 'n' Andy

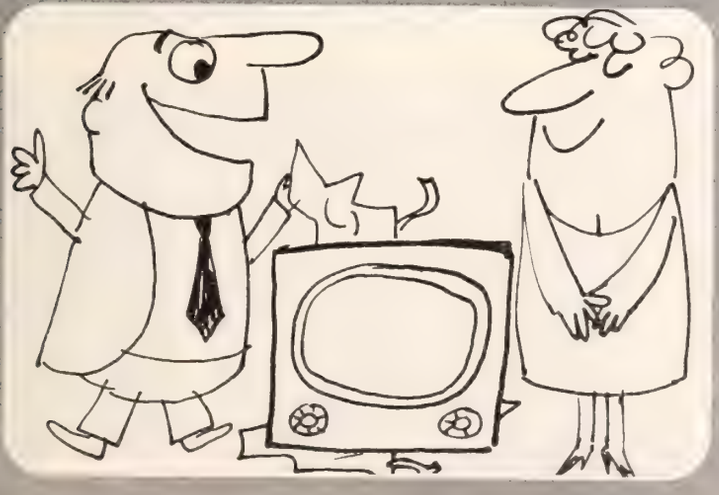
We're topping 'em all in saturated San Diego!

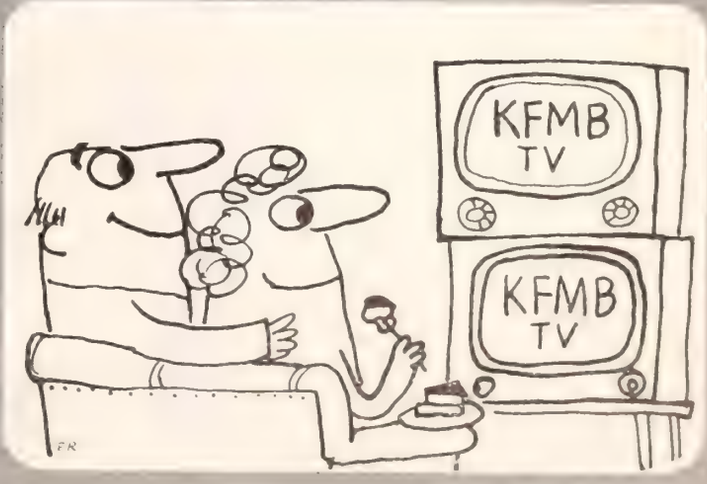












San Diego has more TV homes than Denver, San Antonio or Portland, Ore.*!

We dominate this vast audience day and night, month after month (after month)!

Take Pulse-1955: Out of 458 quarter-hour periods, KFMB-TV scores 321 wins! Tops 71% of *all* the time!

**Television Magazine, Feb. 1955*

KFMB 8 CBS TV

WEATHER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CALIF.

REPRESENTED BY PETRY

America's more market

LESS

That's what a growing number o

these days. And the place they'r

Dollar for dollar, it turns up 81% bigge

medium. Where else is it possible fo

much of his market for so litt

the icing and more of the cake.

eople seem to want from their advertising

dering it is the CBS Radio Network.

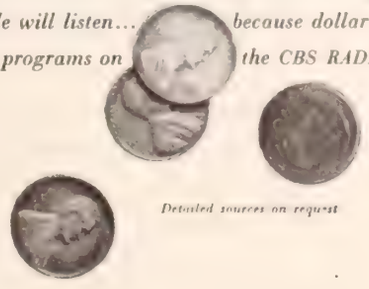
udiences than the next most efficient

national advertiser to reach so

MONEY



a dollar's worth of your advertising, and see where it's noticed the most: If you tell your story in apers, 210 people will see it. If you put it in magazines, 277 will see it. If you act it out for the television cameras, eople will watch. But tell it on CBS Radio, and 643 people will listen... because dollar for dollar, ct for prospect, the biggest buys in all advertising are the programs on the CBS RADIO NETWORK.



Detailed sources on request

BATON ROUGE:
WATCH YOUR SALES
SOAR
in the SOUTH'S
fastest growing market!

POPULATION
1940 88,415
1953 197,000

RETAIL SALES
1940 ... $ 20,251,000
1953 ... $184,356,000*

the FIGURES

RANKS 92nd IN EFFECTIVE BUYING INCOME
HIGHEST PER CAPITA INCOME IN LOUISIANA
WORLD'S MOST COMPLETE OIL CENTER
CHEMICAL CENTER OF THE SOUTH
DEEP WATER PORT

and FACTS

To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, Baton Rouge's *first* TV station, with highly-rated network and local shows from 6:55 am to midnight.

Tom E. Gibbens
PRESIDENT & Gen. Manager

Adam J. Young, Jr., Inc.
National Representative

*East Baton Rouge Parish, Survey of Buying Power, 1954

WAFB-TV
Channel 28
BATON ROUGE, LA.

AGENCY AD LIBS



(Continued from page 10)

be proud that they are in it, I have never been able to figure out where the dissenters come from or who listens to them. I realize of course that not all tv is on an aesthetic level with the Elizabethan theater nor is the commercial copy you see completely free of the blatant or the phony. But by and large I think those who have had anything at all to contribute to television in the past five or six years can take pride in its achievements. Television has given our country the fastest, most absorbing and widely available entertainment—plus—information in the history of mankind.

It has provided us with works of art. It has opened new avenues of enjoyment. It has made familiar to millions many things offered previously only to the few. It can be exciting and stimulating and relaxing in the very same evening.

Moreover it is part of the great scheme of things—unparalleled scheme I should say—that has helped create what we call the American Way.

Whether your tastes run to the "Saint of Bleeker Street," the ballet, the news, a quiz or a whodunit, tv provides a variety of matter unequaled in the annals of show business or of publishing.

The quality of its drama improves daily. The criteria its advertising men impose upon both its programing and its copy are constantly being upgraded. (Have you seen recently any kines of shows of 1950? Or of film commercials of 1950? I have!)

I don't mean that we should sit back in the belief that we have already fashioned a Television Utopia. How could we? Its competitors alone are forcing tv to get better and better. Nevertheless, I wish I would read or hear a little more often that it's a heck of a fine thing to have around the house. It is.

★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



Here is a new series of 90, 20 and 10-second commercials for Drewrys Beer. Subtle selling is the continuity keynote as a slim, trim trio—that really looks the part—sings of the product's brewing process . . . the process that produces the brew of fine, full flavor and rare enjoyment, but without even a trace of that "full feeling." A singing, dancing series that makes friends for Drewrys. Created by SARRA for Drewrys Limited U. S. A., Inc. through MacFarland, Aveyard & Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Camera magic in a simultaneous combination of live action and animation gives striking emphasis to the sales features of the new '55 Dodge in this new commercial. Headlights, cowl, full vision windshield flash successively into view until the entire car is "materialized," seemingly at the announcer's command. Combined camera techniques skillfully and dramatically present these features, and the convincing voice-over sales message by Rex Marshall completes the sell. Produced by SARRA for the Dodge Division, Chrysler Corporation through Grant Advertising, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Cartoon animation, live action and mechanical animation are smoothly combined in a new series for Fineline Pencils. The special lead and eraser features of the pencil "with the white pearl center" are simply explained in an easy appeal to make viewers buyers. Produced by SARRA for the W. A. Shaeffer Pen Company through Russel M. Seeds Co., Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



The proof of a TV commercial is not how the master print looks in the projection room, but how it gets across on home screens. To make sure of brilliant home reception from every print made of its TV productions, SARRA has its own especially equipped and staffed laboratory for processing TV film. Here SARRA's VIDE-O-RIGINAL prints are custom-made. These duplicates faithfully reproduce the sparkle and clarity which twenty years of experience in advertising production put into the original film. Thus the advertiser is assured that every time, on every screen, his commercial will give a fine performance.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

CAPITAL TYPES = 3



THE TOP BRASS

Misses the Old Outfit, especially when the Old Hip Wound stiffens up on rainy days. Hates civilian red tape; fights back with requisitions.

In the Washington area, advertisers commanding the biggest audiences use WTOP Radio. WTOP has (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other radio station. You too can get top sales results with Washington's top station.

WTOP RADIO

Represented by CBS Radio Spot Sales

P.S.

See: "Why I'm through with big tv shows"

Issue: 2 May 1955, page 31

Subject: Spectaculars: do they sell?

NBC President Pat Weaver told the Advertising Club of New Jersey recently that advertisers who evaluate spectaculars in terms of cost-per-1,000 have missed the point completely. Says Weaver: "Spectaculars were created for different purposes and goals."

As an indication of the success of the spectaculars, Weaver pointed to the high ratings they had achieved (average Nielsen 41.6) and the fact that four out of five of this season's regular sponsors have renewed their contracts for the fall. Going on to outline the variety of uses sponsors had for them, the NBC president asserted that sponsors used spectaculars for their: (1) power to cause talk in million of the nation's homes, (2) ability to provide the prestige factor among opinion-forming groups, (3) merchandising power that is useful in galvanizing a dealer organization.

Sales power of the spectaculars was pointed up by reference to Sunbeam's sale of one million electric frying pans at $25 each, largely because of spectacular advertising. The prestige factor, he continued, was amply demonstrated by the reaction to the Oldsmobile-sponsored *Babes in Toyland* show. "The company received an avalanche of mail from viewers . . . with whom Oldsmobile were sure they could do business," he noted.

Looking ahead, Weaver listed these three trends of importance in manufacturing and marketing: (1) The Incentive System—ever higher standards of living and increase in leisure time for all Americans, (2) The Distribution System—further growth of the self-service element, with the attendant rise in the need of pre-selling the consumer, (3) The Production System—the development of automation, calling for a new concept of production which would do away with seasonal cycles.

As far as the future of spectaculars is concerned, NBC has announced plans for four 90-minute black-and-white summer "specials," as replacements for the color spectaculars. The first will be *Remember*—1938 on Sunday, 19 June.

P.S.

See: Radio-tv farm director: he's the rural air star

Issue: 1 November 1954, page 46

Subject: Importance of farm directors in rural air media

A behind-the-scenes operation of the National Association of Television & Radio Farm Directors, their Professional Guidance Committee, benefits advertisers by helping to fill the ranks of the nation's farm broadcasters. The committee: handles requests from both management and farm broadcasters in securing jobs; aids in the counseling of young people on opportunities in the field of farm broadcasting; intends to—compile a list of colleges offering radio courses and help students and instructors contact NATRFD members for advice and information. The committee may also act as a speakers bureau to provide informed speakers on rural problems.

The members of the committee are Chairman Donald A. Tuttle, WGY, Schenectady; Ed Mason, KXXX, Colby, Kan.; Wally Erickson, KFRE, Fresno; Norm Geron, WIZE, Springfield, O.; Homer Quann, WSVA, Harrisonburg, Va.; Herman Harney, KFAB, Lincoln, Neb.; Dick Passage, KYAK, Yakima, Wash.; Robert Parker, formerly of the University of Connecticut, now moving into RFD work in Wisconsin. ★ ★ ★

• *Nighttime Sock in the Daytime*

. . . on WWJ-TV, of course!





"HOUR OF SHOWS"

WITH

JOHN CONNOLLY

12:30 to 1:30 P.M.

• *Monday through Friday*





Chalk up another powerful sales-maker for Michigan's First Television Station!

"Hour of Shows" presents two outstanding productions back to back . . . features Dane Clark, Melvyn Douglas, Ann Rutherford, Cesar Romero, Marjorie Reynolds and other headliners. To add still more glamor, the "Hour of Shows" host is matinee idol John Connolly who has sung his way into the hearts of hundreds of thousands of Detroit-area women.

Here's the quality, the appeal, the salesmaking sock of nighttime programming at daytime rates. Here's where your Detroit participation budget belongs. For availabilities on "Hour of Shows," phone, wire or write your nearest Hollingbery office or WWJ-TV direct.

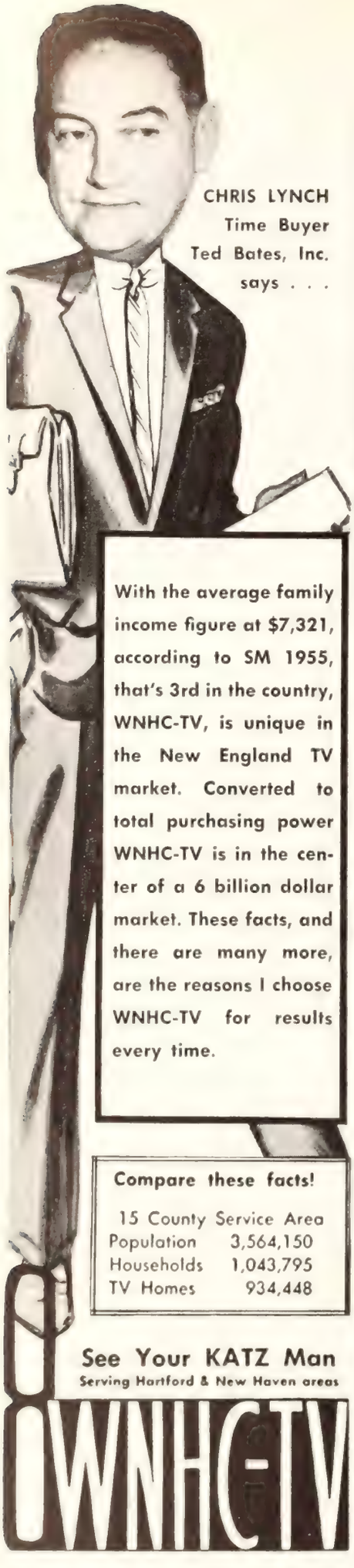
In Detroit . . . You Sell More on channel 4 **WWJ-TV**

NBC Television Network
DETROIT

Associate AM-FM Station WWJ

FIRST IN MICHIGAN • *Owned and Operated by* THE DETROIT NEWS

• *National Representatives:* THE GEORGE P. HOLLINGBERY COMPANY





agency profile

Robert S. Nyburg

Nyburg Advertising, Baltimore, Md.
President

Most of Bob Nyburg's business revolves around America's move to suburbia. His agency, Nyburg Advertising in Baltimore, specializes in promoting shopping centers.

"One of the trickiest problems in shopping center advertising is devising ways to use tv and radio to produce the maximum traffic for the center," says Nyburg. (He feels that one of his promotions is a success when 150,000 customers crowd a new shopping center in the first two days of an opening planned and advertised by him.)

"In tv we frequently use fashion shows," he told SPONSOR. "It may seem strange, but the stores in the center which have nothing to do with fashions use these shows for mention of their services or products with great success. And the cost's low, because the station's fashion commentator coordinates the show.

"On radio we've used bingo-type programs, with each store in the center providing one bingo card. No one medium alone builds store traffic, but tv and radio coupled with a newspaper campaign have always produced gratifying sales increases."

It's difficult to give a formula for the combination of media that will successfully increase shopping center traffic, but Nyburg has found that his promotions average this type of budget split: newspapers, 30%; outdoor, 11%; tv, 35%; radio, 24%. That is, 59% for the air media, 41% for newspapers and outdoor.

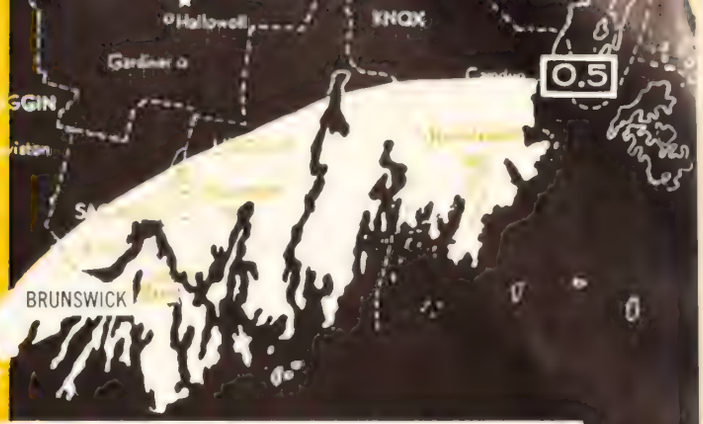
"One of the most interesting phenomena of the shopping centers is the fact that it unites qroups of competing advertisers in one overall promotion. In that sense, these promotions bear a resemblance to such coordinated retailers' efforts as the Chicago State Street promotions or the New York Fifth Avenue Association's efforts. One retailer alone is generally too small to afford all the advertising media, but a group together can spend enough to increase store traffic for all."

Nyburg, who began working in advertising at the Katz Agency in Baltimore, has been an agencyman for nearly three decades, except for five years he spent as a Lt. Colonel in Europe and Africa. One thing he learned in the Army he's kept up with: photography.

"It's my only claim to art," says he self-deprecatingly. "I guess we're doomed to having just one artist in the family."

(Nyburg's referring to his father, Sidney Lauer Nyburg, listed in *Who's Who* as author of five novels.) ★★★

THE RAMPARTS WE WATCH



THESE ARE THE RAMPARTS WE WATCH, FROM BRUNSWICK, ME. TO PT. JUDITH, R. I. AND BOSTON WEST THROUGH WORCESTER



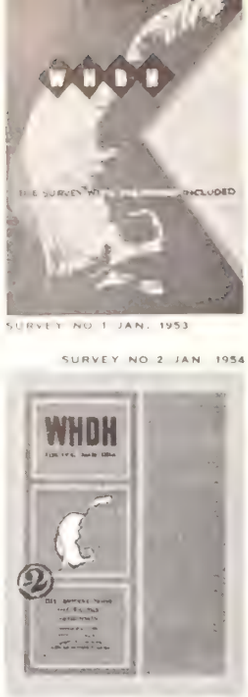
WHDH believes in continuing research for facts about the listening habits of the radio homes in this four-state area, and this third area survey conducted by Pulse, Inc., brings to 24,600 the number of homes interviewed in this series of surveys. As each survey has been made, we have learned from it many hitherto unknown points of information about the radio audience.

In the past, many advertisers have been content to accept a city at-home rating as a measure of audience. Since the original survey—January 1953,—advertisers have come to know that the out-of-home listener is an important factor in the overall radio audience. New Englanders do a great deal of their radio listening out of home; driving to work, to winter resorts and summer resorts, for a day at the beach or the lake, or on a picnic. Where they go, they take radio with them.

In this survey conducted by Pulse in January 1955, WHDH has confirmed the fact that the listening audience comprises the greatest circulation of any media. As explained on the inside pages, the new Cumulative Pulse Audience (CPA) percentage of radio listening in the course of a week shows that there are few people not exposed to radio.

WHDH

50,000 WATTS · BOSTON · 850 KC



This 3rd annual WHDH area survey conducted in Jan. of 1955 by Pulse, Inc. not only verifies the findings of its two predecessors of Jan. '53 and '54, but it contributes further to progressive research.

In the first two reports it was proved that:

- Listening habits of people in the outside counties differed from those of people in the 5 county city area.
- WHDH's city ratings were directly projectable to the total area while those of network affiliates were not.
- Audience composition varies when the total audience is counted because of the difference between at-home and out-of-home audience composition.
- The cumulative weekly audience of individual programs on WHDH and other radio stations is from 2.0 to 8.16 times larger than the average daily quarter hour rating.

NOTE: This information is available in Surveys 1 and 2.

This 1955 report shows that WHDH has become even more dominant in the area. The average quarter hour "homes-using-radio" has increased, and the actual number of radio homes in the area has grown from 1,440,080 in 1954 to 1,490,690 homes in 1955. This is an increase of 3.5% or 50,610 homes in one year.

Among the new features of this report are the Cumulative Pulse Audience (CPA)—showing the wide scope of radio listening. Further, the program preferences are shown—indicating the trend of radio listening.

Additionally, area figures for the 12 midnight to 6 a.m. audience are available for the first time.

The list of counties below are those in the WHDH coverage area. Those which are asterisked are in the Boston City area which is part of the total area. The total area contains 1,490,690 radio homes.

This total 25 county area is the most important area of the four New England states of Maine, New Hampshire, Massachusetts and Rhode Island. It represents 71% of the population of the four states, according to the 1950 U. S. Census. It represents 81% of the retail sales of those four states according to Standard Rate and Data Consumer Markets, 1954.

We believe that the following information concerning this area is of importance to all buyers of radio time.

COUNTY	% OF INTERVIEWS & POPULATION
MAINE	
Cumberland	3
Knox	½
Lincoln	½
Sagadahoc	½
York	2
MASSACHUSETTS	
Barnstable	1
Bristol	.8
Dukes	½
*Essex	10
*Middlesex	21
Nantucket	½
*Norfolk	8
*Plymouth	4
*Suffolk	18
Worcester	2
NEW HAMPSHIRE	
Belknap	½
Hillsboro	3
Merrimack	1
Rockingham	1
Strafford	1
RHODE ISLAND	
Bristol	½
Kent	1
Newport	1
Providence	11
Washington	½
	TOTAL 100

CUMULATIVE PULSE AUDIENCE

936 out of every 1,000 homes in New England listen to radio in the course of a week. In the 2nd survey of the WHDH area—January 1954, WHDH had Pulse count the cumulative audience of *individual radio programs* on WHDH and other stations.

The figures were so significant that in this 3rd Survey—January 1955, WHDH had Pulse count the cumulative audience on a daily and weekly basis for eight Boston stations and *for all radio.* In the course of a 24 hour day, radio reaches 72.4% of the homes. In the course of a week, radio reaches 93.6% of the homes in the 25 county area.

In comparison with other media, radio suffers when judged only by the average quarter hour "homes using radio" figures, or by average station quarter hour ratings. In the area report, the average quarter hour "homes using radio" figure is 24.4; but the total weekly cumulative audience listening to radio is almost 4 times that figure or 93.6. WHDH's average quarter hour rating is 4.3 (the highest of any station) but its unduplicated audience rating for the week is 71.2.

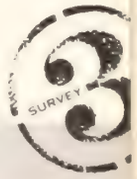
This CPA study is proof that radio time if sold and bought wisely can give almost complete saturation of an area.

There follows the results of the CPA report for the WHDH area:

HOMES REACHED PER WEEK	STATION	% OF TOTAL HOMES PER WEEK
1,061,400	**WHDH**	**71.2%**
997,300	WBZ	66.9%
493,400	WCOP	33.1%
1,056,900	WEEI	70.9%
769,200	WNAC	51.6%
243,000	WORL	16.3%
116,200	WTAO	7.8%
682,700	WVDA	45.8%
1,395,300	All Radio	93.6%

Television has an 89.3% penetration of the area, which means there are 1,331,186 television homes. The cumulative Television penetration of the total 1,490,690 homes in the area is as follows:

HOMES REACHED PER WEEK	STATION	% OF TOTAL HOMES PER WEEK
1,283,300	All TV	86.0%
1,395,300	All Radio	93.6%

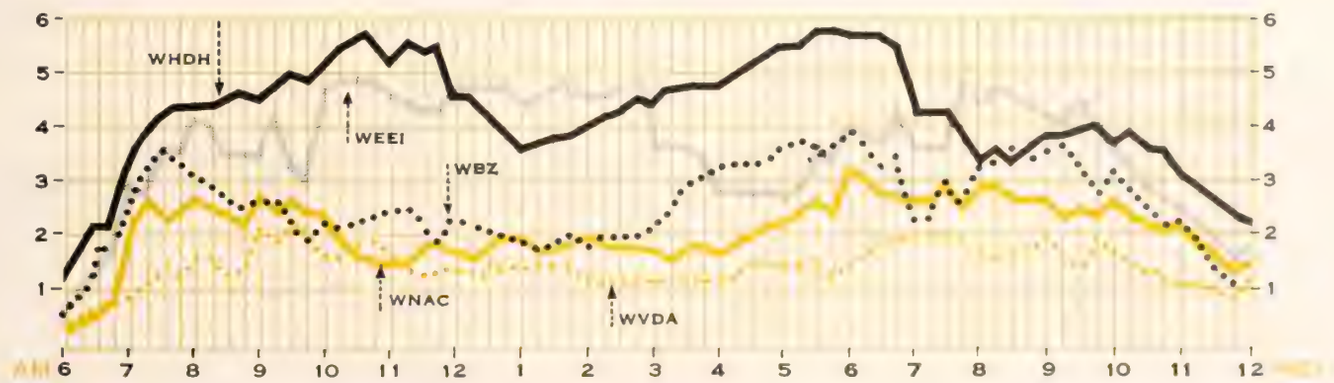


WHDH vs. NETWORK STATIONS

PULSE OF AREA 7 DAYS—SUNDAY THROUGH SATURDAY

6:00 AM—12 Midnight—January 1955. By Quarter Hour Total Ratings.*

**(Sunday 7:00 AM—12:00 Midnight)*



PULSE OF THE WHDH AREA JANUARY 1955

MONDAY THROUGH FRIDA

MORNING 6:00 AM TO 12:00 NOON

6:00 AM	6:15 AM	6:30 AM	6:45 AM	7:00 AM	7:15 AM	7:30 AM	7:45 AM	8:00
WHDH 1.2	WHDH 1.6	WHDH 2.1	WHDH 2.2	WHDH 3.9	WHDH 4.1	WHDH 5.0	WHDH 5.3	WHDH
WEEI 0.7	WBZ 0.9	WBZ 1.9	WBZ 2.2	WEEI 3.2	WEEI 3.5	WEEI 4.1	WEEI 4.1	WEEI
WBZ 0.6	WEEI 0.9	WEEI 1.5	WEEI 1.8	WBZ 3.0	WBZ 3.4	WBZ 4.0	WBZ 3.8	WBZ
WVDA 0.4	WVDA 0.7	WVDA 0.9	WNAC 0.9	WNAC 2.3	WNAC 2.8	WNAC 2.3	WNAC 2.5	WNAC
WNAC 0.3	WNAC 0.4	WNAC 0.6	WVDA 0.9	WVDA 1.0	WVDA 1.3	WORL 1.2	WORL 1.3	WVDA
WORL	WORL 0.2	WORL 0.2	WORL 0.3	WORL 0.8	WORL 0.8	WORL 1.0	WVDA 1.2	WORL

AFTERNOON 12:00 NOON TO 6:00 PM

12:00 N	12:15 PM	12:30 PM	12:45 PM	1:00 PM	1:15 PM	1:30 PM	1:45 PM	2:00
WEEI 5.5	WEEI 5.5	WEEI 5.4	WEEI 5.4	WEEI 5.3	WEEI 5.4	WEEI 5.6	WEEI 5.8	WEEI
WHDH 4.1	WHDH 3.9	WHDH 3.6	WHDH 3.2	WHDH 3.3	WHDH 3.5	WHDH 3.6	WHDH 3.7	WHDH
WBZ 2.3	WBZ 2.2	WBZ 2.3	WBZ 2.1	WNAC 2.2	WBZ 1.9	WBZ 1.8	WNAC 2.1	WNAC
WNAC 2.0	WNAC 1.8	WNAC 1.8	WNAC 2.0	WBZ 2.0	WNAC 1.7	WNAC 1.8	WBZ 2.0	WBZ
WVDA 1.5	WVDA 1.4	WVDA 1.7	WVDA 1.5	WVDA 1.4	WVDA 1.4	WVDA 1.4	WVDA 1.4	WVDA
WORL 1.4	WORL 1.1	WORL 1.3	WORL 1.3	WORL 1.2	WORL 1.2	WORL 1.2	WORL 1.1	WORL

EVENING 6:00 PM TO MIDNIGHT

6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	7:15 PM	7:30 PM	7:45 PM	8:00
WHDH 6.0	WHDH 6.0	WHDH 6.0	WHDH 5.7	WHDH 4.4	WHDH 4.5	WHDH 4.7	WEEI 4.8	WEEI
WBZ 4.3	WBZ 4.1	WBZ 3.6	WEEI 4.7	WEEI 3.3	WEEI 3.3	WBZ 3.2	WHDH 4.3	WHDH
WEEI 4.1	WEEI 3.8	WEEI 3.6	WBZ 4.0	WNAC 3.1	WNAC 2.9	WNAC 3.2	WBZ 2.8	WBZ
WNAC 3.3	WNAC 2.9	WNAC 3.1	WNAC 3.0	WBZ 2.3	WBZ 2.4	WEEI 3.0	WNAC 2.5	WNAC
WVDA 1.5	WVDA 1.7	WVDA 2.2	WVDA 2.2	WVDA 2.0	WVDA 2.1	WVDA 2.2	WVDA 2.1	WVDA

SATURDAY 6:00 A

MORNING 6:00 AM TO 12:00 NOON

6:00 AM	6:15 AM	6:30 AM	6:45 AM	7:00 AM	7:15 AM	7:30 AM	7:45 AM	8:00
WHDH 1.1	WHDH 1.5	WHDH 1.8	WHDH 2.1	WBZ 2.6	WHDH 3.3	WHDH 3.8	WHDH 4.0	WHDH
WNAC 0.8	WNAC 1.3	WEEI 1.6	WBZ 1.8	WNAC 2.6	WNAC 3.0	WBZ 3.1	WEEI 3.0	WEEI
WBZ 0.5	WEEI 0.8	WBZ 0.8	WEEI 1.6	WHDH 2.5	WBZ 2.8	WEEI 2.8	WBZ 2.8	WNAC
WEEI 0.5	WBZ 0.5	WNAC 0.8	WNAC 1.0	WEEI 1.6	WEEI 2.0	WNAC 2.8	WNAC 2.6	WBZ
WVDA 0.3	WVDA 0.3	WVDA 0.5	WORL 0.5	WORL 1.1	WORL 1.3	WVDA 1.6	WORL 1.3	WVDA
WORL	WORL ...	WORL 0.3	WVDA 0.5	WVDA 0.8	WVDA 0.8	WORL 1.3	WVDA 1.3	WORL

AFTERNOON 12:00 NOON TO 6:00 PM

12:00 N	12:15 PM	12:30 PM	12:45 PM	1:00 PM	1:15 PM	1:30 PM	1:45 PM	2:00
WHDH 6.3	WHDH 6.3	WHDH 6.1	WHDH 5.8	WHDH 5.0	WHDH 4.5	WHDH 4.3	WHDH 4.0	WHDH
WBZ 3.3	WEEI 3.3	WEEI 3.3	WEEI 3.6	WEEI 2.8	WEEI 3.1	WEEI 3.1	WEEI 2.8	WEEI
WEEI 3.1	WBZ 2.8	WBZ 2.3	WBZ 2.3	WBZ 2.3	WBZ 2.0	WBZ 2.3	WBZ 2.6	WBZ
WORL 1.6	WVDA 1.8	WNAC 2.0	WNAC 2.0	WNAC 2.0	WNAC 1.8	WVDA 1.8	WNAC 2.0	WNAC
WVDA 1.6	WORL 1.6	WVDA 1.8	WVDA 1.6	WORL 1.8	WORL 1.6	WNAC 1.6	WVDA 1.6	WVDA
WNAC 1.3	WNAC 1.3	WORL 1.3	WORL 1.5	WVDA 1.5	WVDA 1.3	WORL 1.3	WORL 1.0	WORL

EVENING 6:00 PM TO MIDNIGHT

6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	7:15 PM	7:30 PM	7:45 PM	8:00
WHDH 5.3	WHDH 5.5	WHDH 5.5	WHDH 5.6	WHDH 5.1	WHDH 5.3	WHDH 5.3	WHDH 4.8	WEEI
WEEI 3.8	WEEI 3.6	WEEI 3.6	WBZ 2.8	WBZ 2.1	WBZ 2.8	WEEI 4.1	WEEI 3.8	WHDH
WBZ 3.0	WNAC 2.6	WBZ 2.0	WEEI 2.8	WEEI 2.0	WEEI 2.3	WBZ 2.3	WNAC 2.3	WNAC
WNAC 3.0	WBZ 2.3	WNAC 1.5	WNAC 1.3	WVDA 1.8	WNAC 1.8	WNAC 2.3	WBZ 2.0	WBZ
WVDA 1.8	WVDA 1.6	WVDA 1.5	WVDA 1.3	WNAC 1.5	WVDA 1.8	WVDA 1.3	WVDA 1.3	WVDA

SUNDAY 7:00 A

MORNING 7:00 AM TO 12:00 NOON

7:00 AM	7:15 AM	7:30 AM	7:45 AM	8:00
WBZ 1.8	WBZ 1.8	WBZ 1.6	WBZ 1.3	WHDH
WHDH 0.3	WHDH 0.3	WEEI 1.1	WEEI 1.1	WEEI
WEEI	WEEI 0.3	WHDH 0.6	WHDH 0.6	WNAC
WNAC	WNAC	WNAC	WNAC	WBZ
WORL	WORL ...	WORL	WORL ...	WORL
WVDA	WVDA	WVDA	WVDA	WVDA

AFTERNOON 12:00 NOON TO 6:00 PM

12:00 N	12:15 PM	12:30 PM	12:45 PM	1:00 PM	1:15 PM	1:30 PM	1:45 PM	2:00
WHDH 5.8	WHDH 5.6	WHDH 4.8	WHDH 4.5	WHDH 4.1	WHDH 3.8	WHDH 4.3	WHDH 4.0	WHDH
WEEI 2.0	WEEI 2.3	WEEI 2.5	WEEI 2.5	WEEI 2.1	WEEI 2.3	WEEI 2.0	WEEI 2.3	WEEI
WBZ 1.8	WBZ 1.8	WNAC 1.6	WNAC 1.8	WNAC 1.3	WVDA 1.6	WVDA 1.6	WORL 1.6	WNAC
WORL 1.3	WORL 1.3	WVDA 1.6	WVDA 1.6	WORL 1.3	WNAC 1.5	WBZ 1.3	WVDA 1.6	WORL
WNAC 0.8	WNAC 1.1	WORL 1.1	WORL 1.1	WVDA 1.3	WORL 1.3	WNAC 1.3	WBZ 1.3	WBZ
WVDA 0.8	WVDA 1.1	WBZ 1.0	WBZ 1.0	WBZ 0.8	WBZ 0.8	WORL 1.3	WNAC 1.0	WVDA

EVENING 6:00 PM TO MIDNIGHT

6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	7:15 PM	7:30 PM	7:45 PM	8:00
WHDH 4.5	WHDH 5.1	WHDH 4.8	WHDH 4.8	WEEI 6.6	WEEI 6.8	WEEI 6.1	WEEI 5.6	WEEI
WNAC 4.1	WNAC 4.3	WEEI 4.3	WEEI 4.3	WHDH 3.1	WHDH 2.8	WBZ 2.6	WNAC 2.8	WBZ
WEEI 3.8	WEEI 4.1	WNAC 3.3	WNAC 3.3	WBZ 2.9	WBZ 2.1	WNAC 2.5	WBZ 2.6	WNAC
WBZ 2.8	WBZ 2.5	WBZ 2.8	WBZ 2.1	WVDA 2.3	WNAC 2.1	WHDH 1.8	WVDA 1.8	WHDH
WVDA 1.8	WVDA 2.0	WVDA 1.0	WVDA 1.0	WNAC 2.1	WVDA 2.0	WVDA 1.8	WHDH 1.3	WVDA

0 AM TO 12:00 MIDNIGHT

AM	8:30 AM	8:45 AM	9:00 AM	9:15 AM	9:30 AM	9:45 AM	10:00 AM	10:15 AM	10:30 AM	10:45 AM	11:00 AM	11:15 AM	11:30 AM	11:45 AM
4.9	WHDH 4.7	WHDH 4.8	WHDH 4.4	WHDH 4.8	WHDH 4.8	WHDH 4.4	WEEI 5.9	WEEI 6.1	WEEI 6.2	WEEI 6.0	WEEI 5.7	WEEI 5.5	WEEI 5.1	WEEI 5.1
4.6	WEEI 3.7	WEEI 3.7	WEEI 3.7	WEEI 3.9	WEEI 3.6	WEEI 3.1	WHDH 4.5	WHDH 4.8	WHDH 4.9	WHDH 5.0	WHDH 4.3	WHDH 4.8	WHDH 4.6	WHDH 4.8
3.2	WBZ 3.1	WBZ 2.8	WNAC 3.0	WNAC 2.7	WNAC 2.8	WNAC 2.7	WBZ 2.5	WBZ 2.4	WBZ 2.4	WBZ 2.7	WBZ 2.6	WBZ 2.7	WBZ 2.2	WNAC 2.2
2.6	WNAC 2.4	WNAC 2.4	WVDA 2.6	WVDA 2.4	WVDA 2.5	WVDA 2.7	WNAC 2.4	WVDA 2.1	WVDA 2.0	WVDA 2.1	WVDA 1.9	WNAC 1.7	WNAC 2.2	WBZ 2.1
2.1	WORL 2.4	WORL 2.1	WBZ 2.5	WBZ 2.3	WBZ 2.2	WBZ 2.0	WVDA 2.2	WNAC 2.0	WNAC 1.9	WNAC 1.6	WNAC 1.6	WVDA 1.7	WVDA 1.6	WVDA 1.7
1.6	WVDA 1.3	WVDA 1.3	WORL 1.6	WORL 1.7	WORL 1.7	WORL 1.9	WORL 1.5	WORL 1.4	WORL 1.5	WORL 1.4	WORL 1.1	WORL 1.4	WORL 1.3	WORL 1.3

PM	2:30 PM	2:45 PM	3:00 PM	3:15 PM	3:30 PM	3:45 PM	4:00 PM	4:15 PM	4:30 PM	4:45 PM	5:00 PM	5:15 PM	5:30 PM	5:45 PM
5.4	WEEI 5.2	WEEI 5.4	WHDH 4.3	WHDH 4.6	WHDH 4.7	WHDH 4.8	WHDH 4.8	WHDH 5.1	WHDH 5.4	WHDH 5.6	WHDH 5.8	WHDH 5.7	WHDH 6.0	WHDH 6.0
4.1	WHDH 4.3	WHDH 4.6	WEEI 3.9	WEEI 3.8	WEEI 3.7	WBZ 3.5	WBZ 3.7	WBZ 3.8	WBZ 3.8	WBZ 3.8	WBZ 1.1	WBZ 1.2	WEEI 1.1	WBZ 1.1
2.2	WBZ 2.3	WBZ 2.2	WBZ 2.4	WBZ 2.7	WBZ 3.2	WEEI 3.5	WEEI 2.7	WEEI 2.7	WEEI 2.7	WEEI 2.7	WEEI 2.7	WEEI 2.8	WBZ 3.8	WEEI 3.8
2.0	WNAC 1.8	WNAC 1.7	WNAC 1.5	WORL 1.5	WNAC 1.5	WORL 1.6	WNAC 1.5	WNAC 1.6	WNAC 1.6	WNAC 1.8	WNAC 2.0	WNAC 2.3	WNAC 2.1	WNAC 2.3
1.2	WORL 1.4	WORL 1.4	WORL 1.4	WNAC 1.4	WORL 1.5	WNAC 1.4	WORL 1.2	WVDA 1.3	WVDA 1.5	WVDA 1.6	WVDA 1.5	WVDA 1.6	WVDA 1.8	WVDA 1.6
1.2	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.2	WORL 0.7						

PM	8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM	11:15 PM	11:30 PM	11:45 PM
4.4	WEEI 4.2	WEEI 4.2	WBZ 3.9	WBZ 4.0	WEEI 3.9	WHDH 3.9	WHDH 3.6	WHDH 3.8	WHDH 3.5	WHDH 3.5	WHDH 3.2	WHDH 2.9	WHDH 2.5	WHDH 2.2
3.8	WBZ 3.6	WHDH 3.9	WHDH 3.8	WHDH 3.8	WHDH 3.8	WEEI 3.8	WBZ 3.6	WBZ 3.4	WBZ 3.1	WBZ 2.6	WBZ 2.5	WBZ 2.1	WEEI 1.8	WEEI 1.5
3.6	WHDH 3.5	WBZ 3.6	WEEI 3.8	WEEI 3.6	WBZ 3.7	WBZ 3.3	WEEI 3.5	WEEI 3.1	WEEI 2.6	WEEI 2.4	WNAC 2.4	WEEI 2.0	WNAC 1.6	WBZ 1.3
3.0	WNAC 2.9	WNAC 2.8	WNAC 2.6	WNAC 2.4	WNAC 2.5	WNAC 2.4	WNAC 2.5	WNAC 2.4	WNAC 2.3	WNAC 2.2	WEEI 2.3	WNAC 1.9	WBZ 1.5	WNAC 1.2
1.9	WVDA 2.0	WVDA 1.8	WVDA 1.8	WVDA 1.6	WVDA 1.5	WVDA 1.5	WVDA 1.8	WVDA 1.6	WVDA 1.5	WVDA 1.2	WVDA 1.1	WVDA 1.1	WVDA 1.0	WVDA 0.8

12:00 MIDNIGHT

AM	8:30 AM	8:45 AM	9:00 AM	9:15 AM	9:30 AM	9:45 AM	10:00 AM	10:15 AM	10:30 AM	10:45 AM	11:00 AM	11:15 AM	11:30 AM	11:45 AM
4.0	WHDH 4.8	WHDH 4.8	WHDH 4.6	WHDH 5.0	WHDH 6.0	WHDH 6.6	WHDH 7.5	WHDH 7.3	WHDH 7.0	WHDH 7.1	WHDH 7.5	WHDH 7.5	WHDH 7.8	WHDH 7.5
3.3	WEEI 3.5	WEEI 3.5	WEEI 3.8	WEEI 3.8	WNAC 3.3	WEEI 2.8	WEEI 2.8	WNAC 3.0	WEEI 2.6	WEEI 3.0	WEEI 3.0	WEEI 3.6	WEEI 3.5	WEEI 3.0
2.6	WNAC 2.8	WBZ 2.5	WNAC 3.3	WNAC 3.0	WEEI 3.0	WNAC 2.8	WNAC 2.8	WEEI 2.5	WNAC 2.6	WNAC 2.6	WBZ 2.3	WBZ 2.5	WBZ 2.8	WBZ 2.6
2.6	WBZ 2.6	WNAC 2.3	WBZ 3.1	WBZ 2.8	WBZ 2.3	WBZ 2.0	WBZ 1.8	WBZ 2.0	WVDA 2.0	WBZ 1.8	WNAC 2.3	WORL 2.1	WORL 1.8	WVDA 1.6
1.3	WVDA 1.6	WORL 1.3	WORL 1.5	WORL 1.8	WORL 1.8	WORL 1.8	WORL 1.8	WORL 1.8	WORL 1.5	WBZ 1.8	WORL 1.8	WORL 1.5	WNAC 1.8	WVDA 1.8	WORL 1.5
1.3	WORL 1.5	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.3	WORL 1.5	WVDA 1.8	WVDA 1.5	WVDA 1.0	WNAC 1.6	WNAC 1.3

PM	2:30 PM	2:45 PM	3:00 PM	3:15 PM	3:30 PM	3:45 PM	4:00 PM	4:15 PM	4:30 PM	4:45 PM	5:00 PM	5:15 PM	5:30 PM	5:45 PM
4.6	WHDH 4.8	WHDH 4.8	WHDH 5.3	WHDH 5.3	WHDH 5.3	WHDH 5.0	WHDH 5.6	WHDH 5.5	WHDH 5.3	WHDH 5.8	WHDH 5.3	WHDH 5.3	WHDH 5.8	WHDH 5.8
3.0	WEEI 3.3	WEEI 3.3	WEEI 3.0	WEEI 3.0	WEEI 3.1	WEEI 3.0	WEEI 2.8	WEEI 3.6	WEEI 3.3	WBZ 2.8	WEEI 3.0	WEEI 3.0	WBZ 3.1	WBZ 2.8
2.1	WBZ 1.8	WBZ 2.3	WBZ 2.3	WBZ 2.3	WBZ 2.6	WNAC 2.6	WBZ 2.3	WBZ 2.8	WBZ 2.3	WEEI 2.8	WBZ 2.8	WBZ 2.8	WEEI 2.0	WNAC 2.1
2.0	WVDA 1.8	WVDA 1.8	WVDA 2.1	WNAC 2.0	WNAC 2.6	WBZ 2.6	WNAC 2.0	WNAC 2.5	WNAC 2.3	WNAC 2.8	WNAC 2.8	WNAC 2.0	WNAC 1.8	WEEI 2.0
1.3	WORL 1.6	WNAC 1.6	WNAC 2.0	WVDA 2.0	WVDA 2.1	WVDA 1.5	WVDA 1.8	WVDA 2.1	WVDA 2.1	WVDA 2.1	WVDA 1.8	WVDA 1.5	WVDA 1.6	WVDA 1.6
1.0	WNAC 1.5	WORL 1.3	WORL 1.3	WORL 1.1	WORL 1.3	WORL 1.0	WORL 1.3	WORL 0.5						

PM	8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM	11:15 PM	11:30 PM	11:45 PM
4.8	WHDH 4.0	WHDH 4.6	WHDH 4.6	WHDH 4.6	WHDH 4.8	WHDH 5.1	WHDH 4.8	WHDH 4.8	WHDH 4.6	WHDH 4.1	WHDH 3.8	WHDH 2.8	WHDH 3.1	WHDH 2.8
4.3	WEEI 4.0	WEEI 3.5	WEEI 4.0	WEEI 4.3	WEEI 4.0	WEEI 4.0	WEEI 3.5	WEEI 3.3	WEEI 3.1	WEEI 2.6	WEEI 3.4	WEEI 2.8	WEEI 1.8	WEEI 1.3
2.6	WBZ 2.8	WBZ 2.5	WBZ 2.8	WBZ 2.6	WNAC 2.8	WNAC 2.5	WNAC 2.5	WNAC 2.3	WNAC 2.1	WNAC 2.1	WNAC 2.1	WNAC 1.8	WNAC 1.6	WNAC 1.1
2.0	WNAC 2.0	WNAC 2.6	WNAC 2.8	WBZ 1.8	WBZ 1.3	WBZ 1.6	WBZ 1.6	WVDA 1.6	WVDA 1.6	WBZ 1.8	WBZ 1.8	WBZ 1.0	WBZ 0.8	
1.5	WVDA 1.8	WVDA 1.8	WVDA 1.5	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.3	WBZ 1.3	WBZ 1.0	WVDA 1.0	WVDA 1.0	WVDA 1.0	WVDA 0.8

12:00 MIDNIGHT

AM	8:30 AM	8:45 AM	9:00 AM	9:15 AM	9:30 AM	9:45 AM	10:00 AM	10:15 AM	10:30 AM	10:45 AM	11:00 AM	11:15 AM	11:30 AM	11:45 AM
2.6	WHDH 3.1	WHDH 3.1	WHDH 4.8	WHDH 4.6	WHDH 5.1	WHDH 6.0	WHDH 6.3	WHDH 7.1	WHDH 7.3	WHDH 7.6	WHDH 7.1	WHDH 7.6	WHDH 7.8	WHDH 7.5
2.1	WEEI 2.3	WEEI 2.9	WBZ 2.6	WBZ 1.8	WBZ 1.8	WEEI 2.0	WORL 1.1	WORL 1.1	WBZ 1.5	WBZ 1.8	WBZ 1.5	WBZ 1.3	WEEI 1.8	WEEI 2.1
1.8	WORL 1.3	WORL 1.8	WEEI 2.5	WEEI 1.8	WEEI 1.8	WBZ 1.3	WBZ 1.0	WBZ 1.0	WORL 1.3	WORL 1.3	WORL 1.3	WORL 1.8	WBZ 1.3	WORL 1.5
1.0	WBZ 1.0	WBZ 1.0	WNAC 0.8	WNAC 1.0	WNAC 0.8	WNAC 0.8	WEEI 1.0	WEEI 1.0	WVDA 1.1	WVDA 1.1	WVDA 1.1	WVDA 1.3	WORL 1.8	WBZ 0.8
0.8	WNAC 0.5	WNAC 0.8	WORL 0.8	WORL 0.8	WORL 0.8	WNAC 0.8	WNAC 0.8	WNAC 0.8	WEEI 1.0	WEEI 1.0	WEEI 1.0	WEEI 0.8	WVDA 0.8	WNAC 0.3
0.8	WVDA 0.3	WVDA	WVDA 0.3	WVDA 0.3	WVDA 0.5	WVDA 0.8	WVDA 0.3	WVDA 0.3	WNAC 0.5	WNAC 0.5	WNAC 0.3	WNAC 0.3	WNAC 0.8	WVDA 0.3

PM	2:30 PM	2:45 PM	3:00 PM	3:15 PM	3:30 PM	3:45 PM	4:00 PM	4:15 PM	4:30 PM	4:45 PM	5:00 PM	5:15 PM	5:30 PM	5:45 PM
4.6	WHDH 4.0	WHDH 3.8	WHDH 4.1	WHDH 4.0	WHDH 4.3	WHDH 3.8	WHDH 3.5	WHDH 4.1	WHDH 4.3	WHDH 4.3	WHDH 4.3	WHDH 4.3	WHDH 4.8	WHDH 4.8
2.1	WEEI 3.1	WEEI 3.3	WEEI 2.8	WEEI 3.1	WEEI 3.5	WEEI 3.3	WEEI 3.0	WNAC 3.3	WNAC 3.3	WNAC 3.6	WNAC 3.6	WNAC 1.8	WNAC 1.5	WNAC 1.3
1.8	WNAC 2.3	WNAC 2.8	WNAC 2.3	WNAC 2.6	WNAC 2.8	WNAC 2.8	WNAC 2.8	WEEI 2.8	WEEI 2.8	WEEI 3.1	WEEI 2.8	WEEI 3.3	WBZ 3.0	WEEI 3.1
1.3	WORL 1.6	WORL 1.6	WBZ 1.3	WBZ 1.3	WBZ 1.5	WBZ 1.5	WBZ 1.8	WBZ 1.8	WBZ 1.8	WBZ 1.5	WBZ 1.8	WBZ 2.0	WEEI 2.8	WBZ 2.8
0.8	WBZ 1.0	WBZ 1.0	WORL 1.1	WORL 1.1	WORL 1.3	WORL 1.1	WORL 0.5	WVDA 0.5	WVDA 0.8	WVDA 0.8	WVDA 0.8	WVDA 0.5	WVDA 1.0	WVDA 1.0
0.5	WVDA 0.3	WVDA 0.5	WVDA 0.3	WVDA 0.3	WVDA 0.5	WVDA 0.5	WVDA 0.5	WORL 0.3						

PM	8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM	11:15 PM	11:30 PM	11:45 PM
5.8	WEEI 6.0	WEEI 6.1	WEEI 5.8	WEEI 6.0	WEEI 6.6	WEEI 6.1	WEEI 4.1	WHDH 3.6	WEEI 3.6	WEEI 3.6	WEEI 3.0	WHDH 2.6	WEEI 2.3	WHDH 1.6
4.0	WBZ 4.1	WBZ 3.8	WVDA 3.6	WBZ 3.3	WHDH 3.5	WHDH 3.5	WHDH 3.3	WEEI 3.6	WHDH 3.5	WHDH 3.3	WHDH 2.6	WEEI 2.6	WHDH 2.0	WEEI 1.5
2.5	WNAC 2.8	WNAC 2.6	WBZ 3.3	WHDH 3.1	WBZ 2.5	WBZ 2.3	WBZ 2.8	WBZ 2.8	WBZ 1.5	WBZ 1.0	WBZ 1.6	WNAC 1.3	WNAC 1.3	WNAC 1.0
1.5	WHDH 1.6	WHDH 1.6	WHDH 2.8	WVDA 2.6	WVDA 2.1	WVDA 1.8	WVDA 2.8	WVDA 2.5	WVDA 1.0	WVDA 1.0	WNAC 1.3	WBZ 1.1	WVDA 0.8	WBZ 0.5
1.3	WVDA 1.3	WVDA 1.5	WNAC 2.3	WNAC 1.8	WNAC 1.5	WNAC 1.3	WNAC 1.0	WNAC 1.0	WNAC 0.8	WNAC 0.8	WVDA 0.8	WVDA 0.8	WBZ 0.5	WVDA 0.5

WHDH AUDIENCE COMPOSITION
PULSE OF WHDH AREA—JANUARY 1955

NUMBER OF PERSONS PER 100 HOMES LISTENING BY HALF HOUR PERIODS

MONDAY THROUGH FRIDAY

6:00 AM	79	75	7		161
6:30	81	88	9	2	180
7:00	78	79	18	9	184
7:30	84	85	16	4	189
8:00	66	81	16	8	171
8:30	57	84	9	8	158
9:00	48	82	9	7	146
9:30	42	86	7	5	140
10:00	38	85	8	8	139
10:30	36	87	10	7	140
11:00	36	90	8	9	143
11:30	36	89	11	9	145
12 NOON	37	86	9	9	141
12:30 PM	39	87	9	7	142
1:00	32	90	7	7	136
1:30	37	86	8	8	139
2:00	34	86	15	6	141
2:30	36	87	15	7	145
3:00	36	81	11	10	138
3:30	42	85	16	7	150
4:00	46	83	18	7	154
4:30	58	83	17	6	164
5:00	57	82	17	7	163
5:30	62	81	17	10	170
6:00	85	78	14	8	185
6:30	81	82	16	9	188
7:00	81	77	15	8	181
7:30	79	80	14	8	181
8:00	82	83	12	41	218
8:30	83	83	11	41	218
9:00	85	86	12	3	186
9:30	80	85	14	3	182
10:00	81	82	12	2	177
10:30	81	83	11	1	176
11:00	83	73	7		163
11:30	87	73	4		164

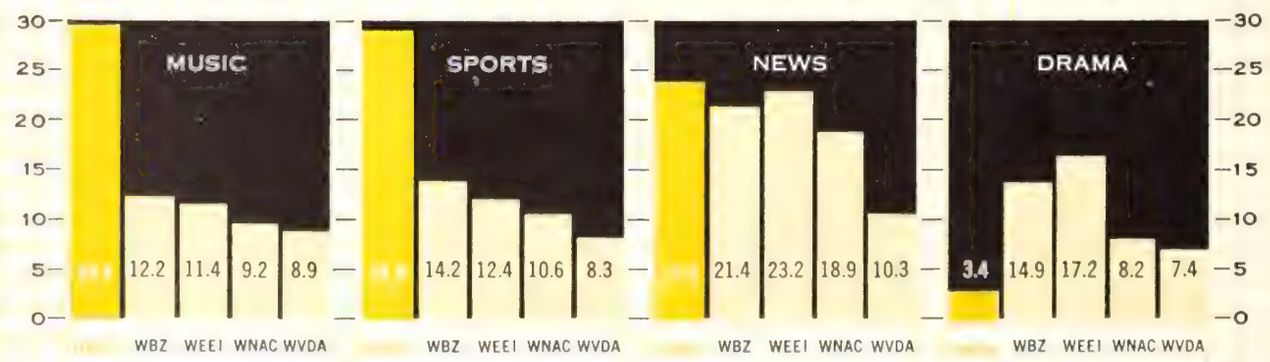
SATURDAY

6:00 AM	70	70	10		150
6:30	80	73	7	7	167
7:00	81	76	14	5	176
7:30	86	86	14	4	190
8:00	79	79	18	7	183
8:30	62	80	15	6	163
9:00	65	87	13	10	175
9:30	60	84	16	7	167
10:00	51	78	20	12	161
10:30	50	79	17	8	154
11:00	50	80	24	8	162
11:30	53	83	21	6	163
12 NOON	56	81	21	7	165
12:30 PM	58	83	15	7	163
1:00	59	75	19	6	159
1:30	56	85	15	4	160
2:00	67	90	20	7	184
2:30	73	87	20	3	183
3:00	83	83	17	3	186
3:30	85	85	15	3	188
4:00	76	76	13	3	168
4:30	76	74	16	3	169
5:00	78	76	14	5	173
5:30	78	80	18	5	181
6:00	81	81	16	5	183
6:30	76	84	16	5	181
7:00	83	86	9	6	184
7:30	82	82	9	6	179
8:00	78	81	19	4	182
8:30	82	82	18	4	186
9:00	79	82	14	4	179
9:30	85	73	9	3	170
10:00	88	82	9	3	182
10:30	86	79	7	3	175
11:00	87	78	9	4	178
11:30	86	67	10		163

SUNDAY

7:00 AM	100	50		....	150
7:30	75	75	25		175
8:00	53	63	11	63	190
8:30	38	50	8	58	154
9:00	78	78	19	11	186
9:30	76	79	14	12	181
10:00	82	86	20	6	194
10:30	95	90	21	5	211
11:00	84	86	13	7	190
11:30	84	84	13	7	188
12 NOON	83	78	15	7	183
12:30 PM	82	82	15	6	185
1:00	82	82	15	4	183
1:30	76	83	14	7	180
2:00	76	79	17	3	175
2:30	77	85	15	4	181
3:00	79	82	11	4	176
3:30	82	85	11		178
4:00	77	80	15	10	182
4:30	77	80	15	6	178
5:00	75	79	18	7	179
5:30	75	88	19	3	185
6:00	81	78	13	6	178
6:30	78	78	16	3	175
7:00	88	78	13	9	188
7:30	67	75	8	8	158
8:00	62	69	15	8	154
8:30	83	83	17		183
9:00	78	74	17	4	173
9:30	86	75	18	4	183
10:00	85	82	7		174
10:30	85	78	7		170
11:00	90	75	5		170
11:30	93	72	7		172

In the course of the survey, Pulse, Inc., had a special set of questions: "What is your favorite station for—Music—Sports—News—and Drama?" The results of this questionnaire are illustrated in the following bar graphs.



In three of the four categories, all 2,000 or 100% of the respondents stated a preference. In response to the question on drama, only 54.8% stated that they had a favorite station. This could indicate a declining interest in this type of programing, a result possibly of the extensive competitive aspect of television programing in this field. It would appear that in dramatic programs, sight and sound are preferable to sound only.

Programing of music, news and sports sustains interest. Music appears to be most competitive to TV programing; radio news is more immediate and affords better local coverage; and the limitations of TV time and costs have kept sports coverage a major radio feature.



RATING POINTS—PROJECTED TO RADIO HOMES BASED ON 1,490,690 IN WHDH AREA

AND COST PER THOUSAND PER SPOT ANNOUNCEMENTS AS INDICATED

1.0	14,907	1.00	1.34	1.47	1.61	1.74	2.01	3.02	3.35
1.1	16,397	.91	1.22	1.34	1.46	1.58	1.82	2.74	3.04
1.2	17,888	.83	1.11	1.23	1.34	1.45	1.67	2.51	2.79
1.3	19,379	.77	1.03	1.13	1.23	1.34	1.54	2.31	2.57
1.4	20,869	.71	.95	1.06	1.15	1.24	1.42	2.13	2.37
1.5	22,360	.67	.89	.98	1.07	1.16	1.34	2.01	2.23
1.6	23,851	.62	.84	.92	1.00	1.09	1.25	1.88	2.09
1.7	25,341	.59	.78	.86	.94	1.02	1.18	1.77	1.96
1.8	26,832	.55	.74	.82	.89	.96	1.11	1.67	1.85
1.9	28,323	.52	.70	.77	.84	.91	1.05	1.58	1.75
2.0	29,814	.50	.67	.74	.80	.87	1.00	1.50	1.68
2.1	31,304	.47	.63	.70	.76	.83	.95	1.43	1.59
2.2	32,795	.45	.61	.67	.73	.79	.91	1.37	1.52
2.3	34,286	.43	.58	.64	.70	.75	.87	1.31	1.45
2.4	35,776	.41	.56	.62	.67	.72	.83	1.25	1.39
2.5	37,267	.40	.53	.56	.64	.69	.80	1.20	1.33
2.6	38,758	.38	.51	.59	.61	.67	.77	1.15	1.29
2.7	40,248	.37	.49	.54	.59	.64	.74	1.11	1.24
2.8	41,739	.35	.47	.52	.57	.62	.71	1.07	1.19
2.9	43,230	.34	.46	.50	.55	.60	.69	1.04	1.15
3.0	44,720	.33	.45	.49	.53	.58	.67	1.00	1.11
3.1	46,210	.32	.43	.47	.51	.56	.64	.97	1.08
3.2	47,701	.31	.42	.46	.50	.54	.62	.94	1.05
3.3	49,192	.30	.40	.44	.48	.52	.60	.91	1.01
3.4	50,682	.29	.39	.43	.47	.51	.59	.89	.98
3.5	52,173	.28	.38	.42	.46	.49	.57	.86	.95
3.6	53,664	.27	.37	.41	.44	.48	.55	.83	.92
3.7	55,154	.27	.36	.39	.43	.47	.54	.81	.90
3.8	56,645	.26	.35	.38	.42	.45	.52	.79	.87
3.9	58,136	.25	.34	.37	.41	.44	.51	.77	.85
4.0	59,627	.25	.33	.36	.40	.43	.50	.75	.83
4.1	61,117	.24	.32	.35	.39	.42	.49	.73	.81
4.2	62,608	.23	.31	.35	.38	.41	.47	.71	.79
4.3	64,099	.23	.31	.34	.37	.40	.46	.69	.77
4.4	65,589	.22	.30	.33	.36	.39	.45	.67	.76
4.5	67,080	.22	.29	.32	.35	.38	.44	.66	.74
4.6	68,571	.21	.29	.32	.35	.37	.43	.65	.72
4.7	70,061	.21	.28	.31	.34	.37	.42	.64	.70
4.8	71,552	.20	.28	.31	.33	.36	.41	.62	.69
4.9	73,043	.20	.27	.29	.32	.35	.41	.61	.68
5.0	74,534	.20	.26	.29	.32	.34	.40	.60	.66
5.1	76,024	.19	.26	.28	.31	.34	.39	.59	.65
5.2	77,515	.19	.25	.28	.30	.33	.38	.57	.64
5.3	79,006	.18	.25	.27	.30	.32	.37	.56	.63
5.4	80,496	.18	.24	.27	.29	.32	.37	.55	.62
5.5	81,987	.18	.24	.26	.29	31	.36	.54	.60
5.6	83,478	.17	.23	.26	.28	.31	.35	.53	.59
5.7	84,968	.17	.23	.25	.28	.30	.35	.52	.58
5.8	86,459	.17	.23	.25	.27	.30	.34	.52	.57
5.9	87,950	.17	.22	.25	.27	.29	.34	.51	.56
6.0	89,441	.16	.22	.24	.26	.29	.33	.50	.55
6.1	90,931	.16	.21	.24	.26	.28	.32	.49	54
6.2	92,422	.16	.21	.23	.25	.28	.32	.48	.54
6.3	93,913	.15	.21	.23	.25	.27	.31	.47	.53
6.4	95,403	.15	.21	.23	.25	.27	.31	.47	.52
6.5	96,894	.15	.20	.22	.24	.26	.30	.46	.51
6.6	98,385	.15	.20	.22	.24	.26	.30	.45	.50
6.7	99,875	.15	.20	.22	.24	.26	.30	.45	.50
6.8	101,366	.14	.19	.21	.23	.25	.29	.44	.49
6.9	102,857	.14	.19	.21	.23	.25	.29	.43	.48
7.0	104,348	.14	.19	.21	.23	.25	.28	.43	.47

PULSE OF THE WHDH AREA

7 DAYS–SUNDAY THROUGH SATURDAY

January 1955 — *12 Midnight to 6 AM*

12:00 M		12:15 AM		12:30 AM		12:45 AM	
WHDH	**2.1**	**WHDH**	**2.0**	**WHDH**	**1.9**	**WHDH**	**1.8**
WEEI	2.0	WEEI	1.7	WEEI	1.5	WEEI	1.5
WBZ	1.7	WBZ	1.6	WBZ	1.4	WBZ	1.2
WNAC	1.5	WNAC	1.4	WNAC	1.4	WVDA	1.0
WVDA	1.1	WVDA	1.0	WVDA	1.0		



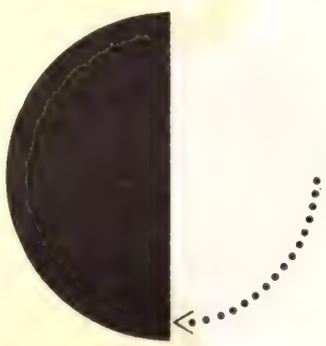
1:00 AM		1:15 AM	
WHDH	**1.7**	**WHDH**	**1.6**
WEEI	1.2	WEEI	1.0
WBZ	0.9	WBZ	0.7

1:30 AM		1:45 AM	
WHDH	**1.6**	**WHDH**	**1.4**
WEEI	1.0	WEEI	0.8
WBZ	0.5	WBZ	0.5

2:00 AM		2:15 AM		2:30 AM		2:45 AM	
WHDH	**1.2**	**WHDH**	**1.0**	**WHDH**	**1.0**	**WHDH**	**0.8**
WEEI	0.6	WEEI	0.4	WEEI	0.4	WEEI	0.3
WBZ	0.3	WBZ	0.3	WBZ	0.2	WBZ	0.2

3:00 AM		3:15 AM		3:30 AM		3:45 AM	
WHDH	**0.8**	**WHDH**	**0.8**	**WHDH**	**0.8**	**WHDH**	**0.8**
WEEI	0.3	WEEI	0.3	WEEI	0.3	WEEI	0.3
WBZ	0.1	WBZ	0.1	WBZ	0.1	WBZ	0.1

4:00 AM		4:15 AM	
WHDH	**0.7**	**WHDH**	**0.7**
WEEI	0.3	WEEI	0.3
WBZ	0.1	WBZ	0.1



4:30 AM		4:45 AM	
WHDH	**0.7**	**WHDH**	**0.7**
WEEI	0.3	WEEI	0.3
WBZ	0.1	WBZ	0.1

5:00 AM		5:15 AM		5:30 AM		5:45 AM	
WHDH	**0.9**	**WHDH**	**0.9**	**WHDH**	**0.9**	**WHDH**	**0.9**
WEEI	0.4	WEEI	0.4	WEEI	0.4	WEEI	0.4
WBZ	0.2	WBZ	0.2	WBZ	0.2	WBZ	0.2

WHDH

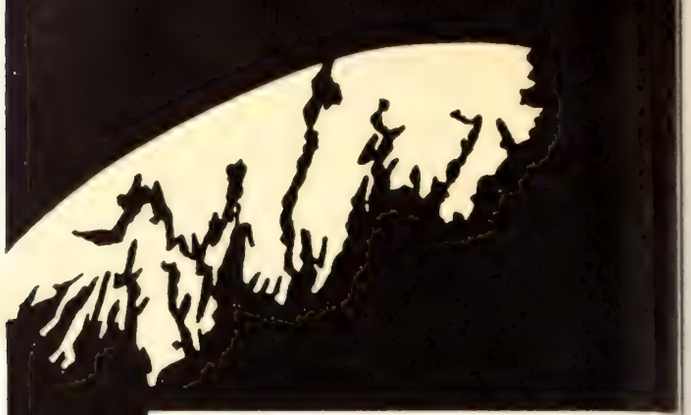
50,000 WATTS · BOSTON · 850 KC

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.

•

REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY





CONCLUSION

With each successive report and survey of its area, WHDH has striven to discover new factors of radio's listening information which will be of assistance to advertisers in the allocation of their advertising dollars.

When television first came into the area, listening habits changed, but not as drastically as some predicted. We feel that the CPA figure of 93.6% of the homes in the area listening to radio in the course of a week indicates that radio is in a very dominant position. With television penetration almost equalling that of radio in this twenty-five county area, it is evident that both media can exist together.

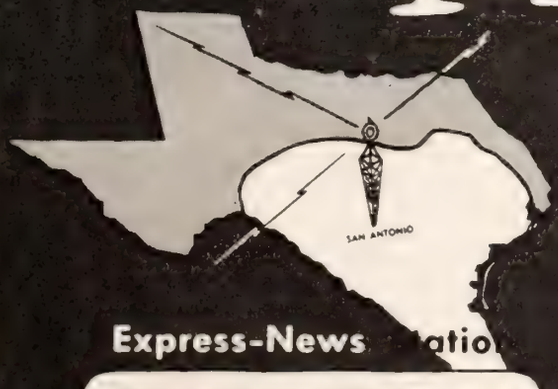
Listening habits have changed, and the change has benefited the independent radio station. No longer do the once-a-week network shows dominate the radio audience. For example, the WHDH two-hour programs from ten to twelve noon on Saturday and Sunday have the highest ratings of any program on radio—night or day.* The radio audience has become more evenly divided in its attention.

The tremendous number of automobile and portable radios still make out-of-home listening count for 20% of the total radio audience, a most important factor in radio's total circulation.

Last year we predicted that the wrist radio would be worn on the opposite arm from the wrist watch. In this past year, we have seen several tiny pocket radio models with just a small button earphone; and only the other day we were approached with an eyeglass radio, in which the batteries, transistors and circuit were on the frame of the glasses with one of the ear pieces acting as an earphone. Truly, radio can go anywhere, and in these days of nuclear tension the *portable radio* is as important in a home as a fire extinguisher and a flashlight.

*This is indeed a revelation of the changing concepts of radio programing.

the biggest daytime coverage in Texas



Express-News ...ation

KENS

680 CBS

50,000 WATTS 10 KW NIGHTS

SAN ANTONIO, TEXAS

Ask FREE & PETERS, Inc. for details.

...AND LOCALLY

Highlights of Local Sales

(Six weeks ending May 20, 1955)

27 5-minute newscasts per week

8 15-minute newscasts per week

5 15-minute daytime serials per week

2 half-hour musical programs per week

85 announcements per week

all the above are long-term contracts!

This fine sales record reflects local advertisers' high regard for KENS' sales effectiveness.

CBS



HAS MOVED



TO

KOOL TV

CHANNEL 10
PHOENIX

June 15th was "M Day" in Phoenix. On that day all CBS Television programs moved to KOOL-TV. Smart Advertisers Moving, Too! In order to obtain maximum coverage . . . top adjacencies . . . local and national advertisers are also moving to KOOL-TV. For information, contact your nearest Hollingbery office.

KOOL-TV Channel 10
KOOL-AM 960 KC

511 W. ADAMS PHOENIX, ARIZ.

BASIC CBS
RADIO and TELEVISION
for CENTRAL ARIZONA

NATIONAL REPRESENTATIVES
TV — GEORGE P. HOLLINGBERY
RADIO-AM RADIO SALES COMPANY

SPONSOR BACKSTAGE



(*Continued from page 28*)

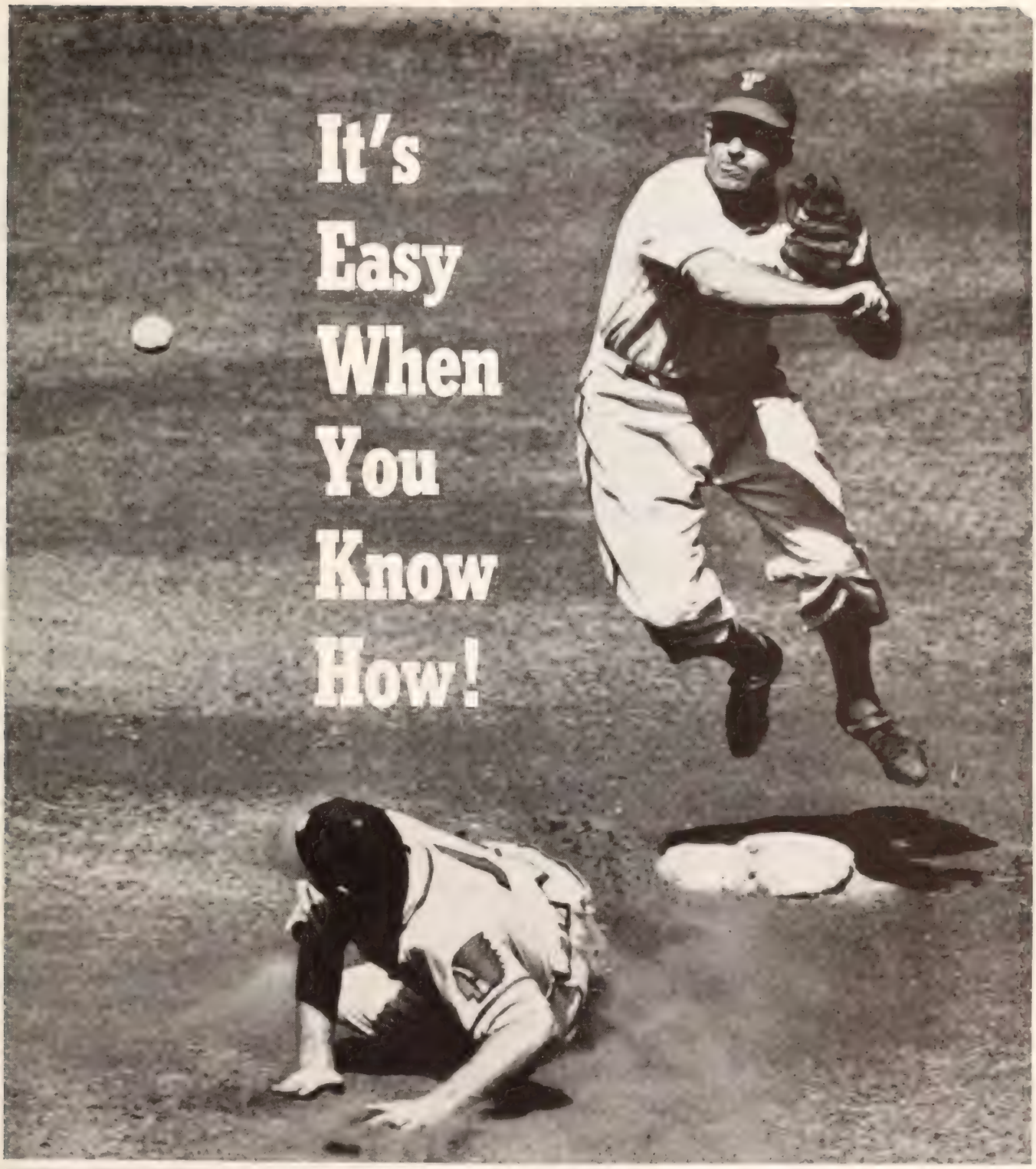
Pioneers' dinner, at which an award was made to Presidential press secretary Jim Hagerty, and at which George Abrams, advertising vice president of Block Drugs, delivered a most meaty message on one major advertisers' views of tv. *Broadcasting-Telecasting* ran a cocktail party to end all same at the National Press Club. And *The Billboard* picked up the tab for a Tv Film Panel, which was attended by close to 300 people in spite of the fact that it was scheduled for 8 a.m. of a Monday morning. There aren't many industries in which the trade press contributes so actively and effectively to industry welfare.

One boat the NARTBers really missed, incidentally, was that carrying a large list of tv film producer-syndicator passengers. It seems to me that with the tremendous amount of airtime filled with film these days, with the huge amount of advertising dollars spent on tv film properties, the NARTB should take special pains to set up one or more substantial sessions to help shed light on the many vexing problems faced by this segment of the industry.

On the other hand I was happy to note the continuing efforts to organize a tv film industry association. The distributors seem to be making real progress in this direction, and I'm still hopeful, as I wrote more than six months ago, that agencies, advertisers, stations and networks will see fit to participate in whatever ways are feasible in such an organization's activities. Surely this segment of the business can use all the stabilization it can get.

In the fuss and furore of the Convention not too many folks knew that on Wednesday, the third day of the meetings, one of radio's hardest fighters had a heart attack. I'm talking, of course, about John Patt of WJR, Detroit. Johnny was taken to the hospital Thursday, and I hope by the time this sees print, he's back in fine shape again.

President Eisenhower, it has been noted previously, was the first of the nation's chief executives ever to address a broadcasters' convention. Ike said he hoped future Presidents would do likewise, and we think they will. All the dynamism and force of this industry is concentrated into a fast few days at these meetings, and if you're in any part of this business you should make 'em. Why not make a note now to be at next year's Convention? ★ ★ ★



MEREDITH
Radio and Television
STATIONS

KANSAS CITY:	**KCMO Radio & KCMO-TV**	The Katz Agency
SYRACUSE:	**WHEN Radio & WHEN-TV**	The Katz Agency
PHOENIX:	**KPHO Radio & KPHO-TV**	The Katz Agency
OMAHA:	**WOW Radio & WOW-TV**	John Blair & Co. and Blair-TV

Affiliated With Better Homes and Gardens and Successful Farming Magazines

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Can the negative approach in advertising, long strictly taboo, be effective in selling a sponsor's product

NEGATIVE OFTEN A "GIMMICK"

By Peter S. Cardozo

Creative Supervisor, Radio & Tv
Fuller & Smith & Ross, N.Y.



In the old Vermontism one man at a political harangue asks another: "What's he talkin' about?" The answer is: "He don't say." And this is the way I feel about the negative approach in advertising: many times the advertiser don't say what he's talking about.

No doubt there are instances when the negative approach can pay off handsomely. But when banner headlines shout. "Don't read this ad. unless . . ." or "Don't buy this product, unless you want the best" they may well attract momentary attention, but it takes more than a skyrocket in the sky to sell a sponsor's product.

The negative approach fast becomes "a gimmick" for the sake of "a gimmick." It can hardly be the basis for a long-range campaign of selling ships or sealing wax. The skyrocket's flare dissolves and the public feels cheated. When Mr. Consumer buys a product, based on this type of negative advertising, and after trying it comments: "I don't think this sealing wax is better than any other kind," he feels like a football player who has been "sucked in" on an end-around reverse play . . . he doesn't like it.

I am sure there are exceptions, like B'rer Rabbit pleading *not* to be thrown into the briar patch which was just where he wanted to be thrown, but I am definitely a believer in "accentuate the positive."

In America, we grow up believing. By experience we learn to take some teaching with a grain of salt, but for that teacher (advertiser) who can produce an *infectious excitement* about his subject (product), we have open minds (and open pocketbooks).

"Time now for the commercial" means time now for the advertiser to *convince* not *con* the public.

YES, IF FRESH AND ORIGINAL

By Harry R. Bender

Copy Chief
Ketchum, MacLeod & Grove, Pittsburgh



Almost any approach can be used effectively if it is handled with freshness and originality. So the question of whether the negative approach can be used effectively in advertising is one that advertising people should be less concerned about.

I think that, generally, there should be little doubt as to whether the negative or positive approach should be used. In most cases, the positive approach is obviously stronger. In other cases, as least as good a job can be done positively as negatively.

Actually, I'm not always sure what people mean by a "negative" approach. It's so often a matter of degree. Much of our so-called "fear" advertising—halitosis, B.O., five o'clock shadow—has a decided negative flavor to it even though it holds out decidedly positive benefits. And it seems to be pretty powerful at the cash register. The question of whether positive approaches could have done even better seems academic to me.

However, there is an area where the question of negative vs. positive is very much to the point. The primary function of some products and services is to do away with something that people don't want. For instance, if you had to do an ad on the Salk vaccine, "avoid polio" would be a mighty strong approach.

By the way, would you consider it positive or negative?

NEGATIVE NOTHING NEW

By Bob Kirschbaum

Radio/Tv Copy Supervisor
Grey Advertising, N.Y.



The negative approach as an advertising formula has been used for years. It is best known and recognized as copy that de-emphasizes the consumer benefit and plays up the consequences of *not* using the product.

Today, a new kind of "negative" approach has appeared on the scene. Perhaps one of the most outstanding examples of this modern negative appeal is the current campaign prepared by the Grey account group for Chock full o'Nuts coffee: "Don't spend the extra money for this coffee—unless you're just plain crazy about good coffee!"

Nervy, stark, daring, presumptuous, with more than a touch of snob appeal, it hits with the impact of a scream in a reading room. Here is a campaign that dares to tell potential customers . . . "Hands off this product, unless you have the sensitivity and appreciation for the finer things in life. Everyone doesn't, you know!"

Even when tempered by the gentle jingle, "Chock full o'Nuts is the heavenly coffee," this "negative" little devil charges in where angels fear to tread—and gets remembered to the hilt. Recall of the jingle is excellent, as is the provocative headline.

Is this new kind of "negative" approach to set a trend? If success is the measure, the answer may well be a resounding "yes." This is by no means an unqualified endorsement of the negative approach in advertising. Few techniques are more delicately balanced in terms of public acceptance. Few require a more intimate knowledge of product, media, market and basic human nature.

Unquestionably, the negative has its place . . . but let the user beware. Don't spend the extra time on it—unless you're just plain smart and daring.

NO APPROACH TABOO

By Arthur Bellaire

V.P. Charge of Radio & Tv Commercial Copy, BBDO, N.Y.



No approach should ever be taboo in advertising, so long as it's clean and honest, but I still think you can go wrong more often being negative than positive.

This is not to say many great campaigns have not been built on the negative approach. "B.O." was a negative idea. And the prize of them all—a very, very negative line—is the famously successful M.J.B. coffee line, familiar for years in many parts of this country: "You can't make a bad cup of M.J.B."

The presence of a "don't" in a copy line doesn't necessarily make the approach negative. Chock full o'Nuts' "Don't spend the extra money for this coffee—unless you're just plain crazy about good coffee" is about as positive as you can get in my estimation. Any time you can call the public crazy for not trying your product—and get away with it—more power to you.

Negatives which, to me, are most dangerous are statements of what a product will *not* do, including those aimed at the emotion of fear. For it is entirely possible for the negative thought to turn against the advertiser using it and work not only to his detriment but to an industry's detriment as well.

Good products do good things and, to me, the public is more receptive generally to benefits than to fear of the consequences. ★ ★ ★



WHAT MAKES A TV SHOW GREAT?

The clap-clap of a child's hands in response to a familiar tune . . . the burst of laughter from a timid little boy when he sees a funny cartoon . . . the enthusiastic response from youngsters grouped around the TV set exploring new playtime crafts and friends . . . these result in a child's faithful belief that "Aunt Fran's OK." . . . that's what makes wbns-tv's "Aunt Fran Show" great.

Mothers too, share this same belief in Aunt Fran. They heartily approve of her "instruction through entertainment" show methods. These young homemakers, representing America's most potent family buying group, become familiar with the products Aunt Fran advertises, while their youngsters enjoy wbns-tv on-the-spot visits with the butcher, baker and candlestick maker.

These combined ingredients of fact and fancy make wbns-tv's "Aunt Fran Show" great.

wbns-tv

COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK — *Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.*

REPRESENTED BY BLAIR TV

round-up

Department store sale sparked by tv gains $10,000

When the Diebel Co. decided to try tv for the first time in their Annual Spring Carnival Housewares Sale, WKNX-TV, Saginaw, Mich., set to work. With only one-third of a sale ad budget that itself had been reduced this year by nearly one quarter, the tv station helped boost sales $10,000 over a 1954 event which was pushed solely in newspapers.

The reaction of the department store's general manager: "There definitely is a place in department store advertising for television (and) . . . radio and television are stronger than newspaper." (Radio is a regular part of the department store's advertising plan, was not upped for the sale period.)

Despite increased store competition during the sale period, tv proved its worth by substantially boosting sales in the departments that were featured in tv announcements. To check this trend, some items were advertised solely on tv. The two largest sales days of the week, Monday and Saturday, were each boosted over $1,000 higher than the corresponding days last year.

As a result of the sales increases, Diebel signed up for a year's contract of 400 announcements on WKNX-TV. Station Manager Howard H. Wolfe described the largest department store contract for tv in Saginaw as a "mutually happy" event. ★ ★ ★

Du Mont tv begins new late-night film short format

A new type of late-evening programming has been begun by WABD, Du Mont tv outlet in New York. Designed to accommodate the late night viewer who does not want to sit through a full feature movie, *Featurama* consists of a selection of short films much like those in the newsreel theatres.

The features vary in length, though none exceed 12 minutes. The types vary too, from cartoons to shorts to news clips. Each film is preceded by an announcement of its length, so the viewer can decide if he can afford to stay up to watch it that night or wait for its rescheduling later in the week. The program is aired seven nights a week from 11:10 to midnight weekdays and from 11:00 to midnight Saturdays and Sundays. A fresh show is offered Mondays and Thursdays, and the rest of the time the order of the features is altered to allow early exposure of each. News clips are changed daily.

Ted Cott, director of Du Mont's owned and operated stations, conceived the idea of *Featurama* which started on WABD, New York, 23 May. Du Mont expects to start *Featurama* later on WTTG, Washington. ★ ★ ★

WNOX, Knoxville holds open house weekend fete

WNOX, Knoxville, recently opened its new broadcasting facilities in a burst of civic pride. The radio station built an auditorium-studio that seats 1,250, only to have more than 6,500 people show up for their open house broadcast night. A crowd of 1,550 filled the auditorium which was designed with a sound system on par with that of the famed Radio City Music Hall in New York, according to the station.

The other studios are housed in the 70,000-square foot former Whittle Springs Hotel and the auditorium-studio is claimed as a first in several dimensions by WNOX: as the only radio broadcast building of its kind in the world, and the largest radio studio in this country.



WNOX's new auditorium-studio seats 1,250

The open house lasted all weekend and featured station personalities, recording stars of country music and the Knoxville Symphony Orchestra. When the symphony orchestra performed, admissions were charged and the entire amount turned over to the Knoxville Symphony Fund.

In addition to these activities, a week was set aside by the proclamation of the mayor, George Dempster, who named the week "Greater WNOX Week." ★ ★ ★

Briefly . . .

WEOK, Poughkeepsie, has announced a gain of 75% in national spot revenues for the year ending 31 March. The formula the station and its rep, Everett-McKinney, found successful was first to sell the local dealer and distributor, then to dilligently follow through with the agency and client.

* * *

Color tv pulled over 5,000 Texans to a five-hour colorcast by WBAP-TV, Fort Worth. With no attraction other than the color show itself, just big-screen color tv sets, the station crowded the Will Rogers Memorial Coliseum in that city.

WBAP-TV regularly programs six hours weekly of color, but to promote the big event, they began an all-day color broadcast with a children's show in the morning.

* * *

A tv station turned to a spot radio campaign to promote its uhf conversion and programing. WXIX, Milwaukee, bought 2,000 radio announcements over two local radio stations in Milwaukee. Consisting mostly of 20-second and one-minute announcements during daytime shows, the announcements featured sound tracks of CBS TV personalities plugging their shows.

* * *

A Radio Commercials Contest is being held by the Advertising Association of the West. Commercials created and broadcast between 1 May 1954 and 1 May 1955 are being considered. Prizes are to be awarded at the convention of the organization to be held in Portland, Oregon, 26, 27 June 1955. There are two main categories of judging in the contest—programs and announcements and each category is

classified for cities of over 100,000 population and for smaller cities.

Entries are judged for originality, information, effectiveness, listenability, credibility, good taste and results. A perpetual trophy is to be awarded to the agency, advertiser, station or individual having done the best over-all job, and will be held by him until the next year's contest.

* * *

Programing to entertain women is not new, nor is programing to inform them but WJNO-TV, Palm Beach, has a program that does both, and they think that is new. *Women Want to Know* is a show on which there is a guest who is questioned by the panel ladies about topical issues of the day. The first guest put to the test by the ladies was actress Faye Emerson.

After the first show, Producer Fred Granik received many queries about the possibility of running a *Women Want to Know* column in national magazines in conjunction with the show. Granik plans to move the show all over the U.S. and have representative cross-sections of the various cities on his panels for each show.

* * *

An anthology of top tv scripts has been published by Hastings House. Under the title of "Top Tv Shows of the Year," Irving Settel compiled a group of shows that represent the top scripts actually produced over tv, complete with all stage directions. The scripts were selected for reading quality as well as for their contribution to the visual medium.

Settel is an instructor in tv at Pace College, New York, as well as tv editor of *Compact* magazine and creator of the ABC TV show *Who's the Boss?* He is co-editor, with SPONSOR Publisher Norman Glenn, of *Television and Advertising Handbook.*

* * *

Another foreign language network has come into the radio picture on the West Coast. The Portuguese Spot Network is programing to the more than 100,000 Portuguese-speaking people in the San Francisco Bay area.

Thus far, the network consists of six stations, with KTIM, San Rafael, as the key station in the package merchandising plan for regional and national advertising. Louis R. La Fonteese Associates are the reps.

(*Please turn to page* 124)

BIG AGGIE LAND:



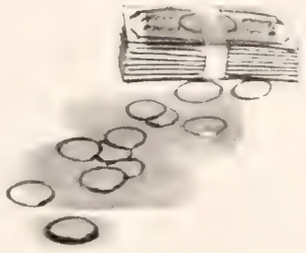
Where 80% of the homes hear WNAX-570 from 3 to 7 times a week.



in the land where *radio* reigns

It won't be easy, even for Big Aggie (our alter ego) to count all the money in Big Aggie Land. For this vast and prosperous land is inhabited by more than 2¼ million people with effective buying income of better than $2.8 billion annually.

MONEY, MONEY, MONEY, *all over the place*



The citizens of Big Aggie Land come by their money through agriculture and the great industries that derive from it. And WNAX-570, the Big Aggie Station, strides the length and breadth of Big Aggie Land telling them how to spend it. They listen, too, as our fabulous mail count proves year after year.*

So just remember this — whatever media you buy in other lands, there is only one low-cost, high-return way to sell the 670,000 families in the Great Upper Missouri Valley. WNAX-570.

***Ask your Katz man for data on that fabulous mail count.**



WNAX-570
Yankton, South Dakota
A Cowles station. Under the same management as KVTV Channel 9, Sioux City, Iowa
Don D. Sullivan, Advertising Director
CBS Radio

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
LAFAYETTE, LA.	KLFY-TV	10	23 May	28.2	450		None	NFA	Camelia Bestg Co. Rambeau Paul H. DeClouet, pres. Thomas A. DeClouet, vp Harold J. Delhommer, vp
RAPID CITY, S. D.	KOTA-TV	3	29 May	1.48	260		None	NFA	Black Hills Bestg Co. Headley-Reed Helen S. Duhamel, pres Peter A. Duhamel, vp
NORFOLK, VA.	WTOV-TV	27	25 May	166	380		WTAR-TV WVEC-TV	356,492	Commonwealth Bestg Co. E. L. Scott, pres. Robert Wasdon, exec. vp Joseph B. Matthews, vp Wm. B. Carpenter, vp

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP†
SHREVEPORT, LA.		12	19 May	316	1206	KSLA	80,250	Shreveport Tv Co. Don George, gen partner & mgr Een Beckham, gen partner
BISMARCK, N. D.[1]		12	18 May	13.2	310	KFYR	27,750	North Dakota Bestg Co. (Same ownership as KXJB-TV, Valley City and KCJB-TV, Minot)
MEMPHIS, TENN.		3	26 May	100	978	WHBQ-TV WMCT	349,034	WREC Bestg Service, Katz Hoyt B. Wooten, owner, pres.
WAILUKU, MAUI, HAWAII[2]		12	25 May	30.2	5940	None	NFA	Maui Publ Co. I. Walter Cameron, pres.

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
OWENSBORO, KY.	14	9 May	20.9	275	$77,550	$84,000	None	Aircast Inc. Stephen P. Bellinger, pres Ben. H. Townsend, vp Morris E. Kemper, treas Joel W. Townsend, secy
LAS VEGAS, NEV.[3]	13	20 May	12.72	98	$74,000	$200,000	KLAS-TV KLRJ-TV	Moritz Zenoff, owner (Publishes Boulder City News, Boulder City, Nev., owns KBMI, Henderson, Nev.)
CARLSBAD, N. M.	6	20 May	1.43	382	$79,218	$168,000	None	Carlsbad Bestg Corp Val Lawrence, pres Norman B. Loose, vp & treas Edward P. Talbott, secy
LAREDO, TEXAS	8	2 May	28.2	963	$105,450	$77,380	None	Vidicon Industries of America H. C. Avery, David H. Cole, owners

BOX SCORE

U. S. stations on air	105
Markets covered	251
U. S. tv sets (1 May '54)	35,309,000
U. S. tv homes (1 May '54)	33,900,000

*Does not include 2 additional grants in the air listed here which occurred between 12 May and 2 June as the ensuing permissions could be assigned in that period. Stations is authorized to go on the air upon commercial operation starts. **Effective radiated power. Aural power usually 10 percent of the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NPA Research, consists of estimates from the stations or reps and must be deemed approximate. Data from NBC Research and Planning. ††In most cases, the representatives of a radio station acting as station's rep also represents the tvo to advertisers. Some at presstime it is possible the shift to handle tv considerations of said stations. SPONSOR lists the reps of the radio stations in this manner. [1] A tvo outlet has been given the tv grant. NPA: No figures available at presstime as yet to market. [2]Planned to operate as satellite of KNJB-TV, Value One. [3]Plans to re-transmit programs of KONA TV, Honolulu. [4]Station would be owned and operated by the media interests who own and head radio and eventually hopes to operate 24 hrs per day. APR has to be approved by Comm. Arthur S. Lit.

stacking up nicely!

WNBQ famous "Chicago School" of television has a bright new honor pupil on its roster—the BOB & KAY WITH EDDIE DOUCETTE show.

Every weekday, 12:45 to 2:00 p.m., these three Chicago favorites turn the pages of their TV Magazine of the Air. Women are making a pleasant daily habit of Bob & Kay's interviews with fascinating people, Eddie Doucette's cooking demonstrations, and musical features by the Art Van Damme Quintet and Joe Gallicchio's orchestra.

Yes, the new show is stacking up nicely! And, backed by an active promotion and merchandising service, it's well embarked on a career of making sure for advertisers that

THE PAY-OFF IS AT THE POINT OF SALE!

A few weeks after its premiere, BOB & KAY WITH EDDIE DOUCETTE invited its viewers to send in their names, addresses and telephone numbers, to qualify for attractive prizes. For four weeks running, the mail stacked up at the rate of 2,500 pieces a week. A grand total of 10,000 pieces of mail—and the show's just getting going!

For stirring audiences to action, there's nothing like a "Chicago School" television program on WNBQ. That's how things stack up in the Midwest.

WNBQ NBC TELEVISION IN CHICAGO
a service of RCA

represented by NBC SPOT SALES





Sell the Nation's 14th Largest Market! . . . use WGR's Salesmen of the Air

MUSICAL CLOCK
Starring John Lascelles
6:30 - 9:15 AM — Mon. thru Sat.
Buffalo's oldest service-type wake-up program Music, time, weather.

Helen Neville Show
2:10 - 2:30 PM Mon. - Fri.
Hints and News for women from Buffalo's outstanding homemaker's counselor. Live audience.

PLUS
Outstanding 5 and 10 minute News and Weather Spots

WGR
Buffalo's FIRST RADIO Station
Hotel Lafayette
Buffalo, N. Y.

NBC Basic Affiliate

•

Representatives:
FREE AND PETERS

5-DAY DEODORANT

(*Continued from page* 41)

should stress the method of using the deodorant, since this is its most demonstrable feature. Last winter, the firm made some new film commercials through Universal Films in California, featuring three starlets, Joan Vohs, Rochelle Hudson and Coleen Gray. In each instance, the stress of the commercial is on "ease of using 5-Day."

The girl in the commercial sits behind a glass. She sprays the deodorant of an unidentified competitor onto the glass. The deodorant runs down. Then she puts cream from a competing cream jar on the glass. This deodorant is greasy. At last, she takes a pad of 5-Day and dabs it on the precise spot on the glass she wants to put it on. It doesn't run; isn't greasy. Says the girl: ". . . With 5-Day Deodorant pads you press fully active deodorant right through that oily film. It does not run off. It checks perspiration instantly and dries fast . . . because you rub it in. . . . Switch to 5-Day Deodorant pads tomorrow. . . ."

Actually, 5-Day has a dual purpose in advertising, as its commercial approach shows: (1) to sell the deodorant market as a whole; (2) to take customers from the spray and cream deodorants.

"We originally switched over to tv because we felt that newspapers and magazines hadn't clearly told people what our product was all about," Levinson told SPONSOR. "The copy wasn't getting over. Sure, our sales were increasing. But there was no appreciable difference between the cities that used advertising and those that didn't. When we went on tv, we got visual demonstration of the difference between our product and other deodorants. From that point on, sales shot up."

There's no age limit in 5-Day's appeal, hence the firm's choice of tv programing. "With Arthur Murray we got females from age 15 upward," Levinson added. "And possibly some men, too. Our commercials occasionally said, 'Your husband will like it also.' "

However, men are still not the important part of the deodorant market. In fact, 75% of men who use a deodorant use the same kind as their wife. In the past five years the percentage of men using deodorants has risen from 19 to 44%. Nonetheless, the growing importance of male-appeal cosmetics has not escaped Levinson nor the agency (which, incidentally, handles parts of the Mennen Co. account —a firm that leads in male cosmetics). Tony Martin now gives the live lead-in to the commercial because the agency feels that this will give the deodorant more male appeal.

5-Day uses its tv advertising to substitute for a sales force. Besides Morris Levinson, the company has a v.p. of sales, Bernard Gould, but no salesmen. Gould, formerly with Toni, and prior to that with Gillette for 16 years, joined 5-Day in 1951. He gives wholesale salesmen an interest in selling 5-Day by offering such sales incentives as "30 pounds of canned goods" for selling a certain quota of 5-Day to retailers.

The firm makes efforts to tie the wholesalers and retailers into the advertising effort with offers like free dance lessons for wholesalers and retailers from their neighboring Arthur Murray studios. Some 60,000 people from wholesalers and retailers actually took advantage of this offer.

In a booklet addressed to its wholesalers, 5-Day stresses the extra profits wholesalers can derive from 5-Day's unusual distribution and sales set-up:

"70% of 5-Day sales move through wholesalers! (Some major deodorants sell as little as 30% of their sales through wholesalers.)

"No large direct-selling organization to 'skim the cream from your men's territories.'

"No chiseling into your profits with big shelf discounts."

The firm then enumerates some of the incentives for the wholesaler salesmen, such as the Reid-Monarch Food Deal which provides that salesmen who exceed a certain quota get a bonus of 17 to 33 pounds of canned food which 5-Day bought from Reid-Monarch.

5-Day keeps a close check on results of its network tv advertising in a sample area. It keeps a man on its payroll whose sole job it is to check the inventory of 60 stores in the New York, New Jersey and Philadelphia area each week as a gauge of tv's sales pull.

In fall 1954 Grey Advertising began testing spot tv in the Indianapolis area for 5-Day. The tests weren't conclusive and were extended through spring. Currently 5-Day is testing six cities: two with network tv, two with spot tv, and two that have no advertising at all. Each week a man from 5-Day audits 40 stores in each city. Six-week figures have been compiled by now and show



The maze —*of details involved in expert film processing presents no problem at Precision. Skilled technicians, exclusive equipment, and expert research groups team up constantly to keep performance at the highest possible level. Precision-processed film is recognized by industry leaders—producers, directors, cameramen—as the finest in the field.*

Just one example of advanced film printing methods is the individual Printing Control Strip technique—available only at Precision. This Strip permits complete printing control without notching or altering the original film in any way—and may be filed for later precise duplication.

In everything there is one best... in film processing, it's **Precision.**

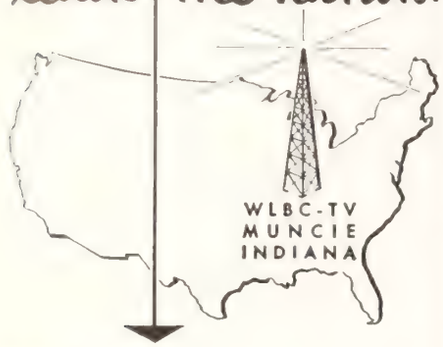
PRECISION

FILM LABORATORIES, INC

21 WEST 46TH STREET NEW YORK 36 N. Y

A division of J. A. Maurer, Inc.

Muncie
leads the nation!



31½ hours per week

1st { Muncie is 1st in the nation in HOURS PER WEEK SPENT VIEWING TV
WLBC-TV is 1st choice in MUNCIE FOR TV VIEWING

They really go for TV in Muncie as proven in a recent nation-wide survey made in 34 cities by the American Research Bureau. The average Muncie family spends 31½ hours per week watching television . . . more hours per week than any other city! WLBC-TV leads in Muncie according to the November A.R.B. Report, telecasting from 7 A.M. to 11:30 P.M.

CBS - NBC - DUMONT - ABC NETWORKS

WLBC-TV
CHANNEL
49

MUNCIE, INDIANA

the tv areas well ahead of the cities not advertising. Findings will determine what 5-Day will do in fall 1955.

Besides advertising the product, 5-Day also samples it heavily. Company research has shown that seven out of every 10 samples produce repeat sales, so that this expensive way of opening up new markets has paid off. Sampling has increased over the last few years from 92,600 in 1951 to 500,000 in 1954.

Several new products helped to increase the over-all deodorant business during the past few years. Since the Korean War particularly, Americans seem to have become so scent-conscious as to invest twice as much in deodorants of all types as they had before 1950. Part of 5-Day's success story is the story of a rapidly expanding deodorant market. In short, the deodorant industry increased its over-all sales from $18.71 million in 1948 to $46.6 million in 1954.

Some of the new products that contributed to these sales increases include the spray deodorants, which began selling in a big way in 1950, following introduction of Stopette a couple of years earlier. These spray deodorants represented a plus business, and contributed particularly toward making men more deodorant-conscious. By 1953 stick deodorants were adding to over-all sales volume. Most recently, in February 1955, Bristol-Myers introduced Ban, still another type of deodorant. This latest entry works on the principle of an enlarged ball-point pen, which releases a deodorant lotion when pressed against the skin.

Industry sources place sales of the various types of deodorants in the following order: Carter Products' Arrid, a cream deodorant advertised through SSCB, claims the number one position in over-all deodorant sales. Its sales volume is expected to reach the $6 million mark in 1955, according to the drug trade.

Arrid sponsors *Meet Millie*, CBS TV; it has also sponsored CBS TV's *Name That Tune*, which the firm plans to replace with another network property. Also, Arrid sponsors Ziv's *Mr. D.A.*, a syndicated half-hour show, covering 90% of the U.S. tv markets. The firm uses some radio, newspapers and some Negro magazines, but tv is unquestionably the backbone of its multi-million dollar advertising effort.

Among cream deodorants, Mum rates second, with sales under $4 million. Among the spray deodorants Stopette is Number One, Mennen ranks second. The stick deodorants have been gaining rapidly in the past two years, but so many firms have introduced stick deodorants that no one brand dominates.

Lotions had never taken more than 2% of the deodorant market collectively until recently. With the introduction of Bristol-Myers' new Ban, Bristol-Myers' product manager, R. K. Van Nostrand, expects to see lotions assume new importance. Introduced in February 1955, Ban began advertising once weekly on Arthur Godfrey's morning simulcast. Ban puts some 50 to 60% of its budget into radio-tv, splits the remainder between magazines and Sunday supplements.

Mum, the cream deodorant, and Mum Mist, Bristol-Myers' spray deodorant, rotate commercials on Bristol-Myers' *Stage Seven*, CBS TV Sunday evenings. Arrid Spray Deodorant (through Ted Bates) is a relative newcomer in the spray market, having been introduced two years ago. Arrid Spray uses mostly spot tv.

In the race among deodorants, 5-Day has emerged as a fast comer. It's been bucking stiff competition in terms of advertising dollars from such giants as Arrid, Mum and Stopette, but its sales continue rising. The latest 5-Day promotion is a double offer of Lentheric and 5-Day in special low-priced package.

Says the tv commercial: "Right now you can try 5-Day Deodorant Pads and save 50¢ in the bargain. Simply buy a full-sized jar of 5-Day for 59¢ and get absolutely FREE a bottle of Miracle by Lentheric, known throughout the world for fine perfumes. 5-Day Deodorant Pads. Lentheric's enchant-

★ ★ ★ ★ ★ ★ ★ ★

"A study of radio commercials and their effectiveness made by Horace Schwerin, the researcher, established that when a beauty expert delivered a testimonial on cosmetics, 17% of the women listeners believed and remembered it. When an actress gave the same testimonial, the believability rose to 25%. A professional woman raised this to 42%, but an ordinary housewife succeeded in convincing 45% of the feminine audience that she was telling the truth. . ."

JULES ALBERTI
President
Endorsements, Inc.

★ ★ ★ ★ ★ ★ ★ ★

91.7% of the rural families in our 41 counties listen MOST to WDAY !



THE CITY FAVORITE, TOO!

November, 1954, Hoopers for Fargo-Moorhead show that WDAY gets more than *three times as many daytime listeners as the next station!*

EVERY survey that's ever been made around these parts has shown the tremendous preference for WDAY. The latest, conducted by the Northwest Audit Company of Fargo, gives WDAY a lead of *32* to *1* over the next-best station and *11* to *1* over all other stations *combined!*

A double postcard was mailed to 3,200 rural families living within 150 miles of Fargo, in all directions. Each was asked, "To what one radio station does your family listen the most?"

Of the 1,681 replies, *1,541 said WDAY!*

The survey covered 41 counties in North Dakota, Minnesota and South Dakota, and gives you a good idea of the reception WDAY gets in this area. Get the facts from Free & Peters.

WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES



FREE & PETERS, INC., *Exclusive National Representatives*

for the
TOP tower
TOP power
in
Milwaukee
it's
WTVW
channel 12

Now under construction by WTVW Channel 12 in Milwaukee is a Giant 1105 foot Tower. When completed this structure will be the tallest in Wisconsin and will give Channel 12 comparable coverage to any television station in the country. Yes, and no converters are needed for VHF Channel 12 in Milwaukee.

316,000 watts

WTVW
channel 12

Represented Nationally by
Edward Petry & Co., Inc.



ing fragrance, Miracle, a $1.09 value, yours now for only 59¢."

Levinson first got into the deodorant business in 1947, when he bought out Associated Products, owners of Chen Yu cosmetics, 5-Day and several other products, which jointly owed his partner some $750,000. Levinson, then a v.p. in Chicago's Consolidated Foods Co., raised the money to buy out Associated Products, in turn sold most of the line except 5-Day which he decided to promote.

One of the last lines Associated Products sold was its pipe business, the Kaywoodie and Yellow-Bole pipe trademarks. Levinson intends to concentrate on drug items, has several in his labtoratories right now in various stages of development.

Besides supervising his multi-million corporation, Levinson finds time to be an active member of The Young Presidents Club (he's 41), and to shop around for possible additions to his drug line that he might buy out in the future. ★ ★ ★

MORNING-MINDED

(*Continued from page* 37)

• In Cleveland, WTAM offers a 5:30 p.m. newscast which reaches 14% *more* homes at a 30% *lower* cost-per-1,000 than a well-rated news strip on the same station at 8:30 in the morning.

• In New York, Columbia's flagship WCBS is currently sold out during the popular 6:00-9:00 a.m. period, during which it reaches, on the average, some 272,580 listeners at a cost-per-1,000 of 55¢. But WCBS has availabilities in the 4:00-6:00 p.m. period reaching an average of 251,110 listeners at a cost-per-1,000 of 50¢. It's almost a mathematical balance of 90% of morning listening level for 90% of morning costs.

• In San Francisco, KNBC's popular *Doug Pledger* morning show, 7:00-9:30 a.m., is virtually sold out. But KNBC has another ace up its sleeve; in the afternoons Joe Gillespie's d.j. show, 3:00-5:15 p.m., delivers 10% *more* homes at a cost-per-1,000 that is 28% *lower*.

More people: less cost: Admen who examine the week-long cumulative audiences of radio shown in the Nielsen chart on page 36 will quickly see that the "homes-reached" figures for non-morning radio hold up strongly against the popular wake-up slots.

But there are two other important research factors, apart from sheer "homes-reached," which work for non-morning radio's benefit:

1. *More people:* The number of listeners-per-set — a simple concept which advertisers nevertheless often forget—rises as the day grows older. According to Pulse, between 9:00 a.m. and noon there are some 118 listeners in every 100 listening homes. Between noon and 6:00 p.m., the figure rises to 127 listeners. Evenings, between 6:00 p.m. and midnight, it again rises, this time to 164 listeners. Identical ratings in morning and evening radio, in other words, do not mean identical audiences; the evening audiences will be nearly 40% *larger* for the *same* "homes-using-radio" level.

2. *Audience composition:* The chart on page 37 will give you a good idea of what radio audience composition is like in large radio-tv markets during the entire day. It contradicts a number of popular beliefs, however. If you apply male audience composition figures against sets-in-use levels, for example, you'll find there are just as many—and often more—men listening to radio in the early evening and at night. Eventually, researchers predict, analysis of out-of-home radio listening will show that there's a huge bonus audience of men listening to radio in autos during the afternoon commuting hours.

The cost factors of non-morning radio have been working in favor of the advertiser for several seasons now.

According to the Station Representatives Association, more than half of the stations in the country have equalized day and night radio spot rates—one reason why it's often possible to reach more homes at a lower cost-per-1,000 in afternoons and evenings.

Networks have taken their cue from these moves, too. In some cases, networks have been most active in bringing day and night prices in line to repopularize radio. As SPONSOR went to press, CBS Radio was proposing adoption of equalized day-night rates, with weekend rates to go up 5%. This would be CBS Radio's first new rate card since 1951 (although discount structures have been revised to give heavy reductions on nighttime gross charges). Stations are being offered, in return for this deal, 70-second (a



"Clarinda bought it up to the hog fair . . . it sings, too."

minute plus a 10-second i.d. spot) station breaks, and extra co-op programing.

A telephone survey of reps produced this non-morning cost consensus:

Afternoon and early-evening costs are, today, about 10-20% *lower* on a net-after-discount basis than the costs of spot radio morning time.

On most of the high-powered (5,000 watts and up) radio outlets, nighttime costs are generally about the same as morning. In some cases, run-of-station nighttime spot schedules can be had at attractive discounts which make the campaign cheaper than morning schedules, sometimes by as much as 30%.

The pinpointed audience: In the past season or so, many an otherwise-good non-morning spot radio availability has been passed up by clients because the rating was topped by those in the popular 7:00-9:00 a.m. period.

But, as BBDO timebuyer George Polk pointed out:

"In buying time, the highest-rated slot isn't always the best. The best buy is really the time that has the greatest number of potential customers for your client's product or service."

The more creative radio salesmen have lately been hammering away on this point, often with real success.

A good case in point is the brand-new campaign of George W. Luft Co. through Warwick & Legler mentioned earlier in this report.

For years, Luft had been using print campaigns in women's service magazines, *Life*, movie magazines and other print media. No air media was used.

Then, in February, RAB's Jerry Danford called on Warwick & Legler's media department, and showed an RAB-compiled set of figures to Luft A/E John Welsh, Media Director Harry Way and Timebuyer Jerry Molfese. In turn, the agency applied the figures to Luft's marketing problems, added figures of its own, and made a pitch to the client.

The client bought it. Since the campaign was just beginning as SPONSOR went to press, it was too early to judge results. But, as Warwick & Legler pointed out: "We feel this campaign is an excellent buy, and delivers just the audience the client wants to reach. Getting good availabilities was no problem at all."

These are the figures that RAB pitched to Warwick & Legler. They represent a good example of how radio can be used at other-than-morning times to reach a pinpointed audience:

"1. In metropolitan markets, more than 97% of teen-age girls (13-17) listen to radio during the week.

"2. 76.3% have their own radios for personal use.

"3. 50.9% listen every day. 71.3% listen five days or more each week.

"4. They listen an average 2 hours and 23 minutes each weekday, and 2 hours and 20 minutes each weekend day.

(*Please turn to page 88*)

★ ★ ★ ★ ★ ★ ★ ★

"We who know how to move people to laughter and to tears, who know about human frailties and fears and frustrations, seem to have acquired this insight for use exclusively on the consumer, the audience, the public. . . For we, who make it our business to learn about the conflicts and anxieties, the motives and emotions of other people, too often are guilty of treating our fellow human beings as though they were somewhat less than human."

BEA ADAMS
Vice President
Gardner Advertising

★ ★ ★ ★ ★ ★ ★ ★

HERE'S BUYING POWER!

WIBW-TV's coverage area is a vast, booming, $1,300,000,000 market with $223 million in food sales, $79 million in drug sales, and $233 million in sales of general merchandise.* Here's big buying power for *your product*!







HERE'S SELLING POWER!

WIBW-TV . . . Topeka's *only* TV station . . . delivers top coverage in 44 counties in 3 states . . . 153,744 big-buying TV homes . . . 71% saturation!* WIBW-TV gets RESULTS for advertisers because we've mastered the personalized, local approach that turns viewers into buyers . . . a trick we learned years ago on WIBW radio. See your Capper man for *real* TV *selling power*!

*3/1 . . . excluding urbanized Kansas City and St Joseph.

CBS—DuMONT—ABC

WIBW-TV

SEE YOUR Channel 13 VHF CAPPER MAN

The Kansas View Point

TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.

WIBW & WIBW-TV in Topeka

KCKN in Kansas City

What happened in Amarillo, Texas when KGNC-AM & TV *went to bat for the Cancer Fund*

(Excerpts from the Amarillo Daily News, April 18, 1955)

Telethon Tops Cancer Crusade Goal

The famed creator of the polio vaccine, Dr. Jonas Salk, was given a 1955 Oldsmobile—and the Cancer Crusade gained $22,244.29 as the result of the 6½-hour telethon from KGNC-TV and KGNC-Radio yesterday.

In a triple play—from auto dealer to Cancer Crusade to the famed scientist—the big car, with air conditioning to be added, was paid for by the gifts of enthusiastic West Texans.

To the young scientist who will receive no remuneration for his long work on perfecting the vaccine that may eliminate polio from the world, other givers added a gold key, a license plate, in fact, everything including an expense paid trip to Texas to accept the car.

Late last night Dr. Salk had not yet been reached for a statement at his home near the University of Pittsburgh where he is a staff member of the medical department. Although he has steadfastly refused any gifts from individuals, it was thought by some of his co-workers in Pittsburgh that he would take the car since it was purchased with dollars that will go to search for a cure for another dreaded disease—cancer.

Originally KGNC-TV planned to auction off dozens of items contributed from Amarillo merchants (with one big refrigerator from a Happy merchant and the Happy Lions Club). And until around 4 p.m. the auction went off as scheduled with more than $8,000 raised by the sale of merchandise.

Then a Chevrolet truck was brought on, and a bid came from New Mexico for $1750 on the valued $2064.25. Sam Fenberg called in:

"Let's put up the money and buy that truck for Boy's Ranch. I'll give $300."

The idea caught on. The auction had been going well enough when people were bidding for merchandise for their own use, with the knowledge that all monies would go to the Cancer Crusade. But with the chance to simply give without any hope of having something to show for it, the telephone lines clogged.

Before you could say jackrabbit, the value of the truck had been met—and passed. In fact, a Graham-Hoeme plow was being brought up into the background, with a price tag of $419, and someone yelled "Let's give the plow to the Boy's Ranch, too."

The Oldsmobile had been displayed, as had some other expensive appliances to the televiewers. But no bids had been received on it, yet.

Then came a call. Jim Pearson, 1606 Lipscomb, was making another attempt to give an appreciative gift to Dr. Salk. Earlier he had sent a check for $5 to the Amarillo Daily News, asking that it be given to Salk. His letter had been used in **Letters to the Editor** and the check sent back with a suggestion that it be given to the National Foundation for Infantile Paralysis, which had raised the funds that provided the research teams for polio.

"Why don't we give that automobile to Dr. Salk," he said. "Come and get my $5."

It was like hitting the jackpot. In less than an hour, $6,538.50 had been donated toward the value of that car—and with every cent of it going into the Cancer Crusade funds!

One of the first donors to the fund was Ken Randall, whose firm of Garner-Randall Motors, Inc., had donated the car in the first place. His was one of many $100 gifts. (In fact, a few of the contributions came in addressed to the polio fund, but these would be separated and sent to that organization. The team of auctioneers, headed by Johnnie Linn, and formed of Pappy Watson and Bob Izzard, explained carefully what was going on—but on any triple play, the onlookers are apt to be confused!)

The telethon was a runaway by that time. With a dozen fine appliances awaiting homes, the "gift for Dr. Salk" kept eight telephone lines in constant use. It was after 6 p.m. before Johnnie Linn could get the cameras back on the appliances.

Between times the Amarillo Chamber of Commerce had offered to pay Dr. Salk's expenses to Texas to pick up the car. Several individuals had offered to take the car to him without cost. Mrs. Warren Freeman said she'd buy the license plates, and Hubert Cole, Potter County tax collector, who has worked with the Cancer Crusade for years, said he'd guarantee any license number Dr. Salk wanted. Someone offered a gold key. And the cost of airconditioning the car was added by inspiration of one caller.

Then W. A. Graham called to say he could stand the gift of another plow. "Auction it off so Dr. Salk can have one if he's got a farm," he said. No one knows yet whether Dr. Salk has a farm or not. He's got a plow!

The generosity of the Plains people was truly a Golden Spread yesterday afternoon. Frank Pursley of Miami bought a $500 defense bond for $501. Even after waiting 10 years to get his $500, he'll still be short of what he paid for it.

Other items sold at well over retail price as Plainsmen bid to give the Cancer Crusade assistance. Exhorted by Johnnie Linn to remember what research had done toward stamping out polio, the money came a-bouncing.

"We can give our time and our money to defend our country in war times. Why can't we give both to wipe out the shameful death rate of cancer — one of every seven deaths in the U.S.A. was caused by cancer last year," he said. "At least 265,000 Americans will die from cancer this year. Our dollars can help to fight this battle, too."

Not all of the $22,000 fund raised in the telethon will be credited to the Potter County goal (which already had more than $3,000 in earlier donations). All of the donations made by residents of other counties will be credited to their counties. The breakdown of contribuitons will be given Monday by Calvin Handy, head of the accounting department of KGNC, who kept the books on the telethon yesterday.

To try to give full credit to all the people who made the telethon a success was like trying to sweep up the ocean, said Pappy Watson as he scurried from television studio to radio rooms, keeping the simulcast under way for an extra two hours.

First, there was Tom Kritser, who conceived the idea after watching a similar auction in Cleveland. Kritser personally took on the task of interesting merchants in contributing the items to be auctioned.

There were the staff members of the radio and television station who built the show, staff it through the long afternoon. With no lunch and a long delayed dinner hour, they were fed by hamburgers from Stanley's, and fried chicken from Jones. Dell's Ranch House told the tired, hot crew to come out for a steak dinner.

Armstrong Transfer Co. hauled the heavy auction items to the studios. Dub Trotter offered to deliver to the buyers any items purchased.

And of course there were thousands who bought auctioned items, or made contributions — many of them anonymous. For example, there was the lady who paid $139 for a chair she could buy for $100, or Sam Fenberg, who after giving $300 to the truck for Boys Ranch added another $100 to the Cancer Crusade by contributing $100 to Dr. Salk's car.

"The Only Bargain Here May Be Your Life!"

That sign dominated the camera picture. No one tried to buy any bargains.

And they gave in gratitude to a young man who had saved their children from polio—and to win the battle against cancer which another young scientist, God willing, will do in some not too far off future.

KGNC
AM & TV
Amarillo,
Texas



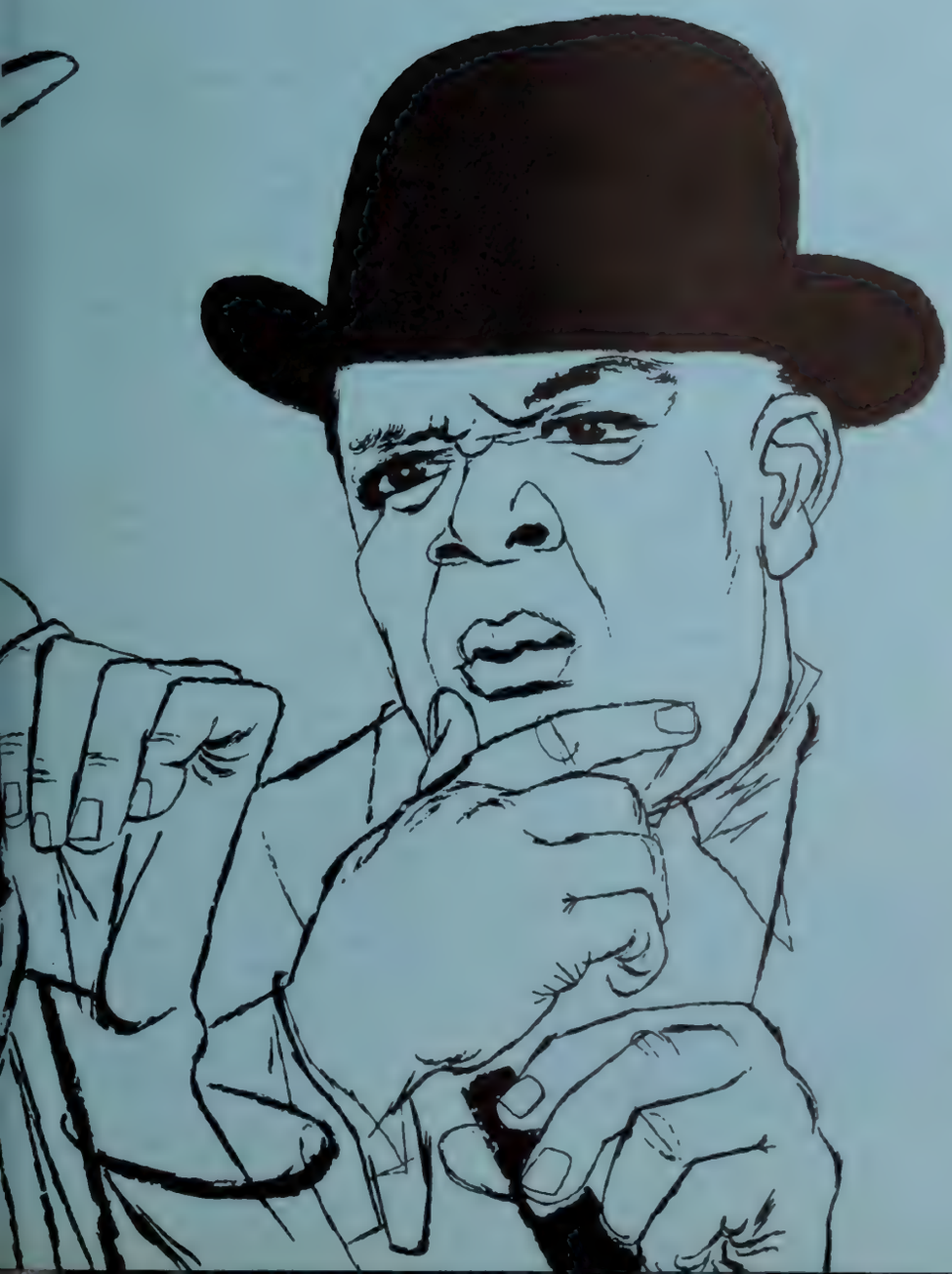
NBC and DuMont Affiliate

National Reps: The Katz Agency

now . . . new adventure



of Amos 'n' Andy



This week's big news from the Kingfish and his Mystic Knights is that there are now thirteen brand-new half-hours in the can . . . thirteen fabulous and wonderful new adventures of Amos 'n' Andy, Kingfish, Sapphire and Mother, Lawyer Calhoun, Lightnin' and the other Amos 'n' Andy characters.

With this series of 13 new films, there are now 78 half-hours of Amos 'n' Andy – broadcasting's longest-running hit – available for local or regional sponsorship . . . ready to go to work selling for *you* as they are currently selling for Sears Roebuck, Rexall, Safeway, Food Fair, Piggly Wiggly, Kroger, Westinghouse and others.

Amos 'n' Andy wins the biggest audiences in its time periods in large markets and small . . . North and South . . . in Detroit and Tulsa, Rochester and Little Rock . . . drawing bigger audiences than many of television's most famous network programs. Look at these *ratings:* Syracuse 36.9, Fort Wayne 41.1, New Orleans 50.3, Little Rock 58.1, Columbia 45.7, Evansville 56.4.*

For more information and a list of markets where you can sponsor America's most enduringly-famous comedy team, call or wire . . .

CBS TELEVISION FILM SALES, INC.

NEW YORK, CHICAGO, LOS ANGELES, DETROIT, SAN FRANCISCO, ST. LOUIS, ATLANTA, BOSTON, DALLAS. IN CANADA: S. W. CALDWELL, LTD.

*ARB, latest available reports

MORNING-MINDED

(*Continued from page 84*)

"5. They listen every part of the day:

	Morning
Weekdays	47.0%
Weekend days	13.3%
	Afternoon
Weekdays	43.2%
Weekend days	35.8%
	Evening
Weekdays	42.5%
Weekend days	44.6%

"6. And here's their favorite listening:

Popular music (d.j.'s)	65.6%
Evening plays	8.4%
Popular music (live)	8.3%
Variety shows	5.3%
Classical music	4.3%
Special teen-age shows	2.3%
Complete daytime plays	1.8%

"7. The study was made by Pulse, Inc., for RAB during April 1954, in Boston, Chicago, San Francisco, Birmingham, Ft. Worth and Kansas City."

As far as Luft executives could see, the evidence in favor of disk jockey shows as a means of reaching teen-age girls was overwhelming. And, afternoon and evening d.j. shows produced 91% of the level of listening done by teen-age girls to morning d.j. shows—and often at a lower cost-per-1,000.

Thus, the current Tangee campaign is confined to afternoon and evening record-spinning "personalities" that appeal to the high school set. So far, about a dozen markets are being used. But if the campaign pulls well, it is due to expand.

A Y&R media buyer summed the situation up in these words:

"There's always a certain amount of psychological pressure behind media buying. In the past three years, clients have headed for morning radio, because they felt it was a 'secure' buy. Besides, it had an advantage of being popular with so many other clients.

"But this year, with the jam-packed situation in morning radio resembling the nighttime spot tv situation, the balance is swinging the other way. We find advertising managers and account group people far more willing to talk about non-morning radio.

"It looks like afternoon and evening radio is about to be rediscovered. ★★★



TABLOID RADIO

(*Continued from page 47*)

of the dramatic opening, or lead story, that has become synonymous with radio news.

We called this opening lead, "The hook." It was designed to fire the imagination of the listener. And in itself, it broke another staid rule of radio journalism.

Radio news textbooks say opening sentences should carry the entire story idea across to the listener. But why let the listener get away? Magazine articles use a "hook" to make the reader continue through the piece. Newspapers never tell the whole story in the beginning paragraph. Why should radio? We decided only to arouse the curiosity of the listener—make him listen to the whole story, and thus the whole newscast—giving him the facts little-by-little.

However, we recognized immediately, that this hook, or flashy lead had to be accurate and truthful, as well as dramatic. With the new-found time I gave myself by dropping rewriting, we found that I had also more time for checking stories and articles.

Radio is notorious among newspapermen as a result of the many inaccurate accounts aired by stations across the country. We wanted to build a reputation for accuracy, because we knew our dramatic leads and exclusive stories would cause a rash of red-faced jealousy among our "dignified" competitors — and the easiest and most-used old saw of professional journalists is to point their fingers and say, "Don't believe it. Not a word of truth in it. Can't be. It was on radio."

We checked and double-checked each item for accuracy.

During one particularly long stretch of daily exclusions on a marathon grand jury meeting (where we divulged testimony offered before the top-secret sessions and startled even the grand jurors) our closest newspaper competitor became almost frantic. Almost daily it "jazzed" its front page accounts of jury happenings with speculation in order to keep pace. But each day, there also was usually a boxed retraction of the previous day's story. Radio KWIZ has not been asked to retract any item used on the air during the past year! We check first, air later.

If accuracy and exclusives were im-

portant to the success of our operation, then there is one other point that must be regarded as of equal, if not more, consequence. That factor, I can only term as "guts." And this factor is one that needs whole-hearted cooperation of management if it is to succeed.

Fortunately, owner Ernest Spencer and Manager Hal Davis gave me free reign in the news department. When grand jury investigators announced to the press one day that they would subpoena me to tell how I managed to get transcripts of jury testimony before they were released, Davis glanced through the newspaper accounts and smiled "damn good publicity." Other station managers would have been quaking in their boots. (Needless to say, the jury did not subpoena me, because I informed the investigators on the air that as an ethical journalist my sources of information would always be secret.)

One thing we learned, as a result of this incident, was that the people—our listeners—are smart. It became a common local joke that the newspapers felt "outraged" and carried the investigator's announcement only because they had been scooped by the radio station. As Davis said, it turned out to be good publicity, and we picked up listeners by the score.

Guts, of course, plays an important part in getting a story. It took a lot of guts—or maybe sheer audacity—to hunt down William G. Bonelli.

Bonelli was a state official who governed Southern California liquor licenses. He disappeared shortly after the attorney general's office announced an investigation of his domain.

One newspaper, in particular, the Los Angeles *Times*, had in effect brought about the liquor probe by repeatedly attacking Bonelli. The "Liquor Czar," as he was called, countered by publishing a book called "Billion Dollar Blackjack" wherein he charged the newspaper with attempting to "run" Southern California.

Other area papers, wishing to catch the ball from the *Times* and run away with the story assigned a battery of veteran journalists to track the former liquor chief down. Conservative estimates on the number of newsmen hunting Bonelli placed the figure at 50—all with lush expense accounts. The former official, however, was not heard from for four months. The only reports as to his whereabouts were the almost daily front-page items in the bevy of newspapers that said Bonelli was in South America, Mexico City, Las Vegas, or the French Riviera.

All reason would dictate that it would be impossible for the one-man staff of radio KWIZ to hunt down the former liquor chief, but we decided to try. I had only a hunch and a hope. The hunch was that Bonelli was staying at his ancestral ranch in the middle of the Arizona desert near Kingman. I wrote him a letter, addressed to the ranch, explaining that I would like to interview him—to find out if he was really hiding, to learn his views on the liquor probe.

I didn't expect an answer. And I didn't get one. But I knew if Bonelli were not at the ranch the letter would probably be returned. If he were there, the former liquor chief now knew my name, knew what I wanted, knew I was not affiliated with the newspapers he considered his enemies. He would have no reason to fear an interview. He couldn't be extradited from another state on a mere subpoena.

"I want $60 for expenses, to look for Bonelli," I told Hal Davis that week.

His only comment as he authorized the check was "You're crazy."

But the hunch paid off. At the ranch house, I met William G. Bonelli. He stood in the doorway, holding a stack of almost one hundred letters similar to mine. "You're the first reporter to have guts enough to come out here," he said with a welcoming smile. "The rest just wrote letters and waited for me to answer. I never answer letters."

Our later handling of the Bonelli exclusive was typical of the policy we have set. We decided not to lay all our eggs in one basket. I split my story of the interview into five parts—revealing only one-fifth of the information learned in each. We released each installment at 12 noon, giving us the longest play before the evening newspapers could pick up our story and run it under the banner headlines they gave to the account. We had newspaper reporters coming out of our ears. Newsmen from Sacramento to San Diego daily telephoned our news department at 12:15 to get a review of the story we had just aired. Los Angeles and local papers apparently scrambled to tune us in at noon in order to get the tid-bit offered that day.



We allowed each of the almost 200 newspapers that carried accounts of our stories to repeat them after they were aired on KWIZ—with the proviso that our station be mentioned.

The resulting publicity focussed more interest on our news department than any other single item we have broadcast. We feel it brought us a considerable number of sponsors, too.

However, just as in the Bonelli case, we have found in our hunt for exclusives that modern news reporters are all too fearful of taking a gamble—they overlook the big stories primarily because they don't think they could get them if they tried. So they don't try.

That's how we happened to be the only news medium represented when Task Force 11 went through its atomic maneuvers off the coast of Southern California last year. We were the only ones who had asked to go along. Others apparently felt the Navy considered the tests too top secret to allow news coverage.

Again, we were quoted in newspapers, not only in Southern California, but throughout the country.

We have found, too, that the "twist" is something few reporters attempt in order to get an exclusive story. Much of our news is based on these "twists" on major items.

Such was the case of the Horton Wingless—a saucer-shaped airplane developed by a local inventor. The government charged, and area newspapers made headlines out of the fact, that the Horton Wingless could not fly. The government took the inventor to court. But before they did, this reporter and the builder-designer spent almost one hour in the air aboard the radical craft zooming over Southern California cities, proving that the ship could and did fly and was a great aviation advancement. The charges were thrown out of court when our news accounts of the thrilling ride were presented to the judge. Not only did we make headlines, but we feel that the Horton Wingless will win its place in the aviation field, as the result of our ride.

★ ★ ★ ★ ★ ★ ★ ★

"Advertising is the counterpart in distribution of the machine in production. By the use of machines, our production of goods and services has been multiplied. By the use of mass media, advertising multiplies the selling effort."

FREDERIC R. GAMBLE
President
AAAA

★ ★ ★ ★ ★ ★ ★ ★

These and a thousand other similar stories we have handled during the past year. They brought a lot of attention to our station. But it was only one story—an exclusive—that brought about the regiment of help we now have through Orange County News Service.

When we captured a particularly exciting local scoop last year I had the item mimeographed and we mailed it to the smaller, community newspapers in our coverage area. Along with the mimeographed story went a personal note to the publisher, explaining our new policy and calling attention to the big, powerful competitors that faced each of us. "Maybe, we could work out an exchange of news," I said in the note, "to better enable all of us to meet the competition of the bigger mediums?"

It wasn't long before Edgar F. Elfstrom, publisher of the Fullerton *Daily News Tribune* came into our office and said he had been thinking similarly for the past few days. And, he said, he knew of some other publish-



Building Material & Hardware Store Sales		Millions
21	DENVER	53.4
22	CINCINNATI	
23rd	PHOENIX	48.7
24	SEATTLE	
25	YOUNGSTOWN	45.9

*SRD Consumer Markets '55

IN BUILDING MATERIAL—HARDWARE STORE SALES

Building Material and Hardware sales are UP because more people . . . with more money . . . are building and buying more factories, more warehouses, more homes in the Phoenix area. The city is growing steadily, attracting substantial and diversified industries, becoming more and more a significant distribution center for the Rocky Mountain States.

Are you getting your share of this rich market? You WILL, if you sell your product through KPHO, and KPHO-TV! You'll find their persuasive, penetrating, coverage can be your best advertising program, too!

SOLD
reached most effectively through . . .

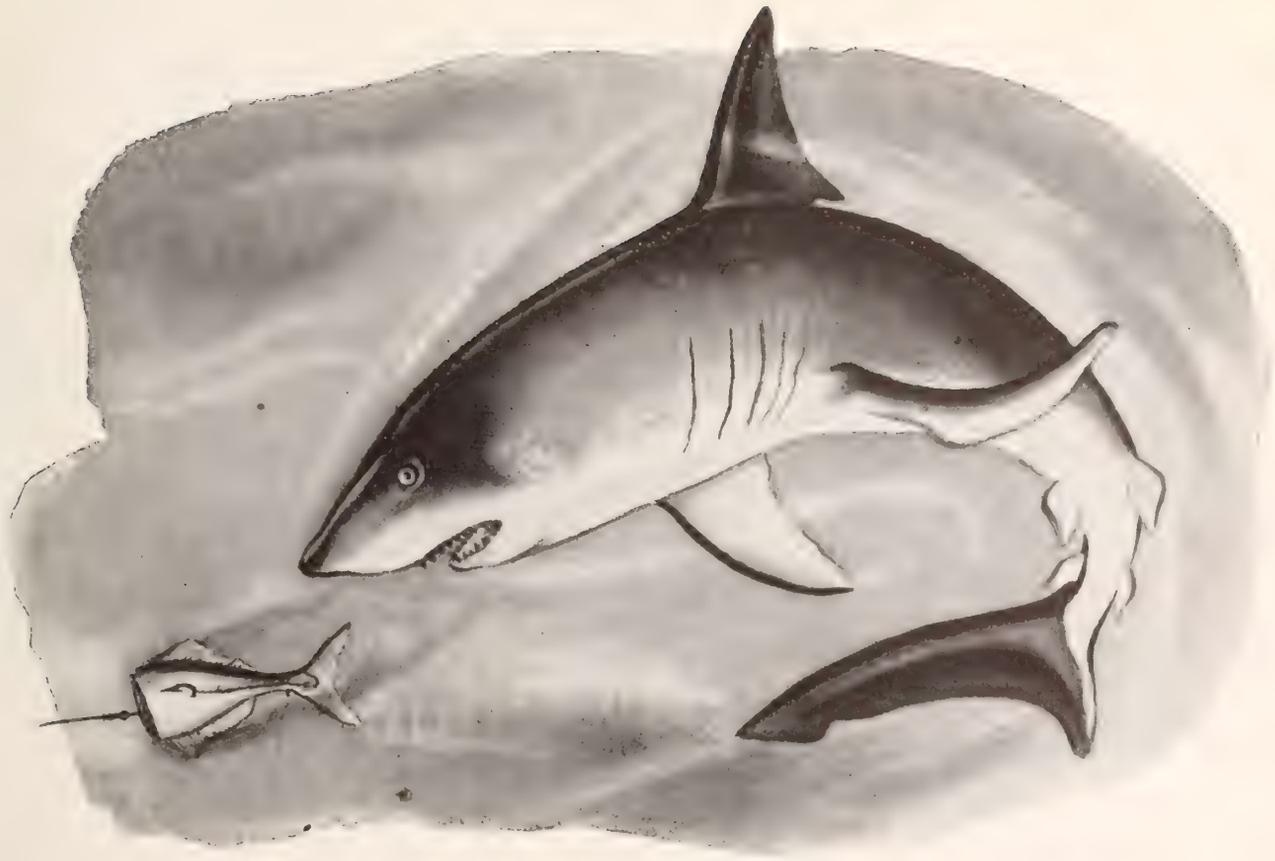
KPHO-TV and KPHO

YOUR MEREDITH STATIONS

Channel 5
First in Arizona since '49

Dial 910 • ABC Basic
Hi Fidelity Voice of Arizona

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ



*YOU MIGHT CATCH A 2372-LB. SHARK**—

BUT . . . YOU NEED WKZO-TV TO LAND SALES IN WESTERN MICHIGAN!

AMERICAN RESEARCH BUREAU
February, 1955 Report
GRAND RAPIDS—KALAMAZOO

	Number of Quarter Hours With Higher Rating	
MONDAY THRU FRIDAY	**WKZO-TV**	Station B
7 a.m.— 5 p.m.	144	56
5 p.m.—11 p.m.	83	37
SATURDAY & SUNDAY		
10 a.m.—11 p.m.	80	24

NOTE: *Survey based on sampling in the following proportions Grand Rapids (45%), Kalamazoo (19%), Battle Creek (19%), Muskegon (17%).*

The February, 1955 American Research Bureau Report for Grand Rapids-Kalamazoo shows that WKZO-TV is the top-audience TV station in Grand Rapids and Battle Creek, as well as in Kalamazoo.

WKZO-TV is the Official Basic CBS Television Outlet for this area. With 100,000 watts on Channel 3, WKZO-TV delivers a brilliant picture to one of America's "top-25" television markets—*over half a million TV homes in 29 Western Michigan and Northern Indiana counties!*

Let Avery-Knodel give you the whole WKZO-TV story.

100,000 WATTS • CHANNEL 3 • 1000' TOWER

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO-TV

Kalamazoo - Grand Rapids

Avery-Knodel, Inc., Exclusive National Representatives

**A. Dean caught a 15' man-eater weighing this much at Streaky Bay, Australia, in January, 1953.*

ers in the area who felt the same way.

As a result of this meeting, six community newspapers and KWIZ formed the unique news service that has been labeled "The most amazing journalistic endeavor of the decade."

We call it OCNS—Orange County News Service. It's strictly a co-op. Teletype machines are installed in the city rooms of each of the newspapers and in our radio KWIZ newsroom. We operate much on the principal of any wire service. Copy is filed from each point to the other six points on a "split" schedule—certain times being allotted to each office. The newspapers ring our coverage area, with radio KWIZ in the center. At our disposal to cover stories in the area of each of the six communities represented, are the reporters of each newspaper's staff. Similarly, the radio KWIZ news department is at the disposal of each of the newspapers to cover stories in our home town of Santa Ana. However, in order to handle the many affairs of this principal community, the newspapers also have hired two persons to work out of our office. Heretofore, each of the newspapers had to maintain one full-time man on our community for coverage of community happenings. Now, they only pay a small portion of the previous cost and receive the news by teletype—increasing the efficiency of their coverage many-fold, but at far less cost.

OCNS, just like the deletion of rewriting, offered us increased opportunity to track down the big exclusives. Instead of one a day, we now concentrate on at least three a day. And we're getting them.

Often, we billboard our scoops—give them advance billing with announcements — before we air them. Other times, we lay our blockbusters in the middle of music shows in an effort to keep our listeners glued to their radio at all times.

There's no doubt we've broken a lot of radio's journalism rules. But as we look at our monthly billing for news sponsorship, as we read our call letters on the front pages of important newspapers, we don't care.

Tabloid journalism in radio may be "Undignified," but it pays! And it gets listeners, too! ★ ★ ★



B&M TV TEST

(*Continued from page* 45)

characteristics of the two products really set a hard test for the advertising medium employed.

"Now as for actual results, under the conditions described, let me say that we consider them outstanding on the item in largest initial distribution — B&M brick oven-baked beans — and almost astounding in connection with the lesser-known product, B&M brown bread.

"The conclusion? Well, the test is not yet over, yet I am told that it is gaining in momentum, and showing larger percentage increases on larger bases—an extremely favorable sign. We have every expectation that the eventual rate of sale will be beyond our initial expectations.

"Now of course all tests have a purpose, and the purpose being demonstrated, action based on results is natural to assume. It is obviously natural, therefore, that the results of this tv test should have a definite, and eventual, effect upon future advertising programs—dependent, of course, upon final results, circumstances at the time, and the general budget. The extent of

(*Please turn to page* 102)



PORTRAIT OF AN IOWA HOMEMAKER:

More than eight of every 10 homes in Iowa are equipped with telephones, and the ratio is increasing.

In the center of Iowa, where farm and industry meet, the television set count is going up, too. Now, in more than 315,000 Iowa homes, TV dials consistently turn to WOI-TV, the area's pioneer telecasting service.



MAXIMUM POWER

WOI-TV

AMES - DES MOINES
IOWA STATE COLLEGE
CHANNEL 5
ABC CBS DUMONT
REPRESENTED BY WEED TELEVISION

The South Is Different!

By Harold Walker



Have you heard that selling the South takes a different formula—a special effort? Wondered about stories of "a changing South?" All right, here's a way to sell the South, in terms of it's own individual structure.

Let us get over one point at the outset. You can make sales in the South. It is being done right now. There *is* one formula that's different. And success is not so much a matter of special effort, as special *choice*. To get the best and quickest results you never peck away with a hairpin, you go get a tool designed for the job. You never wade through the final details, but find a specialized assistant, agent or salesman whom you can rely on to understand your problems and interpret them. In radio station WDIA, Memphis, you have at hand a medium shaped by the South's own character, ready to be fitted to your organization's needs.

They listen to it: Ten percent of the Negro population in the United States live inside the WDIA coverage area. This in itself is a heavy-spending market bigger than the Negro populations of Chicago *plus* Philadelphia *plus* Los Angeles: the *biggest* market of its kind there is.

In the Memphis area alone, the bustling and prosperous center of this market, 10 percent of the population is Negro. And these people had never really been approached until WDIA started programming for them. There is still no medium, even those designed for the Negro readers in metropolitan sections of the North, which attains a fraction of WDIA's coverage and acceptance here.

For WDIA uses Negro voices and Negro music. You hear it as you drive past a barbershop or lunch stand, or when you turn the dial on your own set—and you can't mistake its rich flavor. This was a wondrous and joyful thing to these folks from the start. Their pride and happy sense of ownership—their habit of keeping WDIA tuned in day and night—their wholehearted welcome to the way WDIA came to them with their rhythms and accents—have had pretty fabulous results and still do.

Just one result is the fact that with WDIA you get the top audience ratings, on all surveys, day and night, in a city that has seven other stations—some of them on the air twenty-five years. The WDIA listeners don't shift around. They're listeners for *good*. Good results, too.

It was this feeling about WDIA, too, that pushed WDIA from 250 watts up to 50,000 watts in one great move. WDIA is still the only 50,000-watt station in Memphis.

Willing to spend: Yet there's still another aspect of this "Golden Market," in addition to its proven devotion to WDIA; and that's the fact that it consists of a group of people who actually buy *more* things than the average, and often *better*. They are eager customers. They know quality and national brands.

The Negro 40 percent of Memphis buys 56.6 percent of all the laundry bleach. They buy 60 percent of all deodorants, 44.5 percent of the girls' dresses, 64.8 percent of the flour. That will give you some idea of the favorable situation already there when you start advertising over WDIA. These people are earning over a quarter billion dollars this year. They are spending *80 percent* of what they make, on consumer goods and services. They spend what they make. Their families, homes and friends are the most important elements in their life. And they are 100 percent sold on WDIA.

Only One in America: In short, WDIA's Memphis and Mid-South opportunities are these. A market of 1,230,724 Negroes, more than in any other one place in America. A market of 80 percent spenders who buy quantity and quality. A market in which nothing else comes near the coverage, much less the special appeal of WDIA, which hits them where they live. A market whose loyalty has lifted WDIA to the top—and kept it at the top—of power and audience measurements. A market where—to borrow the legendary remark Gen. Forrest may never have uttered—you get the mostest with the fustest.

Just how much weight is carried by a solid 40 percent can be seen in success stories of such accounts as

Wrigley's Gum, Breast O' Chicken Tuna, Pan-Am Gas and Oil, Calumet Baking Powder, Miller's High Life Beer.

And there's a good record made by WDIA in the line that interests you most. Would you write and let us know the kind of product on which you'd like to see some eloquent figures? We believe they'll add up to the *one* formula for selling "a changing South" which would be of real advantage to you.

WDIA is represented nationally by the John E. Pearson Company.

JOHN PEPPER, President

BERT FERGUSON, General Manager

HAROLD WALKER, Commercial Manager

SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY

	SUNDAY			MONDAY			TUESDAY			WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
	NBC	CBS	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC
7:00	Public Prosecutor	American Forum	No network service m-f 6-6:30	J. Jackson news Metropolitan Life m-f (see mon) Y&R	No network service m-f	No network service m-f	J. Jackson news Metropolitan Life m-f (see mon) Y&R	No network service m-f	No network service m-f	No network service m-f	J. Jackson news Metropolitan Life m-f (see mon) Y&R	No network service m-f	No network service	No network service	J. Jackson news Metropolitan Life m-f (see mon) Y&R	No network service m-f	No network service	No network service m-f	Jackson news Metropolitan Life m-f (see mon) Y&R	No network service m-f	Pan American Union Wash L	Lou Cioffi L	John T. Flynn co-op	News from NBC N
7:15	Up the Line With Geraldine Journal of Ukraine 30 m 12:45 B&J $1000		Bill Stern Baseball's Best D'Arcy, Atlantic Christiansen m-f $2000				Bill Stern Baseball's Best D'Arcy, Atlantic Christiansen m-f (see mon)				Bill Stern Baseball's Best D'Arcy, Atlantic Christiansen m-f (see mon)				Bill Stern Baseball's Best D'Arcy, Atlantic Christiansen m-f (see mon)				Bill Stern Baseball's Best D'Arcy, Atlantic Christiansen m-f (see mon)		Bob Elsegan sports co-op MSN	Sports Roundup	World Traveler	H V Kaltenborn co-op
7:30	All Star Sports Time	Nothing but Music	No network service	Lowell Thomas Delco Prods (batteries) 260 N m-f 52 C-E $7250	No network service		Lowell Thomas Delco Prod m-f (see mon) Campbell-Ewald				Lowell Thomas Delco Prod m-f (see mon) Campbell-Ewald				Lowell Thomas Delco Prods m-f (see mon) Campbell-Ewald				Lowell Thomas Delco Prods m-f (see mon) Campbell-Ewald		Sports Afield with Bob Edge	Capitol Cloakroom	Report from Washington	Thy Kingdom Come
7:45																						
8:00	Richard Hayes show	Biographies in Sound 7:55	John Vandercook CIO: Intl Harv. Kaufman $1000 Quikey News co-op Strange drama Saga	Hamm Scorebd Hamm Brewing Campbell-Mithun Tennessee Ernie 30 m ¾ hr $1900	Fulton Lewis Jr co-op 299Wash m-f	Alex Drier Int'l Harvester m-f (see mon) Y&R	John Vandercook CIO m-f 7:15 H J Kaufman Quikey News co-op Strange drama Saga	Hamm Scorebd Hamm Brewing Campbell-Mithun Tennessee Ernie 30 m ¾ hr $1900	Fulton Lewis Jr co-op 299Wash m-f	Alex Drier Int'l Harvester m-f (see mon) Y&R	Hamm Scorebd Hamm Brewing Campbell-Mithun Tennessee Ernie 30 m ¾ hr $1900	Fulton Lewis Jr co-op 299Wash m-f	Alex Drier Int'l Harvester m-f (see mon) Y&R	John Vandercook CIO m-f 7:15 H J Kaufman Quikey News co-op Strange drama Saga	Fulton Lewis Jr co-op 299Wash m-f	Alex Drier Int'l Harvester m-f (see mon) Y&R	Hamm Scorebd Hamm Brewing Campbell-Mithun Tennessee Ernie 30 m ¾ hr $1900	Fulton Lewis Jr co-op 299Wash m-f	Alex Drier Int'l Harvester m-f (see mon) Y&R	Overseas Assignment (cont'd)	Allan Jackson Chernobel C-E $350	John Daly co-op	NBC Travel Bureau m-f 7:55
8:15																						
8:30	CBS Studio Concerts	NBC Travel Bur 7:55-8	Griffith news m-f 7:55-8	Edw R Murrow Amer Oil: amoco Katz 5Sh m-f $6250	Gabriel Heatter Amer Home Prod Var m-f $1500 SSCB ¼hr $1500 In the Mood m-f	Alex Drier Int'l Harvester m-f (see mon) Y&R	News of World Miles Labs m-f (see mon) Wade	Dinner Date m-f	Gabriel Heatter Amer Home Prod Var m-f $1500 SSCB ¼hr $1500 In the Mood m-f	No network service m-f	News of world Miles Labs m-f (see mon) Wade	One man's family Miles Labs tu, w, f Wade	Gabriel Heatter Amer Home Prod Var m-f $1500 SSCB ¼hr $1500 In the Mood m-f	Alex Drier Int'l Harvester m-f (see mon) Y&R	No network service m-f	News of world Miles Labs m-f (see mon) Wade	One man's family Miles Labs tu, w, f Wade	Gabriel Heatter Amer Home Prod Var m-f $1500 SSCB ¼hr $1500 In the Mood m-f	No network service m-f	This Week in Washington	Gangbusters	Wonderful City	College Quiz Bowl Var
8:45																						
9:00	U S Military Academy Band	X Minus One	Just Easy (with Red Benson) m-f 8:55-9 Evening News m,w,th,f 8:55-9	Mr. Keen Doug Edwards Amer Tob, m w th f Sbee Scott 8:55-9 per show $550 Arthur Godfrey's Talent Scouts Thos J. Lipton Tea 4000 stations 171N Y&R 10:30-11pm Simulcast Y&R $20,000	Top Secret Files R J Reynolds Esty Florida Rte 4 Dunahoe & Co: Pearson Pharm Placed direct Multi-messag pln B'way Cso co-op	Henry J. Taylor Gen Motors Kudner $750	Treasury Agent Schaill Mfg Doonbos & Cox Pearson Pharm Direct Florida Rte 4 Dunahoe & Co: Pearson Pharm Placed direct Multi-messag pln B'way Cso co-op	Suspense Doug Edwards m-f 8:25-30 Disk Derby	Treasury Agent Schaill Mfg Doonbos & Cox Pearson Pharm Direct N J Reynolds Esty camels Florida Rte 4 McCann-Erickson 507N Multi-messag plan John Steele Adventurer	People Are Funny Mars Inc Burnett Tool Co 260JW Burnett $5200 Dragnet Liggett & Myers cbs ClosterSmoke gold T C&W $5500	FBI pages & war Wm Wrigley Jr Wm Meyerhoff $3900 Evening News m,w,th,f 8:55-9 Disk Derby	True Detective Mysteries Colgate Comfy Sidwell D&C R J Reynolds Esty Camels Florida Rte 4 J W Thompson 507N Multi-messag plan Bentsened co-op	You Bet Yr Life DeSoto Motor div Chrysler 204FH 13 12 30m BBDO $7500 Truth or Consequences	Rosemary Clooney Calspan Wells W-F-H th only Bing Crosby m-f Amos 'n' Andy Music Hall m-f 9:30-55 BBDO $6000 6 min $1000 ¼ hr $2000 C-E m f 9:55 10	Rex Rogers Dodge Div Chrysler 201H Grant $7500 Dr Six Gun	Official Dat ** R J Reynolds Esty camels Florida State McCann-Erickson Sid Dat D&C Pearson Pharm Direct Multi-messag pln 500N Cry Danger co-op	Katz Arthur Godfrey Digest Brist Myers DCS$ Godfrey m-f $375 Doug Edwards m-f 8:55-9 Disk Derby	Ken Banghart Brown & Wmsn 79 Ted Bates Barrie Craig Confidential Investigator The Loser	Perry Como Liggett & Myers C&W 9 12 Bing Crosby m-f Amos 'n' Andy Music Hall Bates 6 min $1000 ¼ hr $2000 Robert Trout Chevrolet C-E m-f 9:55 10	Esso Reporter m-f 9:05 Marshall&Pratt Footnotes to Medical History 11 m f 9:05 15 Brian Aherne's Spotlight Story m-f Heartbeat of Industry	Dave Garroway (cont'd)	ABC Late News 9-9:05 Florida State Dinah Shore Chevrolet 135H Campbell-Ewald Frank Sinatra Tom Co Tatham-Laird Friday with Garroway 4:30-5:30 NY	Dancing party 9:05-10	Cooversation
9:15																						
9:30	Enchanted Hour	Adventure of the Abbotts	Voice of Firestone Firestone Tire & Rubber Co. 265N Mon-sun 9&J $16,000			Best of All																
9:45																						
10:00	Fulton Lewis Jr Nat Labor Manr Labor Success Story USA Dean Clarence Manion Keep Healthy	Adventures of Sherlock Holmes Easy Money	Music Tent (talent) Evening News m,w,th,f 9:30-40 Freedom Sings (concert)	Perry Como Liggett & Myers C&W 9-9:15 Bing Crosby Chesterfield Coon Dugan Mitch Gen Fds m-f Y&R 20-H 11 Ames 'n' Andy m-f 9:30-55 Brown & Wmsn Ted Bates 206N 6 min $1000 ¼ hr $2000 R Trout Chevrolet	Esso Reporter Esso Std (ii) m-f 9-9:05 Marshall&Pratt Footnotes to Medical History 11 m f 9:05 15 Brian Aherne's Spotlight Story	Telephone hour Bell Tel Assn 13 30m Ayer $8000 Band of America Chile Service Corporation prob Ellington $6500	Sammy Kaye's Serenade Room Evening News m,w,th,f 9:25-30 Che Se Monita Views News 75 Walton Butterfld Platterbrains	Esso Reporter Esso Std (ii) m-f 9-9:05 Marshall&Pratt Footnotes to Medical History 11 m f 9:05 15 Brian Aherne's Spotlight Story m-f Family Theatre	Lux Radio Theatre Lever Bros 206H JWT $12,000	Sammy Kaye's Serenade Room Evening News m,w,th,f 9:25-30 President's News Conference Wash News to f 9:55 10	Perry Como Liggett & Myers C&W 9-9:15 Bing Crosby Goo Pds Y&R Chesterfield Dog 105B Ames 'n' Andy Brown & Wmsn Ted Bates 206N 6 min $1000 ¼ hr $2000 R Trout Chevrolet Chevrolet C-E m f 9:55 10	Esso Reporter m-f 9-9:05 Marshall&Pratt Footnotes to Medical History 11 m f 9:05 15 Brian Aherne's Spotlight Story m-f Family Theatre	Sammy Kaye's Serenade Room Evening News m,w,th,f 9:25-30 Rhythm & Blues on Parade News to f 9:55 10	Rosemary Clooney Calspan Wells W-F-H th only Bing Crosby m-f Amos 'n' Andy Music Hall m-f 9:30-55 BBDO $6000 6 min $1000 ¼ hr $2000 Robert Trout Chevrolet C-E m f 9:55 10	Esso Reporter m-f 9-9:05 Marshall&Pratt Footnotes to Medical History 11 m f 9:05 15 Brian Aherne's Spotlight Story m-f State of the Nation	Ken Banghart Brown & Wmsn 79 Ted Bates Barrie Craig Confidential Investigator The Loser	Sammy Kaye's Serenade Room Evening News m,w,th,f 9:25-30 Notes and Notations News	Perry Como Liggett & Myers C&W 9 12 Bing Crosby m-f Amos 'n' Andy Music Hall Bates 6 min $1000 ¼ hr $2000 Robert Trout Chevrolet C-E m f 9:55 10	Esso Reporter m-f 9-9:05 Marshall&Pratt Footnotes to Medical History 11 m f 9:05 15 Brian Aherne's Spotlight Story m-f Heartbeat of Industry	Dave Garroway (cont'd)	Dancing party (cont'd)	Two for the Money P Lorillard old golds 209N L&N $4000 Saturday Night Country Style Var Allen Jackson Chernobel C-E $350	Lombardeans USA	All Star Parade of Bands Grand Ole Opry 30 m Rebroadcast prior to 1 30 am after last show 95Nashville 250 10:1 10¢ plus co-op Exts $5000
10:15																						
10:30	Hour of Decision Billy Graham Sc Bennett $2000 Little Symphonies	Fibber McGee & Molly 8 sun th Great Gildersiv Brown & Wmsn Bates 8 sun-th-sat partic 5 wk $6000 Meet the press Discussion Wash	Edward Morgan News AP of L 10:30 m-f Furman, Feiner How to Fix It 10 15 35 Evening News m w th f 10 25 30 Martha Lou Harp 10.30-11	Hamm Scorebd Hamm Brewing Campbell-Mithun Dance Orch Var m-f Dance Orch m-sat	Virgil Pinkley Orchestra CBC Distinguished Artists	Fibber McGee & Molly sun-th Great Gildersiv Brown & Wmsn Bates 8 sun-th-sat partic 5 wk $6000 Wings for Tomorrow	Edward Morgan AP of L m-f (see mon) Furman, Feiner How to Fix It 10 15 35 Take 30	Hamm Scorebd Hamm Brewing Campbell-Mithun Dance Orch Var m-f Dance Orch m-sat 10 35 11	Virgil Pinkley Men's Corner Citizens at Work	Fibber McGee & Molly sun-th Great Gildersiv Brown & Wmsn Bates 8 sun-th-sat partic 5 wk $6000 New England—) regional survey	Edward Morgan AP of L m-f (see mon) Furman, Feiner How to Fix It 10 15 35 Evening News m w th f 10 25 30 The Dubigans & their Friends Jergens Jergens 30 Town & Country Time	Hamm Scorebd Hamm Brewing Campbell-Mithun Dance Orch Var m-f Dance Orch m-sat 10 35 11	Virgil Pinkley Behind the Iron Curtain Sounding Board	Fibber McGee & Molly sun th Great Gildersiv Brown & Wmsn Bates 8 sun-th-sat partic 5 wk $6000 Keys to the Capitol Wash	Hamm Scorebd Hamm Brewing Campbell-Mithun Dance Orch Var m-f Dance Orch m-sat 10 35 11	Virgil Pinkley The Book Hunter Dance Orchestra Var	Fibber McGee & Molly sun th Great Gildersiv Brown & Wmsn Bates 8 sun-th-sat partic 5 wk $6000 Jane Pickens co-op	Edward Morgan AP of L m-f (see mon) Furman, Feiner How to Fix It 10 15 35 Evening News m w th f 10 25 30 Indoors Unlimited	Hamm Scorebd Hamm Brewing Campbell-Mithun Dance Orch Var m-f Dance Orch m-sat	Virgil Pinkley Forbes Reports London Studio Melodies	Gillette Cavalcade of Sports (boxing) Gillette Safety Razor Co Var 10m to conel 60m to conel Mason $40,000 Sports Highlights	Ozark Jubilee (Red Foley & Cousins Dana Cash Springfield Mo Orchestra Var	Tex Williams Show Buena Park, Cal Town Hall Party
10:45																						
11:00	Winstead Sunday Concerts	No network service	News from NBC N Songs by Dini Late sports roundup Dietr m-f Orchestra Var 11 30-55 News 11 55 12	News & analysis co-op m-f Dance bands Var m-f	Mutual Reports the News UN Radio Review m-f Dance orchestra	News of World (Morgan Beatty) Wash	Singing with the Stars Late sports roundup C Dietr m-f Orchestra Var 11 30 55 News 11 55 12m	News & analysis co-op m-f Dance bands Var m-f	Mutual Reports the News UN Radio Review m-f Dance music Var m-f	News of World (Morgan Beatty) Wash No network service	Singing with the Stars Late sports roundup C Dietr m-f Orchestra Var 11 30-55 News 11 55 12m	News & analysis co-op m-f Dance bands Var m-f	Mutual Reports the News UN Radio Review m-f Dance music Var m-f	News of World (Morgan Beatty) Wash No network service	Songs by Dini Late Sports Roundup C Dietr m-f Orchestra Var 11 30-55	News & analysis co-op m-f Dance bands Var m-f	Mutual Reports the News UN Radio Review m-f Dance music Var m-f	News of World (Morgan Beatty) Wash No network service	News & analysis co-op m-f Dance bands Var m-f	Globe Trottar Airmen of Note Strictly from Dixie	News Dance band Var	News No network service

personality selling SELLS!

In the early morning of 7 AM 22 factory workers are up and on the way! As Ken Nyerges, Ed Kaish combines news, sports, music and patter to make this early time selling time in this heavy industrial area

Then along comes genial Dennis Sullivan 7:30-8:30 AM) picking up more industrial listeners plus thousands of other Syracusans getting breakfast & ready for school. Nothing like this Dennis' warm, folksy sense on music and message keeps 'em listening and sells 'em

For 12 years Ron Curtis has been a part of the morning for Syracuse area women. He's easy on the ear and friendly ... that's why listeners become customers. Ron sells with just some 9:3 AM while the gals relax

Bill Thorpe not only delivers the afternoon audience but a solid selling message as well. The combination is an unbeatable one in Syracuse with the ladies the after-school crowd and the home from work crew

SYRACUSE'S WFBL* HAS ALL FOUR!

Ask about MARKET MAGIC! Display Survey Product PUSH!

* WFBL ...

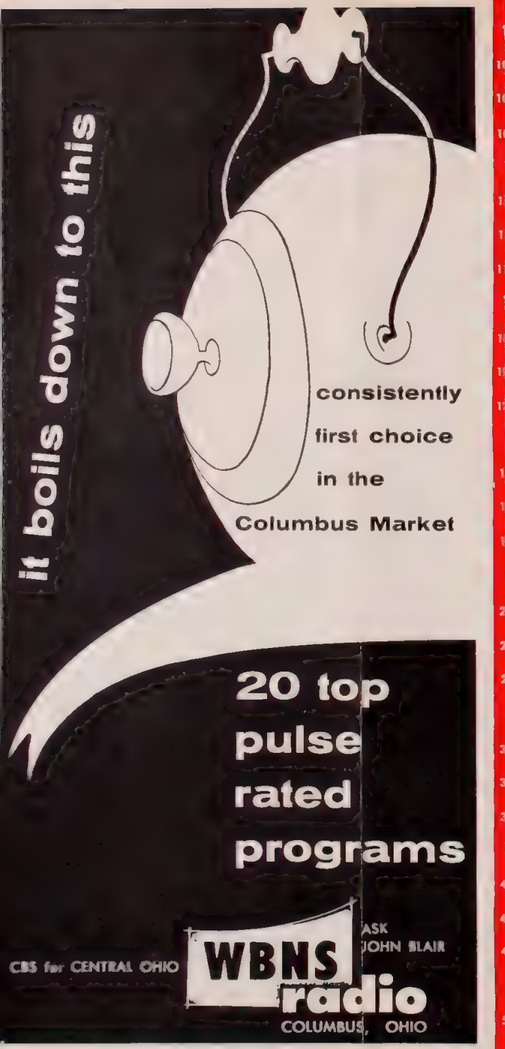
FREE & PETERS

...and explanations to help you use this chart

...abbreviations ... alternate, m midnight; n, noon; pr, products; r, repeat ... MW Modern Living, T, T, transcribed TBA to be ... Hallmark originates in NYC, F simulcast ... Mr. Keen originates WTIC other points ... Cost $1500 per participation per sponsor ... Cost $1500 per participation per sponsor ... Top Secret Files, M, F 11 45 12m; H Pays to be Married, M-F 5-45-6 p.m. Each strip has 15 one-minute availabilities a week of the total ... but one or more participating Fibber ... Monone sponsors ... Pays to be Married, $2,02... Hudnut Sales, K&E Carter Prods Bates ... In addition to those mentioned are plugged on this program.

Sponsors listed alphabetically with agency and time on air

Adolph's, Erwin, Wasey CBS alt F 10 45-11 am
AFofL, Furcher, Furcher; ABC, M F 10-10 15 pm
Allis-Chalmers, B S Gittins NBC, Sat 12-12 30 pm
Allstate Christiansen ABC M-F 6:30-45 pm
Amana Refrig., Maury, Lee & Marshall CBS, Tu 8-8 30 pm
Amer Home Prods, John P Murray CBS M-F 12-30-1 pm; ABC alt days 8 5 15 pm; 5 30-45 pm, MBS, M, W, F 7 30-45 pm
Amer. Oil Co., Joe Katz CBS, M-F 7-7 45 pm
Amer Safety Razor, McCann-Erickson ABC, alt Sun 9 15 pm
Amer Tobacco, Hilton Hix M-F 5-5 30 pm
Anheuser-Busch, D Arcy ABC, M-F 6:30 45 pm
Animal Fdtn., Moser & Cotins, CBS, Sat 10:30-45 am
Armour, Hurst Hirst & McDonald CBS, M-F 12 12 15 p 2 15 pm
Assemblies of God, W F Bennett ABC, Sun 10 30 11 30 am
Ball Bros., Ayer ABC, Sat 10 30 11 am
Bankers Life & Casualty, Grant Schuyler & Hunter ABC, Sun 10 10 15 pm, MBS, alt T 7 30 45 pm
Bayuk, D'Arcy ABC, Sun 9 9 15 pm
Bell Telephone, Ayer NBC M 9-9 30 pm
Beltone, Olian & Bronner ABC, Sun 6 15 30 pm
Billy Graham, W F Bennett ABC, Sun 8 30-4 pm
Bridgeport Brass Kenyon & Eckhardt MBS F 8 8 30 pm
Bristol-Myers, JWT CBS, F 8 8:30 pm; M, W, alt F 10 30-45 am
Brown & Wmsn, Bates NBC, W, Th 9 30-35 pm
Campana Sales Co., Wallace Ferr Hamlin CBS M-F 10 15 10 30 am (alt days); Sun 8 30-9 pm; Th 9 9 15 pm
Carnation, Erwin Wasey ABC, M-F 10 25-45 am
Chevrolet Motors (continued) Campbell-Ewald ABC alt F 10-10 15 am; 12-12 30 pm; 1 10 2 pm; 3 5 10 pm; 5 10 30 pm; 7 30 8 pm; 9 5 10 pm; 10 15 30 pm; M 7 30 8 pm; 10 pm W 7 30 8 15 pm
Christian Sc Monitor, Walton-Butterfield ABC, Tu 9 25-30 pm
Church of Christ, Martin & Co ABC, Sun 1-1 30 pm
CIO, Henry J Kaufman ABC, M-F 7-7 15 pm
Cities Service, Ellington NBC, M 9 30 10 pm
Coca-Cola, D'Arcy MBS, T, Th 7 45-8 pm
Colgate-Palm-Peet, Esty; NBC, M-F 11-11 45 am; 5 15-30 pm
Consolidated Cosmetics, Frank D Duggan CBS, M 9 15 30 pm
Continental Bkg., Bates CBS, M-F 11 30-45 am
Corn Prod., Miller CBS, M F 12 10 15 pm
Crawford, Camp ABC Sun 6-6 30 pm
Credit Union JWT MBS Tu 9 55-10 pm; Sun 1 30 2 pm
Curtiss Candy, Mites MBS W 8 8 15 pm
Dana Bible Students, Wm Dawson MBS, Sun 11-11 15 am
Delco Prods, C-E; CBS, M-F 6 45-7 pm
DeSoto Motor, BBDO NBC, W 9 9 30 pm
Dockin Prods., Grey NBC, M-F 10 05-15 am
Dodge, Grant NBC TU 8 8 30 pm
Esso Standard Oil, Marschalk & Pratt MBS, M F 9 9 05 pm
Firestone, Sweeney & James ABC M 8 30-9 pm
Florida Citrus Commission, JWT MBS M F 11-12 pm; M W 8 8 30 pm (Multi Message)
General Foods, B&B CBS, M F 12 12 15 pm; S 2 15 pm; FC&B CBS, M-F 4 45 5 pm; Sun 8 55 9 am; Y&R CBS Sat 3 05 7 pm; B&B Sun 12 15 12 30 pm; S 2 15-30 pm; S 5 5 6 pm; CBS W 9 25 30 pm
General Mills D Y&R M-F 10 30-55 pm
General Motors, Kudner; NBC, M 8-8 15 pm
Frigidaire, FC&B; CBS, Tu, Th, alt F 10 30-45 am
Gen. Tire & Rubber, D Arcy MBS, M F 6 30 55 pm
Gillette, Maxon; NBC, F 10 pm to conel; MBS, Sun aftr ½ baseball game
Glamorene, Hicks & Greist CBS, alt F 10-10 15 am
Gospel Broadcasting Assn, Ben Sackheim MBS, M F 7 7 30 pm
Hamm Brewing Campbell-Mithun CBS, M F 7 7 30 pm
Harrison Radiator, Kudner NBC, Sat 1 1 30 pm; S 1 30 pm
Hawaiian Pineapple, N W Ayer CBS F 8 30-45 pm
Healing Waters, Inc., White Adv ABC, Sun 2-2 30 pm
Int'l Harvester, Y&R NBC, M F 7 7 15 pm; Jenkins Music, Fitzgerald Adv., MBS, M Sat 9 Game of Day
Kellogg Co., Leo Burnett CBS, Tu, Th 3 15-30 pm; CBS M W alt F 10 45-11 am; MBS M, W, F 8 30 55 pm
Kraft Foods Co J Walter Thompson CBS, Sun 9 10 pm; MBS, M-F 10 30 35 am, 11 25 30 am, 12 15 30 pm, 2 35-30 pm; 5 55 6 pm
Lettuce, Inc., John Cohar MBS, T, Th 11 30 45 am
Lever Bros., McCann Erickson CBS M, W, alt F 11 11 15 am; CBS M, W, Th 3 15-30 pm
Lewis-Howe, R&R; CBS, T,W,F 10 10 15 am
Liggett & Myers (Chesterfield) Cunningham & Walsh NBC Tu 8-9 30 pm; CBS, Sat 8-8 30 pm, Sat 12 30 1 pm
Lutheran Layman's League, Gotham MBS, Sun 1 30 2 pm
Manhattan Soap (Sweetheart) Schaidler, Beck & Weiner NBC, M-F 4 45 5 pm
Mars, Inc., Ruthrauff NBC, Tu 8-8 30 pm
Metropolitan Life, Y&R CBS M-F 6 6 15 pm
Miles Laboratories, Geoffrey Wade NBC, Tu 9, 9 30 pm; M-F 10 45 pm, M F 10 45-11 am, M F 5 15 11 pm
Miller Brewing, Mathieson MBS, M, W, F 9 15-30 pm
Miller Prod Warner Bruncher CBS Sat 11 11 15 am
Miller Prods., G Best CBS Sat 11 10 12n
Minnesota Mining & Mfg., BBDO CBS, M, W, alt F 10 45 11 am
Morine BBDO CBS alt Th 9 10 55 pm, 6 min
Musterole, Erwin Wasey ABC, Sat & Sun, 24 5 min segments each weekend, alng thru est
Mutual of Omaha, Bozell & Jacobs MBS, Sun 6 30-45 pm
Nat'l Biscuit, K&E MBS, Sun 6-6 30 pm
O'Cedar, Turner ABC M W F 9 10 am
Parsons Pharm., Direct MBS, M F 8 8 30 pm
Pet Milk Co., Gardner CBS, M F 10 10 15 am (alt days)
Philco Corp., Hutchins MBS, Sat 11 30-55 am
Philip Morris & Co., Blow Beltrn & Tolgo CBS, M-F 6 30 6 45 pm; W, Th, F 7 25-30 pm
Pillsbury Mills, Leo Burnett CBS, M Th 3 30-45 pm, M Th 11 15-30 am
Procter & Gamble, B&B Compton, D P-R, Y&R CBS, M F 11 45 12 n; 1 2 pm; 2 15 30 pm; 2 45 3 pm (alt days); NBC M-F 8 30 1 15 pm, Bow NBC M F 5-5 30 pm
Q Tips, Combinmer NBC, M T 10 10 05 am
Radio Bible Class, Stanley G Boynton, MBS, Sun 10 10 30 am
Radio Church of God, Huntington Parnelee; ABC, Sun 12 30-1 pm
Rem Cough Drops, Nyburg; NBC, T, Th 5-5 45 pm
R. J. Reynolds Tob., Esty MBS, M F 5-5 30 pm (Multi Message plan); NBC, Sat 9 30-10 pm; MBS Sun 5 15 min after Game of Day
Rhodes Pharm, Pringle-Gotshall; NBC, M, W, F 5-5 05 pm
Schaul Mfg Deadrite & Cee MBS, M F 5 5 30 pm
Seeman Bros., Weintraub AFC Th, Th 10 10 25 am
Skelly Oil, Hurst, Hurst & McDonald NBC, M Sat 9-9 15 am
Sleep-Eze Co., M B Scott MBS, F 11 30-45 am
A E Staley Mfg., Buchen & Ryan, CBS, M-F 10 15 30 am (alt days)
Ster-Kist Fds., Rhoades & Davis NBC, W 10-10 05 am
Sterling Drug, D F-S ABC, M F 10-10 25 am; NBC W, W F 4 15 45 pm
Sun Oil Co., B&B; NBC, M-F 6 45-7 pm
Swift & Co., JWT ABC, M F 9 10 am
Table Prods Hoefer, Dieterich & Brown ABC Sat 10-10 20 am
Texas Co., Sendler ABC, 22 five-min newscasts each weekend thru Oct ABC Sat 8 30-9 30 am
Tool Co, Wade & Geller; Leo Burnett ABC, Th 9 10 am, CBS M W, F 9 30-45 pm, Th 10 45-11 am; Sun 2 15 45 pm, W, F 8 15 30 pm; MBS, M, Th 7 45-8 pm
Voice of Prophecy, Western ABC, Sun 9 30-10 am; MBS Sun 10 30-11 am
Whitehall Pharm, (see also Amer Home Prods), Dancer Fitzg 2 pm; M F 12 45 1 pm
Woolworth, Lynn Baker CBS Sun 3-3 5 pm
Wm. Wrigley Jr. Co., B&B; CBS, Sun 6-6 30 pm
A. Meyerhof; CBS, W 6 6 30 pm



SUNDAY

	ABC	CBS	MBS	NBC
10	Message of Israel		Radio Bible class Radio Bible Class 295Qr/Rad T	National Radio Pulpit
10:15		Church of the air L&T	Boynton $350	
10:30	Negro college choir		Voice of prophecy Voice of Prophecy 311ff	Headlines in Perspective
10:45			(cont. includes ARC vun 9 30 am) 10 am Western $1500	
11	Marines in Review	Salt Lake City Tabernacle Salt L. Clip	Frank & Ernest Dave Hilton Students 372N Gleeson $750	News 11-11:05
11:15			How Chr Science Heals First Church of Christ Scientist	Stars from Paris
11:30	The Christian in action	Invitation to learning N 11:35-12 L&T	Hosg & Provandie Northwestern U Reviewing Stand C	Paging the New
11:45			TBA	Albert L Warner
12				Your Neighbor's Voice
12:15	Pan American Union Wash L	Robert Trout Cleveland Diss Sun 12-12:30 C-E $550	US Marine Band Wash L	Music for Relaxation
12:30	The World Tomorrow Radio Church of God T HP $730	The Leading Question 12:30-00 Wash T	Foreign Affairs Wash L	Bill Cunningham Boat L
12:45		Washington Week Wash L		Marry Mellman
1	Herald of truth Church of Christ 150N 3 2 30 cent net	Woolworth Hour 1 W Woolworth Co 2 L Cyan Baker $17,000	Global Frontiers Wings of Healing 1 N Century Ade	Astrology
1:15	Martin $1500	Report Trout Cleveland Diss 12:30-45 L C-E $550	How Chr Science Heals First Church of Christ Scientist	
1:30	Pilgrimage	Woolworth Hour 1-4 (cont'd)	Hosg & Provandie Lutheran hour Lutheran Lay men's League 171NL Gotham $700	University of Chicago roundtable C
1:45				
2	Dr. Oral Roberts Healing Waters 148N T	Cathy Godfrey Show N T	The Catholic hour Var L	Paul Harvey news C m-f L
2:15	White $1000		Gillette Safety Razor Co 375Var L	Ted Malone co-op 153N m-f L
2:30	Wings of Healing Dr Thomas Wyatt 157B Century $1000	Concertgebouw Orch. 2:30-4 L	½ hr Maxon	Youth Wants to Know Wash L
2:45				
3	US Air Force Show Wash L	Concertgebouw Orch. (cont'd) 2:30-4	Game of the Day (cont'd) Gillette Safety Razor Co 375Var	Martin Block (cont'd) m-f LAT
3:15	Hour of decision Billy Graham 355Var L&T		½ hr Maxon rest co-op	5 ¼ hrs per wk $985 5 ¼ hrs per wk $1898
3:30	W Bennett $2000		Fresh	
3:45				
4	Old-fashioned revival hour Gospel Broadc 390N	Robert Trout Cleveland Diss 193N 4-4:30 T C-E $550	Game of the Day Var L	Manhattan Matinee m-f L
4:15		On a Sunday Afternoon Wash L&T 4-5:55	Camel Scoreboard R J Reynolds Var sun-f Ety	Weekend (Sunday newspaper of the air) Var L&T
4:30	R H Alber $1500		Nick Carter Martin P. Proc 60 doz Sydney Garbisch N T $1850	Selling on shared-sponsorship basis Each hour provides for 5 participations 1-min partic $2,250
4:45				
5		Robert Trout Cleveland Diss 193N 4-4:30 T C-E $550	Adventures of Rin Tin Tin Ziv	Manhattan Moods Tour Dir
5:15	Disaster (in color with Amer Red Cross)		Nat'l Biscuit Co 370N K&E $3000	
5:30		On a Sunday Afternoon (cont'd)	The Masquerader N T	Don Wright Chorus T
5:45	Church in the Home Fred Jordan	Robert Trout Cleveland Diss 193N 5:55-6 L C-E		

MONDAY

	ABC	CBS	MBS	NBC
10	Godfrey* 90 min Pet Milk, Gardner Cents House R&R 30-10 15 alt das	Carl Warren's Guest Time m-f T	Mary Margaret McBride Q The Sales Gumbinner 10:10 m-f	
10:15	Whisper's streets Carnation 252N 10 30-15 L			
10:30	Bauer & Black Burnett's m-f 10 30 am	Johnny Olsen Show m-f L	Break the Bank Miles Labs m-f (see mon) Wade	
10:45	Miss Mining BBDO m,w,alt f 10 45-11			
11	Godfrey (cont'd) Lever, pepsodent m,w,alt McCann-Erickson	Florida Calling Fla Citrus Comm 360Fla m-f L JWT	Cecil Brown news co-op m-f L	Mary Margaret McBride Q The Sales Gumbinner 10:10 m-f
11:15	Pillsbury Mills m,w,th 11:15-30 Lee Burnett	H Engle news Kraft Fds m-f 11:25-30	Faith in Our Time m-f	
11:30	Make up yr Mind Continental Bkg m-f (see mon) Bates $2873	Queen for a day P Lorillard old golds m-f 11:45-12 L&N share $3000	Singleton News Kraft Fds m-f 12 15-30	Johnny Olsen Show m-f L
11:45	Second Husband m-f L			
12				
12:15		Down at Holmesy's Ch m-f L	Valentino m-f L	
12:30		Capitol sermonet Kraft Fds m-f L&N	Luncheon with Frank Farrell m-f 13:15-30	
12:45		Down at Holmesy's Ch m-f L	No network service m-f	
1		No network service m-f		No network service m-f
1:15				
1:30		Mutual Music Box m-f L	Ted Steele co-op m-f L	
1:45		Ted Steele co-op m-f L		
2		Game of the Day Jackson Brewing ½ game m-sat Var L	Pauline Frederick Reporting m-f L	
2:15		Fitzgerald rest co-op	No network service m-f	
2:30				
2:45				
3				No network service m-f
3:15				
3:30		Game of Day (cont'd) Jackson Brewing and co-op		
3:45				
4		Game of Day (concluded)	Barkstage wife P&G rheer rest m-f (see mon) Y&R	
4:15		Camel Scoreboard R J Reynolds Var sun-f Ety	Stella Dallas Sterling Drug m-f 1425N 2:45 L D-F-S $2600	
4:30		Kraft News JWT m-f 4:30-35	Widder Brown Sterling Drug m-f (see mon) D-F-S $2600	
4:45		Tex Fletcher's Wagon Train m-f	Woman in house Manhattan Soap m-f (see mon) 181N 5:45 L S&W $2500	
5			Just Plain Bill Miles Labs m-f (see mon) Wade $2800	
5:15		Bobby Benson m-f	Lorenzo Jones Colgate m-f (see mon) 186N m-f L Ety $2750	
5:30		America's Business m-f 5:45-55 L	Lone Ranger Gen Mills m-f 5:30-55 L D-F-S	
5:45		Gen Sports Time Gen Tire & Rub m-f 5:50-55 L D'Arcy		
6		Carl Brown news Kraft Fds 570N 5:55-6 L M-F&S		

TUESDAY

	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10:10-25	Godfrey* 10 11:30 Pet Milk: Gardner Cents House R&R 30-10 15 alt das	Cecil Brown news co-op m-f L	Mary Margaret McBride Q The Sales Gumbinner 10:10 m-f
10:15	D-F-S	Whisper's streets Carnation 252N 10 25-45 L	Faith in Our Time m-f	
10:30	Whisper's streets Carnation 252N 10 30-45 L	Erwin Wasey	F Singleton News Kraft Fds m-f 10 30 35	Johnny Olsen Show m-f L
10:45	When girl marries m-f T	Kellogg tu,th 10 45-11 Burnett	N L&B	
11	Godfrey (cont'd) Toni Co tu,th alt f Weiss & Geller	Florida Calling Fla Citrus Comm 360Fla m-f L JWT	Johnny Olsen Show m-f L	Break the Bank Miles Labs m-f (see mon) Wade
11:15	Pillsbury Mills m,w,th 11:15-30 Lee Burnett	H Engle news Kraft Fds m-f 11:25-30		
11:30	Make up yr Mind Continental Bkg m-f (see mon) Bates	Queen for a day Lettuce Inc 350It tu,th Dohan shr $5500	Strike It rich Colgate m-f (see mon)	
11:45	Second Husband m-f L	P Lorillard: old golds m-f L&N	Esty	
12			Phrase that pays Colgate m-f (see mon)	Second Chance m-f The Three Plan
12:15	Wendy Warren Armour, HH&Me P&G, Compton Tom Fred Miller Sue Roby GF, tu,th, Y&R	Down at Holmesy's Ch m-f L	Esty	
12:30	P&G ivory snow m-f (see mon) B&B	Capitol sermonet Kraft Fds m-f L&N&B	No network service m-f	
12:45	Helen Trent Am Home Prods m-f (see mon) Murray	Down at Holmesy's Ch m-f L		
1	Our gal Sunday P&G tu,th, B&B Whitehall, m-f Murray	No network service m-f		
1:15				
1:30	Road of life P&G ivory soap m-f (see mon) Compton	C Foster news co-op Boat m-f L	No network service m-f	
1:45	Ma Perkins P&G oxydol m-f (see mon) D-F-S	Mutual Music Box m-f L		
2	Young Dr Malone P&G crisco joy m-f (see mon) Compton, Stme	Ted Steele co-op m-f L	Pauline Frederick Reporting m-f L	
2:15	Guiding light P&G dus tr'p f m-f (see mon) Compton		No network service m-f	
2:30	2nd Mrs Burton Armour m-f (see mon) HH&Me	Game of the Day Jackson Brewing ½ game m-sat Var L		
2:45	Perry Mason P&G tide m-f (see mon) B&B	Fitzgerald rest co-op	No network service m-f	
3	Nora Drake Bristol Myers, DCSS alt da Toni Co W&G			
3:15	Brighter day P&G cheer m-f (see mon) Y&R			
3:30	Hilltop house m-f L	Ban Grauer $ 5:55		
3:45	House party Kellogg Co 194Il tu,th LB share $6000	Woman in Love NT L	Game of Day (cont'd) Jackson Brewing and co-op	
4	Hilltop house m-f L	Prosper Young P&G cream dust m-f (see mon) B&B		
4:15	House party Kellogg Co 194Il tu,th LB share $6000	Rt to happiness P&G draft 114n m-f (see mon) D-F-S $2700	Barkstage wife P&G rheer rest m-f (see mon) Y&R	
4:30	Hilltop house m-f L	Stella Dallas Sterling Drug m-f 1425N 2:45 L D-F-S $2700	Stella Dallas Sterling Drug m-f (see mon) D-F-S	
4:45	House party Kellogg Co 194Il tu,th LB share $6000	Widder Brown Sterling Drug m-f 1425N 3 L D-F-S $2600	Widder Brown Sterling Drug m-f (see mon) D-F-S	
5		Just Plain Bill Miles Labs m-f (see mon) Wade $2800	Just Plain Bill Miles Labs m-f (see mon) Wade $4250	
5:15		Lorenzo Jones Colgate m-f (see mon) 186N m-f L Ety $2750	Bobby Benson m-f L	
5:30		Lone Ranger Gen Mills m-f 5:30-55 L D-F-S	America's Business m-f 5:45-55 L	
5:45			Gen Sports Time Gen Tire & Rub m-f 5:50-55 L D'Arcy	
6			Carl Brown news Kraft Fds 570N 5:55-6 L M-F&S	

WEDNESDAY

	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10:10-25	Godfrey* 10 11:30 Pet Milk: Gardner Cents House R&R 30-10 15 alt das	Cecil Brown news co-op m-f L	Mary Margaret McBride Q The Sales Gumbinner 10:10 m-f
10:15	D-F-S	Whisper's streets Carnation 252N 10 25-45 L	Faith in Our Time m-f	
10:30	Whisper's streets Carnation 252N 10 30-45 L	Erwin Wasey	F Singleton News Kraft Fds m-f 10 30 35	Johnny Olsen Show m-f L
10:45	When girl marries m-f T	Kellogg tu,th 10 45-11 Burnett	N L&B	
11	Godfrey (cont'd) Lever, pepsodent m,w,alt McCann-Erickson	Florida Calling Fla Citrus Comm 360Fla m-f L JWT	Johnny Olsen Show m-f L	Break the Bank Miles Labs m-f (see mon) Wade
11:15	Pillsbury Mills m,w,th 11:15-30 Lee Burnett	H Engle news Kraft Fds m-f 11:25-30		
11:30	Make up yr Mind Continental Bkg m-f (see mon) Bates	Queen for a day P Lorillard old golds m-f 11:45-12 L&N	Strike It rich Colgate m-f (see mon)	
11:45	Second Husband m-f L		Esty	
12			Phrase that pays Colgate m-f (see mon)	Second Chance m-f The Three Plan
12:15	Wendy Warren Armour, HH&Me P&G, Compton Tom Fred Miller Sue Roby GF, tu,th, Y&R	Down at Holmesy's Ch m-f L	Esty	
12:30	P&G ivory snow m-f (see mon) B&B	Capitol sermonet Kraft Fds, m-f L&N&B	No network service m-f	
12:45	Helen Trent Am Home Prods m-f (see mon) Murray	Down at Holmesy's Ch m-f L		
1	Our gal Sunday P&G tu,th, B&B Whitehall, Phar m-f Murray	No network service m-f		
1:15				
1:30	Road of life P&G ivory soap m-f (see mon) Compton	C Foster news co-op Boat m-f L	No network service m-f	
1:45	Ma Perkins P&G oxydol m-f (see mon) D-F-S	Mutual Music Box m-f L		
2	Young Dr Malone P&G crisco joy m-f (see mon) Compton, Stme	Ted Steele co-op m-f L	Pauline Frederick Reporting m-f L	
2:15	Guiding light P&G dus tr'p f m-f (see mon) Compton		No network service m-f	
2:30	2nd Mrs Burton Armour m-f (see mon) HH&Me	Game of the Day Jackson Brewing ½ game m-sat Var L		
2:45	Perry Mason P&G tide m-f (see mon) B&B	Fitzgerald rest co-op	No network service m-f	
3	Nora Drake Toni Co m-f (see mon) Weiss & Geller			
3:15	Brighter day P&G cheer m-f (see mon) Y&R			
3:30	Hilltop house m-f L	Ban Grauer $ 5:55		
3:45	House party Kellogg Co 194Il tu,th LB share $6000	Woman in Love NT L	Game of Day (cont'd) Jackson Brewing and co-op	
4	Hilltop house m-f L	Prosper Young P&G cream dust m-f (see mon) B&B		
4:15	House party Kellogg Co 194Il tu,th LB share $6000	Rt to happiness P&G draft 114n m-f (see mon) D-F-S $2700	Barkstage wife P&G rheer rest m-f (see mon) Y&R	
4:30	Hilltop house m-f L	Stella Dallas Sterling Drug m-f 1425N 2:45 L D-F-S $2700	Stella Dallas Sterling Drug m-f (see mon) D-F-S	
4:45	House party Kellogg Co 194Il tu,th LB share $6000	Widder Brown Sterling Drug m-f 1425N 3 L D-F-S $2600	Widder Brown Sterling Drug m-f (see mon) D-F-S	
5		Just Plain Bill Miles Labs m-f (see mon) Wade $2800	Just Plain Bill Miles Labs m-f (see mon) Wade $4250	
5:15		Lorenzo Jones Colgate m-f (see mon) 186N m-f L Ety $2750	Bobby Benson m-f L	
5:30		Lone Ranger Gen Mills m-f 5:30-55 L D-F-S	America's Business m-f 5:45-55 L	
5:45			Gen Sports Time Gen Tire & Rub m-f 5:50-55 L D'Arcy	
6			Carl Brown news Kraft Fds 570N 5:55-6 L M-F&S	

THURSDAY

	ABC	CBS	MBS	NBC
10	My true story Seeman Bros tu,th 11-11:15 Weintraub	Godfrey* 10-11:30 Mint of Omaha B&J Mfg: Gardner Cents House R&R 30-10 15 alt das	Cecil Brown news co-op m-f L	Mary Margaret McBride N 10-10:15 Blue Bird Rhoades & Davis 200N m-f L Gray 10:05 15
10:15	Whisper's streets Carnation 252N m-f L	Campana Sales W-F-M alt das Gem Dry Prods Bristol-Myers DCSS m,w,alt f	Carl Warren's Guest Time m-f	Jayce Jordan MD m-f L
10:30	Erwin Wasey	Long Motors Frigidaire tu,th,alt f FC&B	F Singleton news Kraft Fds m-f 10 30 35	Doctor's Wife m-f L
10:45	When girl marries m-f T	Talley Co tu,th 10 45-11 Lee Burnett	N L&B	Break the Bank Miles Labs m-f (see mon) Wade
11	Godfrey (cont'd) Toni Co tu,th alt f Weiss & Geller	Florida Calling Fla Citrus Comm 360Fla m-f L JWT	Johnny Olsen Show m-f L	
11:15	Pillsbury Mills m,w,th 11:15-30 Lee Burnett	H Engle news Kraft Fds m-f 11:25-30		
11:30	Make up yr Mind Continental Bkg m-f (see mon) Bates	Queen for a day Lettuce Inc tu,th (see tu) John Cohan	Strike It rich Colgate m-f (see mon)	
11:45	Second Husband m-f L	P Lorillard: old golds m-f (see mon) L&N	Esty	
12			Phrase that pays Colgate m-f (see mon)	Second Chance m-f The Three Plan
12:15	Wendy Warren Armour, HH&Me P&G, Compton Tom Fred Miller Sue Roby GF, tu,th Y&R	Down at Holmesy's Ch m-f L	Esty	
12:30	P&G ivory snow m-f (see mon) B&B	Capitol sermonet Kraft Fds, m-f L&N&B	No network service m-f	
12:45	Helen Trent Am Home Prods m-f (see mon) Murray	Down at Holmesy's Ch m-f L		
1	Our gal Sunday P&G tu,th, B&B Whitehall, Phar m-f Murray	No network service m-f		
1:15				
1:30	Road of life P&G ivory soap m-f (see mon) Compton	C Foster news co-op Boat m-f L	No network service m-f	
1:45	Ma Perkins P&G oxydol m-f (see mon) D-F-S	Mutual Music Box m-f L		
2	Young Dr Malone P&G crisco joy m-f (see mon) Compton, Stme	Ted Steele co-op m-f L	Pauline Frederick Reporting m-f L	
2:15	Guiding light P&G dus tr'p f m-f (see mon) Compton		No network service m-f	
2:30	2nd Mrs Burton Armour m-f (see mon) HH&Me	Game of the Day Jackson Brewing ½ game m-sat Var L		
2:45	Perry Mason P&G tide m-f (see mon) B&B	Fitzgerald rest co-op	No network service m-f	
3	Nora Drake Toni Co m-f (see mon) Weiss & Geller			
3:15	Brighter day P&G cheer m-f (see mon) Y&R			
3:30	Hilltop house m-f L	Ban Grauer $ 5:55		
3:45	House party Kellogg Co 194Il tu,th LB share $6000	Woman in Love NT L	Game of Day (cont'd) Jackson Brewing and co-op	
4	Hilltop house m-f L	Prosper Young P&G cream dust m-f (see mon) B&B		
4:15	House party Kellogg Co 194Il tu,th LB share $6000	Rt to happiness P&G draft 114n m-f (see mon) D-F-S $2700	Barkstage wife P&G rheer rest m-f (see mon) Y&R	
4:30	Hilltop house m-f L	Stella Dallas Sterling Drug m-f 1425N 2:45 L D-F-S $2700	Stella Dallas Sterling Drug m-f (see mon) D-F-S	
4:45	House party Kellogg Co 194Il tu,th LB share $6000	Widder Brown Sterling Drug m-f 1425N 3 L D-F-S $2600	Widder Brown Sterling Drug m-f (see mon) D-F-S	
5		Just Plain Bill Miles Labs m-f (see mon) Wade $2800	Just Plain Bill Miles Labs m-f (see mon) Wade $4250	
5:15		Lorenzo Jones Colgate m-f (see mon) 186N m-f L Ety $2750	Bobby Benson m-f L	
5:30		Lone Ranger Gen Mills m-f 5:30-55 L D-F-S	America's Business m-f 5:45-55 L	
5:45			Gen Sports Time Gen Tire & Rub m-f 5:50-55 L D'Arcy	
6			Carl Brown news Kraft Fds 570N 5:55-6 L M-F&S	

FRIDAY

	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10:10-25	Godfrey* 10-11:30 Pet Milk: Gardner Cents House R&R 30-10 15 alt f	Cecil Brown news co-op m-f L	Mary Margaret McBride N 10-10:15 Gen Fds Y&R
10:15	D-F-S	Bru-Myre DCSS Glamopeene M&G 10 15-30 alt f	Carl Warren's Guest Time m-f	N V Peale Brooklyn Prods 200N m-f L Gray 10:05 15
10:30	Whisper's streets Carnation Co 252N m-f L	Brail-Myre DCSS Soups&Black LB Bradley Mfg R&R 10 30-45 alt f	F Singleton news Kraft Fds m-f 10 30 35	Joyce Jordan MD m-f L
10:45	Erwin Wasey When girl marries m-f T	A Mar BBDO 10 45 11 m,w alt Campana W-F-M 10 45 11 alt f	N L&B	Doctor's Wife m-f L
11	Godfrey (cont'd) Toni Co tu,th alt f Weiss & Geller	Florida Calling Fla Citrus Comm 360Fla m-f L JWT	Johnny Olsen Show m-f L	Break the Bank Miles Labs m-f (see mon) Wade
11:15	Pillsbury Mills m,w,th 11:15-30 Lee Burnett	H Engle news Kraft Fds m-f 11:25-30		
11:30	Make up yr Mind Continental Bkg m-f (see mon) Bates	Queen for a day Lettuce Inc tu,th (see tu) John Cohan	Strike It rich Colgate m-f (see mon)	
11:45	Second Husband m-f L	P Lorillard: old golds m-f (see mon) L&N	Esty	
12			Phrase that pays Colgate m-f (see mon)	Second Chance m-f The Three Plan
12:15	Wendy Warren Armour, HH&Me P&G, Compton Tom Fred Miller Sue Roby GF, tu,th Y&R	Down at Holmesy's Ch m-f L	Esty	
12:30	P&G ivory snow m-f (see mon) B&B	Capitol sermonet Kraft Fds, m-f L&N&B	No network service m-f	
12:45	Helen Trent Am Home Prods m-f (see mon) Murray	Down at Holmesy's Ch m-f L		
1	Our gal Sunday P&G tu,th, B&B Whitehall, Phar m-f Murray	No network service m-f		
1:15				
1:30	Road of life P&G ivory soap m-f (see mon) Compton	C Foster news co-op Boat m-f L	No network service m-f	
1:45	Ma Perkins P&G oxydol m-f (see mon) D-F-S	Mutual Music Box m-f L		
2	Young Dr Malone P&G crisco joy m-f (see mon) Compton, Stme	Ted Steele co-op m-f L	Pauline Frederick Reporting m-f L	
2:15	Guiding light P&G dus tr'p f m-f (see mon) Compton		No network service m-f	
2:30	2nd Mrs Burton Armour m-f (see mon) HH&Me	Game of the Day Jackson Brewing ½ game m-sat Var L		
2:45	Perry Mason P&G tide m-f (see mon) B&B	Fitzgerald rest co-op	No network service m-f	
3	Nora Drake Toni Co m-f (see mon) Weiss & Geller			
3:15	Brighter day P&G cheer m-f (see mon) Y&R			
3:30	Hilltop house m-f L	Ban Grauer $ 5:55		
3:45	House party Kellogg Co 194Il tu,th LB share $6000	Woman in Love NT L	Game of Day (cont'd) Jackson Brewing and co-op	
4	Hilltop house m-f L	Prosper Young P&G cream dust m-f (see mon) B&B		
4:15	House party Kellogg Co 194Il tu,th LB share $6000	Rt to happiness P&G draft 114n m-f (see mon) D-F-S $2700	Barkstage wife P&G rheer rest m-f (see mon) Y&R	
4:30	Hilltop house m-f L	Stella Dallas Sterling Drug m-f 1425N 2:45 L D-F-S $2700	Stella Dallas Sterling Drug m-f (see mon) D-F-S	
4:45	House party Kellogg Co 194Il tu,th LB share $6000	Widder Brown Sterling Drug m-f 1425N 3 L D-F-S $2600	Widder Brown Sterling Drug m-f (see mon) D-F-S	
5		Just Plain Bill Miles Labs m-f (see mon) Wade $2800	Just Plain Bill Miles Labs m-f (see mon) Wade $4250	
5:15		Lorenzo Jones Colgate m-f (see mon) 186N m-f L Ety $2750	Bobby Benson m-f L	
5:30		Lone Ranger Gen Mills m-f 5:30-55 L D-F-S	America's Business m-f 5:45-55 L	
5:45			Gen Sports Time Gen Tire & Rub m-f 5:50-55 L D'Arcy	
6			Carl Brown news Kraft Fds 570N 5:55-6 L M-F&S	

SATURDAY

	ABC	CBS	MBS	NBC
10	No school today Take Pride Co Beverly Hood ser Mother Osterloh & Brown	Allan Jackson Cleveland Diss 10:30-45 C-E $550		
10:15	Breakfast Club Don McNeill	Galen Drake National Dairy Mayer & Cohen 10:30-45 sec		
10:30		Arthur Godfrey Lever, pepsodent 10:30-11:30 L		
10:45	Applegate			
11				
11:15				
11:30		All-league clubhouse		
11:45				
12				
12:15	101 Ranch Boys Lancaster, Pa.	Allan Jackson Cleveland Diss 12:15-45 C-E $550		
12:30		Romance T		
12:45	American farmer Wash L	Gunsmoke Liggett & Myers 105N T (Tape of Sat nite show)		
1				
1:15				
1:30	Navy hour Wash L	City Hospital 385N T $2500		
1:45	Shake the Maracas	Allan Jackson Cleveland Diss 1:45-2 C-E $550		
2		Stan Daugherty Pressels T		
2:15				
2:30		Festival (with Milton Cross) 3-4 L&T	Strine Serenade N	
2:45			New Orleans Jazz	
3				
3:15				
3:30		Festival (cont'd) 3-4	Dance Orch Var T Treasury Bandstand Var $ 30 S	
3:45				
4		Band Concert Promenade		
4:15		Feature Horse Race (Jack McCarthy)	Treasury Bandstand (cont'd)	
4:30		Band Concert Promenade		
4:45		The World Tourist		
5				
5:15				
5:30		Dinner at the Green Room (Henry Jerome)	Adventures in Science Army Show	
5:45			Allan Jackson Chevrolet Diss 5:45-6 C-E $550 Saturday at the Chase	
6				

WKHM Gets the Lion's Share



The biggest department stores, super markets, car dealers, appliance dealers, oil companies, banks, dairies and beverage distributors in Jackson place 60% to 100%* of their radio advertising budgets with WKHM. And that's smart spending, too, because WKHM is FIRST in JACKSON for Power . . . for Ratings . . . for National Programs! Folks count on WKHM for the best Disc Jockeys . . . News every hour on the hour . . . and top Sports Events including the play by play of all Detroit Tiger Baseball Games night and day, at home and away.

You, too, can get more Jack out of Jackson if you put WKHM to work for you!

*Names and figures on request.

WKHM

Jackson, Michigan

FREDERICK A. KNORR, *President*
JOHN O. GILBERT, *Mg. Director*

SAVE 10%

BUY ANY 2 OR MORE OF THESE POWERFUL STATIONS AND SAVE 10% FROM RATE CARD

WKMH—Dearborn-Detroit
WKMF—Flint, Mich.
WKHM—Jackson, Mich.
WSAM—Saginaw, Mich.

Represented by Headley-Reed

The Community Stations

KNORR Broadcasting CORP.

B&M TV TEST

(Continued from page 92)

our action will of course be determined by these factors, yet it is particularly obvious that major consideration should be given to maintenance of results actually obtained through the test in the territory involved, geared to then-existing distribution and potential as we then see it; that is, with proper relationship of cost to sales volume.

"In passing along the above comments to readers please emphasize our keen interest in the test still underway, our determination to profit by it in our future operations, and our appreciation of the cooperation extended by station WBAY-TV, SPONSOR and all involved in the staging of this very revealing and convincing test."

W. G. Northgraves, B&M advertising manager, whose own reactions to the B&B tv test appeared last issue (30 May 1955), had this comment:

"SPONSOR's periodic reports on sales in the WBAY-TV area have been read and carefully studied by all of our regional sales managers since, in their individual sales areas they have markets which, sales-wise, have many characteristics of the area in which the present test is being conducted. Of course, various factors such as competition, deals, price, as well as distribution, obviously enter into each individual market picture; but, it is surprising to note the similar characteristics of the Green Bay Market and other sales areas.

"Personally, I feel much of the 'similarity' is traceable to the products involved—New England brick oven-baked beans and New England brown bread—products that are really 'specialties', when one compares them with ordinary canned beans with pork which, as you know, are sold nationwide and are in no sense a 'premium' product.

"And, of course, as Ned Elwell has indicated in his memorandum, brown bread is a *specialty*, *specialty*. Although the custom of eating brown bread with baked beans is as commonplace in New England as New England itself—in most areas to the West and South of New England this particular product is practically unknown. It is my feeling that the WBAY-TV commercials in which *both* items are featured as a team has been responsible, for the unusual increase in sales of B&M brown bread. Brown bread really complements baked beans and vice versa, so that once tried, and the consumer has discovered the unusual flavor combination, repeat combination sales are bound to follow."

1. BACKGROUND: The memos from Ned Elwell and W. G. Northgraves indicate clearly that B&M's problem is selling the Cadillac of the bean family (as Otto L. Kuehn Ad Manager Marvin Bower terms the product) in a market where most people are more accustomed to buying low-priced beans. B&M beans had been long established in the Green Bay area before television was begun as a test this year.

Also long established was the fact that sales were on a steady, but low plane. The B&M tv test is not a case of a company getting a tremendous boost out of tv simply by establishing distribution. The company had for some years attained near 100% bean distribution in the area. The brown bread, on the other hand, had limited distribution and it is therefore showing the most spectacular increases.

★ ★ ★ ★ ★ ★ ★ ★

"We are communicators, like newspapers and radio at its best. For advertising support, we must provide useful television selling to every national advertiser. For circulation vitality, we must provide programs of sufficiently varied interest to reach every home and every person in that home over our schedule. We must gamble on shows, on talent, on projects; and we will lose in doing this all too often. But only a great network can afford the risk, and that is essentially why the great network service is so important to this country."

SYLVESTER L. WEAVER, JR.
President NBC

★ ★ ★ ★ ★ ★ ★ ★

An indication of the problem high price represents to B&M can be found in the fact that the company has come out with a new size can intermediate between the 18 and 27-oz. bean sizes. It will be priced at about 29c, making it easier to compete with other lower-priced beans. The 27-oz. bean pot sells for about 35c.

The 22-oz. size has not been introduced into the Green Bay area to avoid confusing results of the test. Marvin Bower pointed out there might be a tendency for consumers to flock away from the 27-oz. to the new 22. It would then be difficult to judge results compared with last year when there was no 22-oz. size. ★ ★ ★



KCMC-TV Dominates the ARK-LA-TEX with Power & Programs!

On the air 110 hours per week with Maximum Power



the only full power station between Memphis & Dallas . . . nearly 500 miles!

An amazing area story of Power . . . Programs . . . Mail . . . Promotion . . . Circulation and cost-per-thousand in a Billion-Dollar Market area

Tops in Texarkana-Shreveport and the ARK-LA-TEX

KCMC-TV

Represented by **VENARD, RINTOUL & McCONNELL**
WALTER M. WINDSOR, *General Manager*

MONITOR

(*Continued from page 43*)

billboards. But Gruen was also attracted by the fact that Monitor's cumulative potential is likely to include a full cross-section of listeners. "Circulation like this is certainly the 'newest look' in network broadcasting," said Bill Lucas, Grey Agency assistant A/E. *Monitor*, incidentally, marks Gruen's return to national radio advertising, after a lapse of several seasons.

• *Carter Products*, for Carter's Little Liver Pills, likes *Monitor's* coverage, and the fact that NBC Radio delivers a good audience in the smaller, "C" and "D" U.S. counties. "We're hoping to reach a large audience of older folk, on a cumulative basis, with the program," said Norman L. Peterzell, product group ad manager. "That's why we're slotting our minute participations, for the most part, on Saturday and Sunday nights. Also, stations reach out further at night, and will give us deeper penetration into rural areas."

• *Chesebrough Manufacturing Co.*, through McCann-Erickson, likes *Monitor's* commercial flexibility. "Some of our commercials will be live, using the show's personalities. Others will be transcribed. Part of the scheduling will be done next to news and sports segments. But, to reach the maximum audience, we will also scatter our shots throughout the day in other program segments," said ad manager Albert Richardson. During the summertime run, Chesebrough will be pushing Vaseline Hair Tonic, stressing the fact that sun, wind and water are rough on the nation's scalps and that VHT is the answer. "The out-of-home audience, at all hours, is particularly important to us," Richardson added.

Summed up, admen buying the show feel that *Monitor* delivers a national radio audience at a low cost, and an excellent chance to spread commercials around to take advantage of the cumulative pile-up of radio listeners over a long program stretch.

Says NBC's Al Stern:

"*Monitor* is going to be 'primary' radio listening. You can relax and listen. You can drive and listen. You can do a certain amount of light work and listen. But you won't be able to read a book, or hold a cocktail party, or do something complicated and listen to *Monitor*.

"Monitor's commercials won't just slide off the listener; his attention will be on the show."

Industry reaction: *Monitor* is the latest link in the chain of multiple-client participation shows that NBC toppers Weaver and Sarnoff have been building for several seasons on NBC.

It follows in the footsteps of the "Tandem Plan" in radio, and later the "spectaculars" on NBC TV.

But so far *Monitor* has met with few of the blasts once heard from reps who felt that NBC (and other national networks) was making a grab for national spot business.

Admittedly, *Monitor* may attract a certain amount of revenue into its network option periods that might otherwise wind up in regular weekend national spot radio. And reps feel the show is "nothing stations couldn't do as well for themselves."

But *Monitor* has something for the stations and reps, too. Unlike the earlier network participation shows, the program will be fed to stations, gratis, during 26 non-network-option hours. Stations, in turn, can take the program from the network line, and offer its availabilities for sale through reps and salesmen.

Thus, *Monitor*'s 40-hour length will be occupied by clients from three sources: network sales, national spot sales, local sales by NBC Radio affiliates.

The idea is already catching on among the networks. As SPONSOR went to press, Mutual was putting a somewhat similar plan into the works, and ABC Radio was eyeing the *Monitor* operation closely.

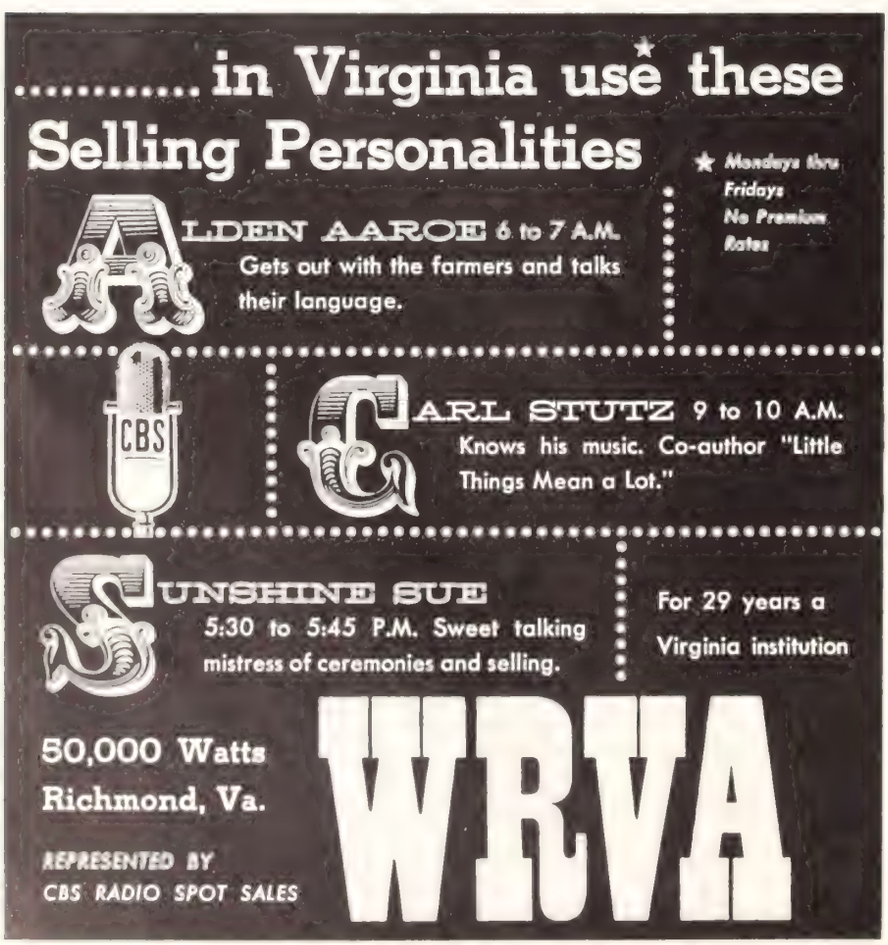
Streamlined pricing: States the official NBC presentation on *Monitor*:

"Your advertising schedule can be tailored precisely to meet your particular merchandising requirements.

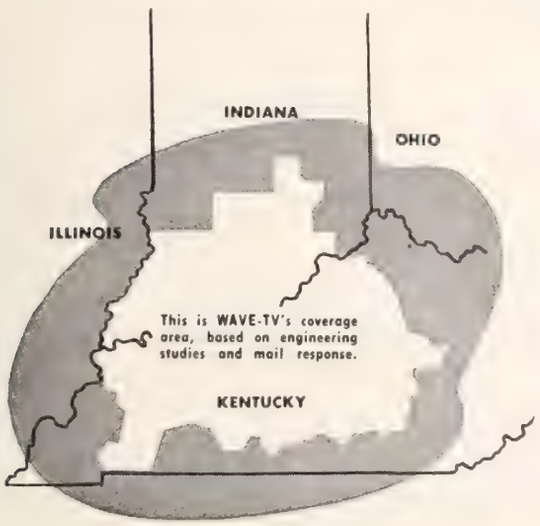
"It is productive and economical for all—whether your product has a brief selling season, whether you need low-cost circulation, continuous repetition, whether you need to vary the intensity of your advertising or the length of your copy from week to week."

Here's the commercial set-up on *Monitor*:

1. *Time slots*: Although *Monitor* will go up to its full 40-hour length next week, not all of its is available to NBC network advertisers. Of the total



WORKING?





Give your nose a brief respite from the grindstone. You can find what station has the biggest TV audience in Kentucky and Southern Indiana in ten easy minutes! —

BY CALLING YOUR REGIONAL DISTRIBUTORS!

Ask each, "What Louisville TV station do you and your friends prefer?"

A simple question—and you'll get an equally simple answer . . . WAVE-TV.
Try it and see.

WAVE-TV

CHANNEL 3 LOUISVILLE

FIRST IN KENTUCKY
Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES
Exclusive National Representatives



Cal Douglas
Star of

"WAPI NEWS"
6:30 a.m., 8 a.m., 6:30 p.m., Monday-Friday

"NOON EDITION"
WABT 12 to 12:30, Monday-Friday

Now News Director for the 3 stations WABT, WAPI, WAFM

Cal Douglas has proved so able as a newscaster that he has been placed in charge of all news programs. In his new position he will integrate national and world news and provide a broader coverage of local news. He will continue on the air in addition to his work behind the scenes.

Stars Sell on Alabama's greatest RADIO station

WAPI
Birmingham

Represented by John Blair & Co.
Southeast, Harry Cummings

greatest TV station

WABT

Represented by BLAIR-TV

show, 14 hours only are considered "network option time." It is in these times—and only these times—that network clients' commercials will be aired.

These are the network's time periods in *Monitor*:

Saturday	10:00 a.m. to noon, NYT 3:00 p.m. to 6:00 p.m. 7:30 p.m. to 10:30 p.m.
Sunday	3:00 p.m., to 6:00 p.m., NYT 7:00 p.m., to 10:30 p.m.

Within these periods, advertisers can't pin their slots down within a few seconds. But they *can* pick the half-hours in which they want their announcements to be aired. And, to some extent, adjacencies (news, sports, entertainment) can be worked out.

Other time periods of *Monitor*—the remaining 26 hours of the total 40—are reserved for local stations to sell in regular spot channels or for local shows which are not being pre-empted by the network program. During these hours, NBC feeds the program, but can't sell national advertising in it.

2. *Rates*: One of Monitor's best come-ons is its low price.

Minute announcements in the show are regularly priced at $1,000 apiece, gross before commissions and discounts.

Thirty-second announcements are told in blocks of four per weekend. Price: $3,000 for the unit of four, gross.

Six-second announcements are sold in lots of 10 per weekend, again at a gross price of $3,000.

Contracts are very flexible. Advertisers can jump in for a short-term saturation drive of a few weeks, or they can stay in for 52 weeks.

3. *Discounts*: There is a weekly discount structure, scaled to the number of minutes per weekend you buy. Maximum : 10% off for 10 minutes per weekend.

There's also a volume discount, scaled to the number of minutes used during 52 weeks. Maximum: 20% off for 250 minutes a year.

The discounts combine, can give an advertiser as much as 30% off.

4. *Talent charges*: After 1 October 1955 there'll be a program announcement charge billed on a net basis, which includes the cost of *Monitor* talent on live commercial copy.

Minute announcements will be charged $50.00. Thirty-second announcements, $37.50; six-second billboard, $15.00.

5. *Market-by-market buying*: There's even a buy-within-a-buy on *Monitor*. The program is available, on an individual station basis or as a group, on the five NBC Radio o&o stations in New York, Washington, Chicago, Cleveland (expected to change soon to Philadelphia), and San Francisco. This package is handled by NBC Spot Sales. Commercials on this basis, however, can be "bumped" if there's a conflict with products of network-level clients.

Special intro offer: NBC Radio has a special "Introductory Dividend Plan" for advertisers who get on the *Monitor* bandwagon early in the game.

Clients who place a non-cancellable order for an announcement schedule totaling 20 commercial minutes or more, to be aired prior to 1 October 1955, are entitled to the following deal:

1. One free minute of commercial time for every two minutes you buy. Thus, advertisers such as Western Union and Philip Morris receive what amounts to an additional 33% discount. Minute announcements then cost in effect a gross of $667.00. The offer is in lieu of discounts.

2. Paid commercial time bought under this introductory plan can be combined with commercial time scheduled *after* the first of October for a cumulative discount. For example, if an advertiser has signed up for the 20-plus-10-free minutes arrangement, and then orders an additional 30 minutes *after* 1 October, he pays for them at the 50-minute discount rate—10% off.

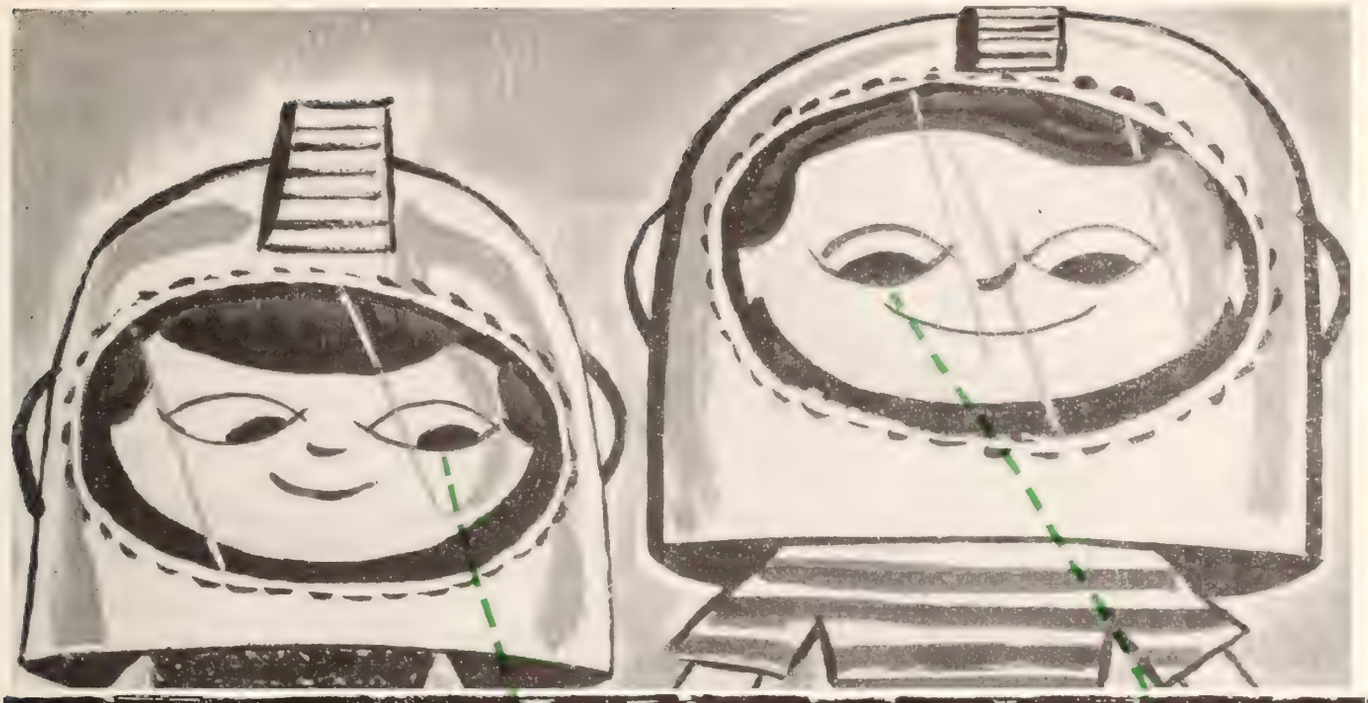
3. During the introductory period, NBC Radio is waiving the program talent fees mentioned earlier.

How Monitor works: The man in charge of *Monitor's* complex, sprawling program format is a veteran newsman named Jim Fleming, the original news editor of NBC TV's *Today*.

As Fleming outlined it to SPONSOR, *Monitor's* program structure will shape up something like this:

"This isn't really 'new' radio we're doing," he said, "even though it's certainly the world's longest radio program. It's the oldest kind of radio—providing the listener with a steady flow of interesting entertainment and information, and taking radio microphones wherever they can go.

"Of course, we'll have plenty of newscasts, news events, and news analysis in the show. But we're going to try to present news in a 'different' style—one that will become associated with us. For example, we may bring audiences a series of news analyses



Spots are available on "Cartoon Carnival," producing ratings as high as 16.8 last March, with an audience that's growing daily. Further details from The Katz Agency, our national representatives.

greater Nashville watches channel 5

the CBS outlet for 62 Tennessee and Kentucky counties reaching a quarter of a million tv families—a billion dollar market—with Nashville's highest towered, maximum powered equipment. In addition to complete coverage of Nashville, WLAC-TV delivers a consistently clear signal to an area that's "fringe" to others, "basic fabric" to Channel 5. This exclusive WLAC-TV bonus area produced $247,718,000 in retail sales last year.

WLAC-TV

100,000 watts • Channel 5
CBS Basic Affiliate
Nashville, Tennessee

right in the middle of capsuled newscasts. Also, our news won't be of fixed length, so we can cover a story and get a 'cumulative effect' of news.

"We'll also cover the feature side of news heavily. Shirley Thomas will cover Hollywood. Art Buchwald will do features from Paris and other European cities. Leon Pearson will cover the Broadway beat and the theatre. We'll have news and feature reports from the world's major cities—Rome, London, Paris, Ankara, Buenos Aires, Hong Kong, Capetown and many others."

But *Monitor* will not be a 40-hour news show, although news will be a staple in its program diet. According to Fleming, there will be many other elements as well.

There will be music, for instance. "Half of our music will be live," he told SPONSOR. "We will have three orchestras regularly on the show, and we'll do pickups from eight dance remotes. We don't plan to air any full-length serious music, although we may do personality interviews with famous musicians at music festivals or at concerts."

Sports results will be covered, with special outside-the-studio pickups arranged from sports events.

The rest of the program is largely anybody's guess. Fleming and his staff have many sources to draw upon—live pickups, taped interviews, pickups from the audio of NBC's television shows, feature pickups such as a dive on the atomic submarine Nautilus. Material will be culled during the week, and assembled into the loose framework of the long *Monitor* show.

Monitor's sheer length is somewhat misleading; the program *has* a formula, despite its seeming lack of one.

Each hour will start with a time signal, and a news show. This is turn will be followed by a sports summary in a fixed position. On the half hour, there will be a wrap-up of local news, weather and traffic handled by the local stations. Stations will sell the hour and half-hour breaks, and will also have three non-recapturable minutes of commercial time to sell locally within the hour. And, some of the network advertisers are already insisting that their commercials be spotted next to fixed features, such as the news.

This formula holds true for both the network and non-network portions. The main difference: In the non-network portions of *Monitor* (those portions outside of the 14 "network option" hours) the stations can sell *all* of the commercial slots. And, they're not charged for the program service, which is fed to them like a co-op show.

Monitor will be worked in shifts, as far as the broadcast talent is concerned. The program will be split up into four-hour blocks, presided over by a "communicator"—a Pat Weaverism for "master of ceremonies." Each "communicator" will be backed up with a team consisting of a name disk jockey, newscasters, sports editor, writers and program executives.

The list of "communicators" contains many familiar names:

Dave Garroway, Morgan Beatty, Red Barber, Clifton Fadiman, Walter Kiernan, Ben Grauer, John Cameron Swayze, Frank Blair and others.

In addition, a number of radio-tv personalities who have appeared on many an NBC show—Bob and Ray, Allen Funt, Henry Morgan, to name a few—will handle regular or occasional commentary and entertainment features.

Push-button studio: One of NBC Radio's major investments in *Monitor* is the newest studio in network radio, built at a cost of some $150,000. Called "Radio Central," it is a wonderland of push-buttons and softly-lit broadcast consoles that occupies a space just in front of NBC's Master Control on the fifth floor of New York's RCA Building.

Executive Producer Jim Fleming calls the new studio, home base for *Monitor*, "a listening post on the world."

Communicators will sit at a control console which provides 24 different sources of monitoring, both foreign and domestic. Among the push-button radio sources: trans-Atlantic and overseas broadcast circuits, special broadcast lines and long-distance lines, and NBC's regular radio and tv audio lines.

The console allows for the handling of 12 individual pickup points at one time, in any combination. In addition, the Radio Central studio will be in contact with roving NBC reporters operating in the new, slick Ford Thunderbird units equipped with two-way radio, and with NBC reporters flying over major cities to check on traffic conditions.

NBC's News Room is being moved in next door to the new studio on the north side to become part of the *Moni-*

proof positive

WCUE

now **FIRST**

in **AKRON**

latest Hooper ratings
March-April 1965

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	32.2	32.7
Station B	29.5	28.3
Station C	27.0	21.6
Station D	4.2	9.3

Wcue . . . Akron's only Independent—we're home folks.
TIM ELLIOT, President

John E. Pearson Co., National Representatives

A Case Study

THE AREA OF EFFECTIVENESS OF A SELECTED VHF TELEVISION STATION

By

J. H. Westing, W. D. Knight and other Faculty Members of the School of Commerce of the University of Wisconsin, is now available.

This Research is based on WBAY-TV, Green Bay, and was conducted during 1954.

Our present Research project for B&M Beans and Brown Bread is in no way connected with the above.

For a free copy of the AREA OF EFFECTIVENESS OF A SELECTED VHF TELEVISION STATION, write WBAY-TV, Green Bay, Wisconsin.

tor operations. With all of the press services available a few feet away, bulletins can be brought to the communicator, says NBC, in a matter of seconds. A full news staff will be on continuous duty to revamp and update the news.

"Monitor" research: With the program in its infancy as SPONSOR went to press, there naturally isn't a rating or research case history to show whether or not *Monitor* is a big success or just another show.

NBC, however, has made some cautious predictions:

1. *Audience size*: NBC is pretty sure the show will draw well.

Prior to the show's start, NBC used 105 identification announcements (at network cue time) and 52 minute announcements on the NBC TV network – an airtime investment of $600,000. In addition, $170,000 worth of radio cues and announcements were used to boost the show in advance. This, in turn, was backed with a promotion schedule of 500-line newspaper ads in 20 markets on "M-Day," 12 June, and a pre-broadcast publicity job.

The kick-off simulcast drew plenty of attention, too. It was aired on some 45 stations of the 53 basic outlets of NBC TV, covering approximately 80% of all U.S. tv homes. On radio, the show is scheduled on a lineup of 180 stations, representing coverage of about 90% of all U.S. radio homes.

Monitor's premiere was seen, by NBC's guesstimate, in some 3,000,000 tv homes during the premiere, and was heard in 1,600,000 radio homes and an uncounted number of out-of-home locations.

According to Director of Operations Al Stern, *Monitor's* weekly home audience will amount to "about 4,000,000 unduplicated" each weekend, now that the show will operate as a radio-only vehicle.

2. *Audience vs. costs*: Again, guesswork is in order. NBC researchers feel that the show will easily draw a 1.5 Nielsen radio rating nationally. This will produce a cost-per-1,000 homes of 96c on the minute announcements, 73c on the 30-second participations, and 29c on the six-second billboard—a set of figures highly competitive with any ad medium in sight.

★ ★ ★



LOCAL RADIO'S STRENGTH

(*Continued from page* 39)

for the job, that is 17 weeks instead of six months.

This is the strategy that produced those results.

When WAVY approached McLean, the station management had an idea of the type of schedule that would reach potential new home owners. WAVY reasoned that the weekend is the time when the family gets into the car and goes "home shopping"—in fact, this tradition is so firmly entrenched that some families that have neither the need nor the money for a new home can't resist the weekend "real estate hopping."

Said WAVY: "Why not reach these people at a time and on the days when their habit and mood would make them most receptive to a sales idea and a house-hunting suggestion?"

McLean bought the idea, and from 24 April through 14 August 1954 WAVY's Kurt Webster delivered McLean commercials in *Saturday Session*, 1:30-2:00 p.m. and *Sunday Session*, 12:00-2:00 p.m., two musical programs. The copy was ad-libbed and interwoven with Webster's comments on highway traffic conditions, weather reports and comments about the music.

Concluded McLean's Richard Davis: "Just as soon as we get started on other housing developments which we plan, we promise to return to WAVY."

It's interesting to note that McLean led the way to the airways among local builders, and that the firm's advertising approach has since been copied both on WAVY and on other radio stations by other local builders and real estate developers.

Appliances: Caprino Television & Appliance Co., Jamestown, N.Y., runs 50 minute announcements weekly over WJTN, Jamestown, N. Y.

Until a year ago, Caprino had merely been a service agency for television sets. Today his name has become so familiar in Jamestown as the place to buy all appliances, that Joe Caprino now sells more Sylvania tv sets than any other dealer in Southwestern New York, is expanding his line to include furniture and has added a branch store in Sinclairville, New York.

How did Caprino build his volume? A long-time radio user, he switched to saturation announcement schedules over WJTN in fall 1954. He bought 50 one-minute announcements a week on a floating schedule seven days weekly. His objective: both to sell tv sets, appliances and services and to build the store name.

His agency, H. J. Weil Advertising of Buffalo, developed a slogan for him ("Go, go, go see Joe!") that was so successful, Joe Caprino's brother borrowed it to advertise his new barber shop a few months ago. Said his radio announcements: "Go, go, go see Joe's brother."

Caprino had been using radio for five years before the heavy announcement campaign. Through the years his radio budget had grown to the point where it took 65% of over-all advertising expenditures. He switched tactics and added to his radio dollars last fall when he had two carloads of Sylvania sets to sell. They were piled on the sidewalks and they had to go fast. Caprino bought 85 announcements for the first week. Shortly thereafter the sidewalks were clear again.

Said Caprino to Si Goldman, president of WJTN and WJTN-FM: "1954 was the biggest volume year in my history, and I felt it was only proper to

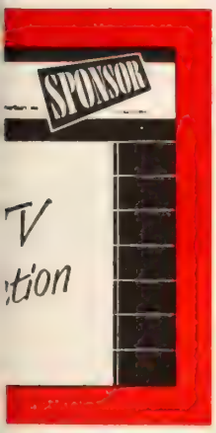
(*Please turn to page* 114)











This summer big budgets will be planned with **BASICS** like these

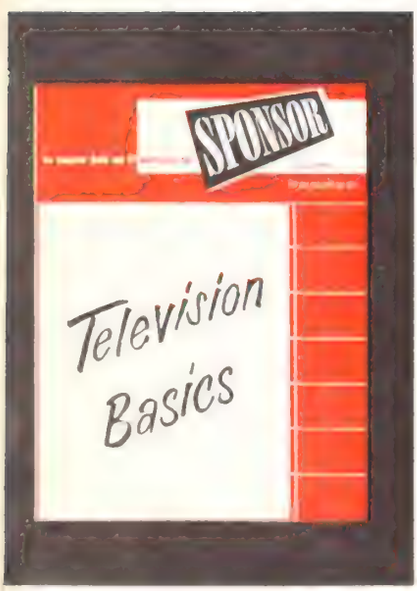




See next page



This summer big budgets will be planned with BASICS like these



ALL THESE AND MORE, ARE INCLUDED IN **1955 FALL FACTS** OUT 11 JULY

"I am very much taken with the section in your Fall Facts Issue labeled TV Basics. I would like each one of our account executives to have it. Would you send me 10 copies and please bill me accordingly."

H. Lyman Hart, *pres.,*
Hart-Conway Co., Rochester, N. Y.

"There's only one word for it: Terrific! I'm referring to SPONSOR's Fall Facts Issue."

George J. Abrams, *v.p., Block Drug Co., Jersey City*



"A record breaker in size, so was your eighth annual Fall Facts Issue a record breaker in the amount of pertinent, pithy information crammed in highly readable form into its pages. Congratulations to you and the staff of SPONSOR on a monumental task, superbly done."

Sylvester L. Weaver Jr., *pres.,*
NBC, New York

"That 268-page behemoth was passed on to our Sales Manager with the following message: 'Please see that *all* sales personnel read and initial this issue. It's loaded!'"

Lawrence H. Rogers II, *v.p.,*
WSAZ-TV, Huntington, W. Va.

"We are very much interested in passing on to our clients the information contained in your Radio and Television Basics from your Fall Facts Issue. We would appreciate receiving 100 copies."

Luana K. Lewis, *radio & tv dir.,*
Aylin Adv. Agency, Houston







We're not stretching it. The Fall Facts Issue (this is our ninth) is invaluable to timebuyers, account executives, ad managers, radio and tv directors, station executives. Nowhere else can they get best-buying tips, costs, trends, directories. Nowhere else can they get 1955 Radio Basics, Tv Basics, Film Basics, Timebuying Basics. Nowhere else can they learn why this fall and winter are different and how to cash in on the difference. They get this (and much more) while they're burning midnight oil making fall and winter decisions. The 1955 Fall Facts is all meat. It's 100% geared to buyer *use*. Anything that doesn't fit the *use* requirement is out. That's why your advertising message should be in.

Deadline
27 June

Publication
11 July

Sponsor, 40 E. 49th Street, New York 17, New York

Please reserve —— page(s) in SPONSOR's 9th annual Fall Facts Basics. My position preference(s) is:

☐ TV SECTION ☐ TIMEBUYING BASICS ☐ RADIO BASICS
☐ RADIO SECTION ☐ TV BASICS ☐ TV FILM BASICS

SIGNED FIRM

RATES:

double spread	**$900**	1/2 page	**$265**
full page	**$450**	1/3 page	**$180**
2/3 page	**$330**	1/6 page	**$100**

(Above are single insertion rates; contract advertisers pay their regular earned discount rates.)

MECHANICAL REQUIREMENTS
Same as regular issues of SPONSOR except bleed pages must measure 8⅝" x 12¼" per page. (Fall Facts is side stitched.)

IN EVANSVILLE INDIANA
WISE
BUYERS
CHOOSE



THRIFTY FIFTY

SALES WITH SHOWMANSHIP
HIGH NOON RANCH
Mon. thru Fri.—11:45 to 12:15
Featuring Doug Oldham and the Dixie Six, Jeannie Lamb and Ulysses Carlini—the tops in "live local" programming.
PARTICIPATIONS AVAILABLE
Represented by
MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS

IT WENT
CHANNEL 50

FIRST
IN
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FIRST IN
COLORADO
SPRINGS, TOO
Covering Colorado Springs and Pueblo
for CBS, ABC, and DuMont
television networks
NATIONAL SALES OFFICE
KKTV, PUEBLO, COLORADO
Represented by GEO. P. HOLLINGBERY

LOCAL RADIO'S STRENGTH

(*Continued from page* 110)

send my formal appreciation to WJTN for the part it had in helping me achieve this record. As you know, we used WJTN from the minute I had a stock of television sets to sell, and have used it consistently since that day . . . increasing my use of its every year and my business has increased every year.

"WJTN has helped me become known throughout southwestern New York and northwestern Pennsylvania, and has played a major role in the outstanding success I've had in selling Sylvania tv sets and Whirlpool washers and driers as well as other lines.

" 'Go, go, go see Joe!' has become so well known and so familiar solely and completely through WJTN. . . ."

Apparel: Cy's Campus Sport Shop, Pullman, Wash., has announcement schedules over KOFE, Pullman, Wash.

When Cy Jacobs bought out a sports shop in February 1954, he decided that Cy's Campus Sport Shop would become "the" store where Washington State and University of Idaho students were concerned. His medium: announcements in popular KOFE record shows.

He started with a five-a-week schedule, stepped up his advertising to 10 and 12 announcements a week as business boomed. In each instance, he sells a particular item of clothing or ensemble. There's the story of the Angeles Peggers (casual denim men's slacks) for example. Cy Jacobs began advertising them over KOFE, put 95% of his budget for advertising them on that station. Within a year the slacks have become *de rigeur* on campus, and are now the only kind young men in the area will wear. Pullman clothing retailers all want to carry the line now.

In April 1954, he introduced "Lady Manhattan" shirts for girls. On the first weekend, and as a result of 10 announcements over KOFE only, more than 100 shirts were sold.

In September 1954 he advertised "Cougar jackets" on KOFE. By spending $70 on the station, Cy Jacobs sold over $1,500 of these wool jackets in three weeks. From February through December 1954, the store sold 1,200 pairs of the denim "Angeles Peggers" slacks as a result of a 95% KOFE advertising budget.

February 1955 showed a 50% increase in store volume over February 1953, yet the enrollment at WSC and the University of Idaho had not changed appreciably.

Here's a sample of the rather unlikely collegiate humor in the commercials that has done the fabulous sales job (in this instance for Lady Manhattan shirts):

Announcer — "It is night on the Thames. High above the murky river, in a cozy little 84-room castle, a touching scene unfolds."

Woman: Hello.

Man: Hello.

Woman: You're familiar.

Man: So I've been told.

Woman: I've seen you in church, I believe. . .

Man: I've been there.

Woman: . . . why, good heavens! I do believe you're my husband! And where've you been, m'lord?

Man: Why, I've been living in the east wing for the past 37 years, m'lady.

Woman: Why, then you are my husband. Lord Manhattan.

Man: Lady Manhattan.

The announcer makes a brief closing pitch in the same vein, and the coeds come rushing into Cy's to buy and buy and buy.

Writes Cy Jacobs about the sales results in this RAB entry: "I do hereby swear and affirm that all statements contained herein are true and correct, except for being understatements."

Specialized services: Standard Radio and Record Co., Seattle, Wash., has a 52-week announcement schedules over KVA, Seattle. Despite the fact that major record manufacturers reduced disk prices about 30% last year, the Standard managed to increase its dollar volume by 30% in 1954—with the help of radio. It has also taken a commanding lead over retail competition in the market (29 retailers exclusive of variety and department stores).

This independently owned record shop has an annual advertising budget of over $5,000, puts 75% of this into radio. (Of the remainder, 15% goes for catalogues, 10% to newspapers).

Standard Radio uses a minimum of four straight one-minute announcements daily, on KVA, Seattle, seven days a week, all year 'round. The pitches run at all times of the day, but only during daytime hours and when music is featured. The weekly expenditure averages $80.

Planning to renew its radio schedule for the third consecutive year, Stand-

PORTRAITS OF WGY-LAND



SCHENECTADY, N. Y.



Hello. I'm Martha Brooks—hostess on the Martha Brooks Show (WGY Monday thru Friday—9:15–10:00 a.m.) Today I'd like to tell you something about the WGY market area.

Schenectady, N. Y. is the second largest city in the New York Capital District market which ranks 32 in national retail sales. (Albany, N. Y. is the first city) Schenectady has a population of more than 98,000. It is the center of heavy industry for eastern New York. Schenectady is the western gateway to the rich farm country of the Mohawk Valley.

Schenectady is just one of 22 cities in WGY-land with a population more than 10,000. The entire WGY market includes 1,004,750 radio homes in 53 counties of New York and New England.

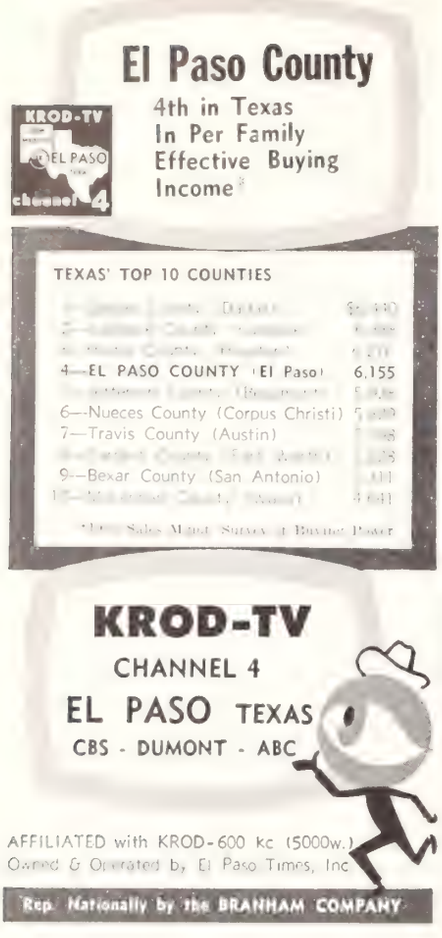
I can help you reach this market during prime morning hours on the Martha Brooks Show.

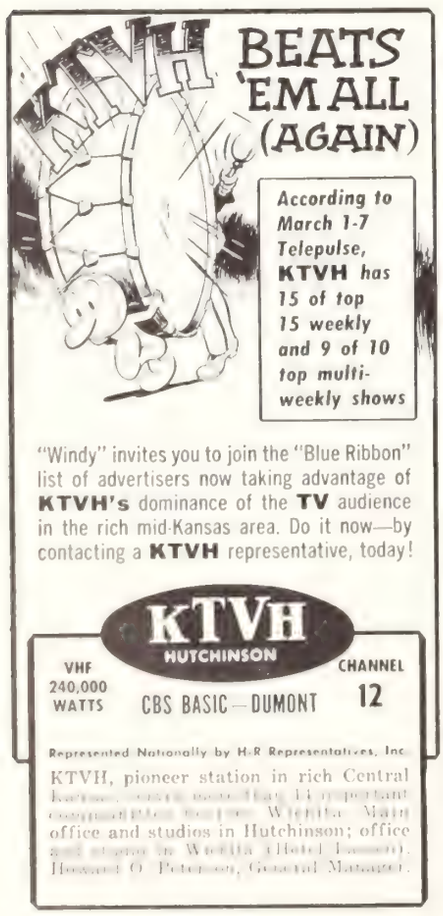
Just one thing more. Only one radio station can reach this huge market for You.

WGY A GENERAL ELECTRIC STATION

ALBANY—TROY—SCHENECTADY—plus—53 counties in New York and New England

Represented nationally by Henry I. Christal Co., Inc. New York ★ Boston ★ Detroit ★ San Francisco





ard will increase its radio appropriation by about one-third.

The shop's owner, Millard Smith, reports that the KXA announcements have produced complete sellouts on specific groupings of record stocks and name brand record players. Says he: "Never have we had results like this from any other advertising. Hundreds of people mention KXA when they come in, and it is easy to trace sales of large equipment and records to this source alone. KXA has proved to be the best medium for our advertising."

Smith also reports that the last measured week in 1955 (the ninth week) showed an 80% sales gain over the same week in 1954.

The shop's over all advertising objectives: to sell merchandise, build store traffic and establish good will. To further these aims, the client cooperates with the station in many ways. He allows KXA to prepare and schedule all announcements. He supports his air advertising by exhibiting window displays furnished by KXA, by in-store signs, and by displays pointing up KXA-advertised items.

Grocery products: B. E. Glick & Sons, Corning, Cal., uses weekday participations over WCAU, Philadelphia.

In Philadelphia, Glick had traditionally been a small newspaper advertiser, using two-inch ads or at maximum, one-column ads. Yet the competition in the market from nationally advertised olives has been considerable during the past decade or more. Until recently, ripe olives had been luxury items. WCAU suggested that they be sold "to the person next door" and in quantities at that.

Glick's local distributor, the George C. Washington Co. passed along to the sponsor WCAU's suggested schedule of participations on the John Trent *Housewives' Protective League* shows. Glick decided to give radio a 13-week whirl. Today Glick's Ripe Olives are the No. One seller in the Philadelphia area. Glick's business in Philadelphia doubled in 1954, and the firm has already signed up for seven more 13-week periods.

Generally, Glick's schedule on WCAU was the following: two afternoon announcements between 4:30 p.m. and 4:55 p.m., and one evening annoucement between 10:30 p.m. and 11:00 p.m. one week. The alternate week Glick bought two evening and one afternoon participations. Schedule ran on a Monday-through-Friday basis. Weekly cost of the participations was $195.

Here's how Howard A. Washington, partner in Glick's Philadelphia distributing house, described the results to WCAU: "We have noted since B. E. Glick & Sons contracted for time on your radio program, *Housewives' Protective League*, that we have been able to secure larger outlets which are the major chains and supermarkets. We are very happy to see that our sales volume has more than doubled since entering this program."

Grocery store: Zink's Super Market, Salem, Ind., sponsors a 15-minute morning program on WSLM, Salem, Ind.

Gailard Zink got into the super market business some 17 years ago, after returning from Chicago to see his father's store empty on trade. After one year, the store grossed $25,000. Today his volume is $200,000, and he expects $225,000 in 1955.

Zink's sales volume has been increasing steadily in the past three years. It was $185,000 when WSLM went on the air. Since that time two-thirds of his $7,000 annual advertising budget has gone into radio, the remainder into direct mail. His customers are both the rural and urban housewives. These he reaches with *Statesmen Quartet*, a transcribed 15-minute feature aired daily, Monday through Saturday, at 8:00 a.m.

The main interest of the show is the reading of the names of people who register at Zink's, and have their names tape recorded for broadcast. During this reading, an alarm clock goes off, and the person whose name is being read at that time gets a basket of groceries. It's the grass roots give-away show, to musical accompaniment from the quartet which sings pop tunes.

Besides sponsoring this program, Zink also buys announcements. To test radio's pull, for example, Zink ran a special on hams and potatoes. Within two hours after the show, Zink had sold two dozen hams and by noon, 50 bushels of potatoes.

To promote the store's anniversary on radio, Zink offered to give away hot dogs, got traffic of 5,000 visitors instead of the expected 3,000, and had to buy 2,000 more wieners in a hurry.

Zink told broadcasters and admen about his experience with radio at the recent NARTB Convention (See SPONSOR 30 May, page 112). ★ ★ ★

SPONSORS WARM TO AP
Because . . . it's better
and it's better known.

"Airliner Down... *on my way"*

Case History No. 9



The jangle of a telephone startled Bill Bowers, News Director of KTTS and KTTS-TV, Springfield, Mo., out of a sound sleep shortly before midnight. A deputy sheriff was calling—one of Bowers' good news sources. Bowers listened, suddenly wide awake. Seconds later he put in calls to The Associated Press bureau at Kansas City, and to his station:

"An airliner's reported down north of the airport," he said. "I'm on my way."

His call gave The AP a head start on the crash, in which 13 were killed, 22 injured. But Bill's work had just started.

He drove through a chilly rain to the crash area. Plodding over a muddy farm field, he reached the wreckage just as survivors were being removed.

He helped ambulance drivers. He interviewed survivors. He started work on an identification list. His back, still sensitive from a recent spinal operation, began to hurt. He continued his rounds.

The AP, meanwhile, was wrapping up other details through a multitude of telephone calls. Bowers came through again—with the first survivor interview, plus a casualty list.

Soon, AP staffmen arrived from Kansas City and Bowers helped them ... meantime feeding the story to his station.

Twenty-four hours later, Bill Bowers was able to resume his interrupted sleep. And the next day, the doctor put a brace on his back again. But Bowers didn't mind.

"I am proud of the way all of us handled the story," he said. "It's that spirit of cooperation that makes AP a great service."

Bill Bowers is one of the many thousands of active newsmen who make The AP better . . . and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write



Those who know famous brands...know the most famous name in news is AP

Now it costs less to sell

MINNEAPOLIS ST. PAUL

Maximum power at minimum cost — choice availabilities.

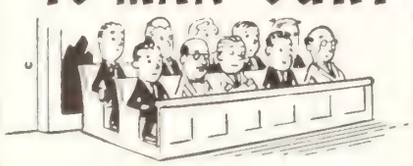
ASK H-R

316,000 watts on Channel 9



Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis
Represented Nationally by H-R TELEVISION, INC.

TRIED by a "10 MAN" JURY



Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors *for 3 or more* years. Several for 4½ years on this 5-year-old show.

The verdict of this 10-man jury is justified! From morning to night WVET *gets results* in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.

5000 WATTS
1280 KC



BOB TREBOR

WVET
ABC

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

PROCTER & GAMBLE

(*Continued from page* 35)

sponsors the two top-rated daytime programs, *Search for Tomorrow* and *The Guiding Light*, both on CBS TV. The first show reached over 5,600,000 homes per show in March, the second almost 5,350,000. (In 1949, by comparison, P&G's top radio serial, *Ma* Perkins reached 4,325,000 homes for Oxydol—this year the figure was down to 2,431,000, according to Nielsen.

As for why daytime advertising is needed, P&G explains it as arising from the pressures of the marketplace and competition. Daytime air exposure is essential because this is the most efficient route to the primary prospect, the fickle housewife. As developed during the radio era, P&G's daytime air advertising via soap operas has been based on the principle of frequency, the ideal being a situation in which as many housewives as possible listen to your show as often as possible.

Whether on radio or tv, this daytime approach prevails. The importance of frequency is underscored by this P&G agency account man's statement: "The figures show that a soap brand is constantly losing and adding customers. Actually, there appears to be little brand loyalty at all, rather an incessant flow of customers to and from your product. This means that you not only have to hit them as frequently as possible, but that you can never stop. If you do, you can't replace those customers you've lost, not to speak of attracting new ones."

What is surprising, he notes, is that despite the lack of any observable true brand loyalty, the relative ranking of the brands appears to remain stable. This is at least a partial reflection, he feels, of the amount of advertising the brands get.

It was the soap opera's great contribution to commercial broadcasting to have met these needs of frequency and volume. When P&G radio head Bill Ramsey brought *Ma Perkins* to national coverage over two decades ago, after a successful 13-week experiment in Cincinnati, he was pioneering a program form which quickly proved capable of attracting and holding large female audiences.

The simple, historic fact is that for over two decades, the oft-maligned soap opera has continued to be the most popular program type in daytime radio. This holds true today. The latest Nielsen standings showed that the first 10 daytime radio programs were *all* daytime serials.

Their hold on audiences knows no equals. *Ma Perkins* has been on the air for 22 years, *Pepper Young's Family* 19, *Right to Happiness* 16, *Road of Life* 17, *The Guiding Light* 18, *Perry* Mason 11.

P&G's oldest going tv serial is *Search for Tomorrow*, now in its fourth year. But already it has proved able to surpass its radio fore-runners in two important respects: ratings and day-to-day holding power. In March *Search* had an average-per-minute Nielsen rating of 17.2, the top daytime rating. In March of 1949, by comparison, *Ma Perkins* on radio held down a respectable but much lower 11.1. (Tv rating is percent to homes in areas covered; radio is percent of all radio homes. Comparison, therefore, is an indication of popularity potential rather than homes delivered.)

Search delivers, too, an impressive frequency of viewing. According to Nielsen data, close to half of the audience watches four or five times a week. No radio serial, according to a P&G spokesman, has managed that striking a frequency of viewing.

To this frequency record must be added the full "reach" story of *Search* to appreciate what P&G sees as the daytime potential in tv. The net weekly audience is 27% of all U. S. tv homes. Over a four-week period, the unduplicated coverage is 39.7%.

But *Search* and *Light* are by no means representative of what P&G gets on its other daytime tv shows. *Road of Life* which has been dropped, delivered only 1,717,000 homes in March, while its radio counterpart delivered 2,201,000. *Concerning Miss Marlowe*, which has also been dropped, delivered 1,779,000. *Brighter Day* came in with 2,890,000 homes.

This does not compare favorably with many of the radio serials. Examples (March): *Our Gal Sunday*, 2,201,000 homes; *Young Dr. Malone*, 2,247,000; *Guiding Light*, 2,293,000.

The tv-radio combination: P&G and its agencies practice a combination tv-radio policy. Tv, it is held, delivers the audience core, the basic

prospect group. You then employ radio to "extend" your audience reach.

The chart on page 35 illustrates this thinking. It was prepared by CBS Radio Research from special Nielsen data. The tv show is *Brighter Day*, on at 4:00 p.m. The radio show is *The Guiding Light*, at 1:45 p.m. The radio serial during the period studied was heard in 13.9% of U. S. tv homes and in 16.2% of all radio homes. The tv serial was reaching 29.3% of all tv homes and 19.9% of all radio homes. The combination extended the net tv reach 33%, delivering a total of 39.0% of all tv homes. It extended the net radio reach 66.8%, delivering a total of 33.2% of all radio homes.

Radio will continue to be important for a number of P&G brands for the following reasons outlined by Paul Huth, director of media:

1. Network radio is still first among the media in delivering low cost-per-1,000 for P&G brands;
2. Radio goes into areas that cannot be reached by tv;
3. There is a substantial amount of listening in tv homes;
4. Listening is higher still in radio-only homes;
5. Radio is at its most efficient during the daytime, and even in the old days P&G was not much of a nighttime radio advertiser.
6. Network radio for P&G, at least, still appears to be the most practical means of reaching the widely scattered radio audience.

Cumulative audience: This principle of extension of audience found in the radio-tv combination is tied in with the ceaseless search for the large cumulative audience. Standard P&G practice on tv, both daytime and nighttime, is to spread sponsorship by a single brand over several shows rather than limit it to one. A P&G agency researcher explains why:

"With one show you might, let us say, reach 60% of all tv homes in four weeks. (The reference is to evening programing, but the principle remains the same for daytime.) But with two shows you might reach 80-85% of all tv homes and get a more diversified audience in addition."

The budget problem actually appears to play as basic a role in P&G's multiple-sponsorship as any well developed media theory. Says A. N. Halverstadt, manager of the advertising production division:

"There isn't an advertiser who is not concerned today with rising tv costs. It is our obligation to make advertising dollars stretch as far as possible. At today's prices, single-brand sponsorship is simply too rich for any one brand."

SPONSOR's Comparagraph shows that this spring only Tide enjoyed single-brand sponsorship of a tv show (*Concerning Miss Marlowe*), but this was only for two-and-a-half days a week. Three or four brands have been splitting the costs of the other daytime shows. At night, incidentally, no brand appears to have more than half-sponsorship of any show.

Multiple-brand sponsorship is nothing new for P&G, says Halverstadt. It is applied to radio as well. This spring there were five radio shows with single-brand sponsorship; eight carried two or more brands. In 1947, by comparison, all P&G radio shows except one—there were 14 daytime, six nighttime programs — were sponsored by single brands.

Rule of the rating: Tv's rising costs have created ever-mounting pressures for top ratings and dollar efficiency for P&G. To make ad expenditures pay off in tv these days, P&G has to reach tremendous audiences; unless it does, cost for reaching the prospect becomes too high. The measure of its advertising efficiency is therefore cost-per-1,000, while the key to the problem in the long run is the rating.

Tv time during the day, it is pointed out by those who feel P&G's romance with the medium cannot last, costs half



"She writes, 'I just bought a home advertised on KRIZ Phoenix, with a lovely rock garden'."

Four big reasons why you should buy


JOHN IRELAND


WALTER SLEZAK


MERLE OBERON


EDMOND O'BRIEN

PLAYHOUSE

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

52 star-spangled films, paced by top names from Hollywood and Broadway...great scripts...superb direction by Roy Kellino, Ted Post, and others. If you want to make a real impression, this is for you!

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

Quad-City
Employment
is up and Steady!

Employment at the large farm implement plants and at some 300 other factories is keeping pace with increased production schedules. Forecasts of a busy prosperous 1955 in the Quad-Cities have materialized into an active buying market of ¼ million people.

The Quad-Cities offer you a good marketing opportunity. WHBF is "The Quad-Cities' Favorite".

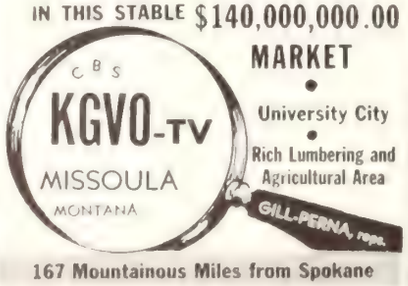
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CBS FOR THE



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

MORE
POWER
than any other Montana
TV, is the reason why
KGVO-TV
Missoula, Montana
sells 9
Montana counties
MORE
MAGNIFY YOUR SALES
IN THIS STABLE $140,000,000.00
MARKET



•
University City
•
Rich Lumbering and
Agricultural Area

167 Mountainous Miles from Spokane

of nighttime, but delivers about one-third the audience. Costs of daytime are thus concluded to be out of line. But a P&G agency research head shows how the best daytime show actually stacks up from an efficiency point of view. "Let us take the top daytime and nighttime shows for P&G and see how they compare. In March, *I Love Lucy* had a cost-per-1,000 of about $4.70. *Search for Tomorrow* had a cost-per-1,000 of $2.00. The daytime show, in other words, was more than twice as efficient as the nighttime."

This is possible when the show delivers a good rating because talent costs are far lower in the daytime than at night. But poorly-rated daytime shows are indeed more expensive than high-rated nighttime vehicles.

Actually evening shows are expected to have higher per-1,000 costs, but these are justified by P&G's media men on the grounds that nighttime's huge audiences are essential in certain cases. The company expects to pay more, proportionately, for such coverage. But there is no such excuse in the daytime, since the total base you start with is so much smaller than at night.

This is the dollars-and-cents problem behind the concern with daytime ratings. It explains why, as one network source puts it, "P&G won't stay long with a daytime show that rates under a nine."

How ratings are used: A balance of coverage, frequency and rating efficiency is what the company seeks in each buy. Central to the whole P&G slide-rule operation is the A. C. Nielsen Co., on which the soap firm relies heavily for most of its broadcast research material. Paul Huth erplains the use of Nielsen ratings by P&G this way:

1. Nielsen's average-per-minute figures are employed to evaluate "circulation performance" of shows. They can tell P&G the size of the audience during the average minute of the program, are therefore guides to average listening to the commercial. These are the figures P&G employs to figure cost-per-1,000. From a comparative point of view, Huth explains, the average-per-minute rating serves "to equalize different length shows."

2. The well-known "Nielsen-Rating" is used by P&G primarily for the purpose of estimating cumulative audience over a four-week period. This rating is a measure of how many homes were tuned to the program for a minimum of six minutes. Because it measures the average radio or television set-tune-in to a specific show, the six-minute rating is employed by P&G to measure frequency of viewing, too.

The rating is not only a sign of the size of your audience, says Huth, but is also directly related to the important factor of frequency. He cites a hypothetical example:

A high-rated show reaches 80% of all tv homes in the four-week period. A medium-rated show also reaches 80% of all tv homes in that same period. Is there any serious difference in what the two shows are delivering? Yes, because the first is reaching each home an average of 2.3 times, the second an average of 1.4.

This is another of the reasons you will find the media department of P&G hard to keep happy with any but the top ratings. It wants to keep hitting each home because of the constant competitive pressure in the soap business.

Daytime problems: Since P&G does not yet enjoy the best ratings with all its daytime entries, its media and program men are obviously concerned. Among the most serious problems is mounting costs, which affect the whole media picture at P&G.

SPONSOR asked P&G's A. N. Halverstadt: "Is it true, as some maintain, that daytime is simply not economical enough for you and that you may leave it should costs mount?"

Halverstadt's careful answer: "We feel that daytime tv can be of real value to a number of our brands. But if we found that through another medium or combination of media we could reach more people at a more reasonable cost, we might very well utilize it instead. There is a ceiling beyond which you can't go in buying even top-rated shows, whether day or night. High efficiency, high coverage are all wonderful. But if the vehicle is so expensive that it exhausts all your advertising funds at the cost of satisfactory frequency, you may have to forget about maximum coverage and settle for something less ambitious.

"Any medium can reach a point where it cannot deliver what the advertiser wants within a cost structure that it can and should bear for it."

The cost squeeze works this way,

according to a P&G agency. You build your campaign around your basic medium, which is television, and supplement with remaining funds. Your choice is basically between nighttime and daytime television. If you choose nighttime, you may not have a dime left for anything else, or so little that you can't do much with it. Daytime, while cheaper, is still very expensive, and will eat up your funds rapidly too, so that there will not be much left for the other media. To big-budget brands like Tide and Cheer, this may not be a serious problem, but for the rest of the P&G group, it creates tremendous headaches.

Daytime tv could suffer in the case of some P&G brands, says Halverstadt, if in the face of rising costs those brands insist on continuing or expanding their nighttime coverage or if brands now on in the daytime decide to venture into the evening schedules.

In the same way, an agency researcher points out, radio tends to suffer. The cost of a daytime radio strip is figured by the agency as equivalent to one-third of a daytime television strip. Almost invariably the agency will recommend television, the basic medium, and there may not be enough money left to do a radio job in addition.

"We don't want to drop radio," they will tell you at a P&G agency, "but what can we do?"

To counteract the agency tendency to neglect radio in favor of tv, the media department of P&G is reported to have requested its agencies not to recommend dropping the medium unless it was absolutely necessary, on the ground that network radio today is still such an efficient buy.

An executive of one P&G agency feels that "it is a disgrace the way radio is booed in some other agencies." He maintains that "it is time to give radio new shows." He suggests that sponsors "should aggressively make radio versions of tv successes." These adaptations should be simple to make, he insists, and would cost little, since the same performers could be employed.

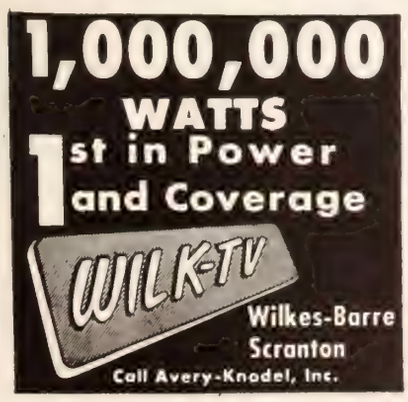
The P&G agencies are Benton & Bowles, Compton, Dancer-Fitzgerald-Sample, Biow-Beirn-Toigo and Young & Rubicam in New York; Leo Burnett and H. W. Kastor & Sons in Chicago.

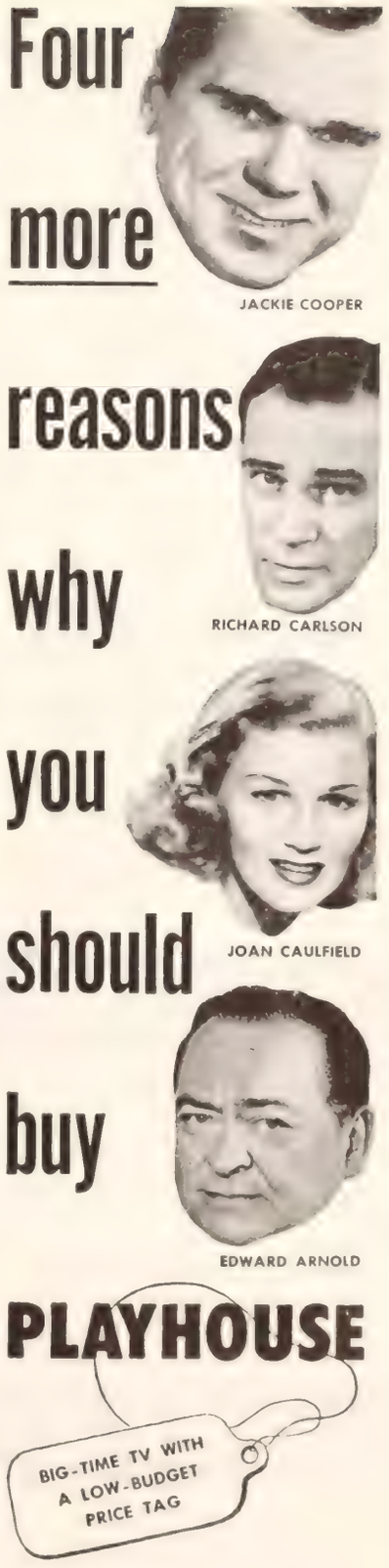
Program troubles: The high cost of tv is compounding the program dilemma. Once you could take your time in building a vehicle, a P&G spokesman told SPONSOR; you could afford to invest the years and money to develop a radio property, and could fool around without too much out-go of funds in the first days of daytime tv. Today, he sighs, your program has to pay out fast. *Concerning Miss Marlowe*, considered a first-class show at P&G, just couldn't seem to do much rating-wise after a year, and has been dropped. *Golden Windows*, also on NBC TV, had an even shorter run.

This raises the question whether the soap opera is any longer a feasible form of program to build in the high-cost tv era. At NBC TV an executive argues that it is no longer possible to develop the rating on a soap opera quickly enough to justify the cost. NBC TV will attempt to build its daytime structure around personality shows, which it believes to be more merchandisable than serials and more capable of swift growth. Since P&G has apparently decided to let NBC TV determine the program content of the two NBC TV quarter-hours it is interested in, the chances are against serials going into the afternoon slots. At presstime, it appeared likely that P&G would pick up the tab for the first quarter-hour of *The Tennessee Ernie Ford Show*, as well as another NBC TV show.

Uncertainty about programing for daytime is increased by the rating spread of the serials on the P&G roster, from 17.0 to 5.5. This is contrary to the experience in radio, where serial ratings have tended to remain within a fairly narrow range over the years. In 1949, for example, the difference between the highest and lowest-rated P&G radio serial was 4.2. In March of this year it was 2.4.

Why this should be has a great





NORTH CAROLINA'S
GOLDEN TRIANGLE
LISTENS



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many people wondering. Are *Search for Tomorrow* and *The Guiding Light* programing flukes and just so far superior to the others as to be no contest?

A network researcher offers this explanation: "There is a psychological difference between watching television and listening to radio which people often overlook. It is possible for a housewife to listen to a flock of serials while working in the house. She can easily let the second-rate show slip by while she waits to hear the one she is really interested in. To watch tv, on the other hand, requires that she pay it a different kind of attention. This means she is going to be much more selective. She simply will not take the time to watch a daytime serial unless she really wishes to see it."

★ ★ ★ ★ ★ ★ ★ ★

". . . we and our public and our critics must note these important differences: we can help education, but we cannot *be* education. We can give the pulpit a wider range, but we cannot *be* religion. We can help the American home, but we cannot *be* parents. The true, proper function of tv in our society is not to make a perfect world, or even perfect District of Columbia, but to meet the world as we find it; to show it to itself warts and all; to make it better informed and hopefully happier, and to make it aspire."

DR. FRANK STANTON
President
CBS

★ ★ ★ ★ ★ ★ ★ ★

Under review, too, in Cincinnati is the question of how to size up the daytime tv impact. A company spokesman admits that so far there is no way of pinpointing the medium's actual commercial effectiveness. "It was quite different in the radio-only days. We were largely alone in the medium for a long time. You could feel the sales impact of a new strip almost immediately. In daytime tv, it is much more difficult to judge."

One of the basic questions is: How attentively does the woman at home watch the screen during the day? At one P&G agency, the daytime approach holds that the audio must play a more important part than at night, and so it looks upon a daytime serial as basically "a radio show with pictures."

To this question, too, no final answers seem to have been found as yet.

★ ★ ★

40 E. 49TH

(*Continued from page* 16)

TIMEBUYING MACHINE

I certainly was gratified to see (SPONSOR, 2 May, 1955) that there is such a thing as a time buying machine. Even though I mentioned the machines in my "Timebuyers at Work" comment, I didn't believe they existed. Mr. Flanagan and SPONSOR showed me how wrong I was.

I still don't think the machine is a practical reality, however, it is readily apparent that it does not put a return address on the envelope.

WILLIAM B. KROSKE
Radio & Tv Timebuyer
Ketchum, MacLeod & Grove
Pittsburgh

TREWAX

In your 4 April issue you published a very nice story concerning our client, the Trewax Company.

We would like very much to have a half dozen reprints of this article, and if it is possible to order several thousand reprints, we would like to have you quote us a price in two and three thousand quantities.

This well-written article would make a very nice dealer mailing piece, and if we could use it in this manner we would, of course, credit SPONSOR with its origin.

BETH NORMAN
Richard N. Meltzer Adv.
Los Angeles

• **SPONSOR is happy to furnish reprints of articles. A four-page reprint costs $53 for 1,000, $86 for 2,000 and $119 for 3,000.**

TIMEBUYERS

Your article "Top Timebuyers" (18 April 1955) was of great interest here. I was particularly pleased with your report on the system for developing good timebuyers that's beginning at many agencies. This report helps substantiate the practical aspect of the teaching methods I use in my radio-tv advertising course. The eight points listed as a part of the agency training program are all covered in this course. They are further augmented with a term project which includes selection and study of an account with the actual working out of a radio-tv campaign for this advertiser covering all of the timebuying procedure down to the point of making out sample con-

tracts for the time purchases.

Naturally, this class keeps up with developments in the industry through reading assignments in SPONSOR.

PAT CRANSTON
Instructor, radio-tv
School of Communications
Washington, D. C.

FEE TV REBUTTAL

Your 18 April issue carries a letter from Leon Gorman, general manager of WABI-TV, Bangor that requires an answer if the facts of subscription tv are not to be buried under a load of arithmetical garbage.

The statistics he used were apparently supplied by the TV Research Council, a disguised propaganda arm of the Theater Owners of America. Aside from a lack of candor as to the true interest of the source, the figures represent a distortion of fact and a bold attempt to mislead the reader.

It is utter nonsense to state that subscription tv is going to cost the viewer $1,500 annually. To prove that he doesn't have any faith in his own figures, Gorman immediately climbs down off the ladder and says that the annual cost is going to be $500. This latter statistic makes more sense than his first one. The job of subscription tv is to provide viewers with a new class of program which viewers do not now get and sponsors cannot now afford. First-run motion pictures, Broadway opening nights, symphony concerts, top-flight sports events and cultural programs would be presented. There is a very great deal of difference between this type of attraction and the type of events regularly presented on present-day tv schedules.

Gorman and other opponents of subscription tv have voiced one statement that sets a new high in outright goofiness. This is an assertion that the public is going to be required to pay for all the programs it now gets for nothing. Of course the public gets no program for nothing even these days. The public paid to build Gorman's station and it pays his salary. But instead of belaboring that point, consider the true case of this claim that, with subscription tv, the public will have to pay for all these so-called free programs.

. . . If subscription tv is to be a success, it must offer a type of program that is superior to the regular offerings on commercial tv. . . . In the course of a year, the number of such top-quality offerings is limited. At the outset, not more than 10 or 15 hours a week of such entertainment could be provided. . . .

In 1953, on the basis of taxes paid, the public spent something like $3,128,000,000 in admissions to theaters, concerts, baseball games, football games, and all other amusement events where an admission fee was charged. The addition of subscription tv is not likely to change this total very much. It is from these fields of spectator interest that subscription tv would draw its box office.

. . . So far as Zenith is concerned, there is going to be no requirement for the viewer to make a capital investment in a decoder. These instruments, in each case, would be owned by the local Phonovision franchise company. Users would probably pay a small installation fee and monthly service fee for the decoder. This is much on the order of the transaction that takes place between a subscriber and his local telephone company.

. . . Gorman's own station in Bangor is currently enjoying a fine monopoly on all the tv network programing there is, by virtue of its four-network affiliation. Within his primary area, there are five vacant channels. It is of serious business concern to him that some, or all, of these channels could blossom into competition if they had access to subscription tv income. And it is of interest to the public in his area that these stations blossom to offer a wider choice of both subscription and sponsored programs.

The real fears that Gorman has are based on his feelings about subscrip-



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tion tv as a possible competitor. His fancied ones, as outlined in his letter to SPONSOR, can largely be dismissed as nonsense. As for the residue, there is still a regulating body called the F.C.C. that has the power to cope with any abuse that might crop up, including the number of hours the station can carry subscription programs.

TED LEITZELL
Director, Public Relations
Zenith Radio Corp.
Chicago

● Reader Leitzell is referring to a letter that appeared in the 18 April issue written by Leon P. Gorman, General Manager of WABI-TV, Bangor. The letter by Gorman was itself a reply to a statement by Jackie Gleason in the 21 March issue. Gleason had answered the Sponsor Asks question, "How do you visualize television 10 years from now?" to the effect that most tv would be pay-tv on film.

ROUND-UP

(*Continued from page* 75)

KYW, Philadelphia, has sent out a brochure to admen that leads with the startling statement that KYW listeners never leave the signal area even on their vacations. This data is elucidated upon further showing the amount of money spent in the listening area by the residents plus the money spent by seasonal visitors to the area. The brochure also cites various surveys indicating that summer sales continue high, and that KYW programs to the summer listener using portables and car radios.

* * *

Oil seems to be taking something of a back seat in Texas. WOAI-TV, San Antonio, has just concluded a tv course on uranium prospecting. The course was a Sunday feature of eight half-hour lessons and featured experts in Geology, Mining, Physics and Law.

* * *

Radio listeners in Columbus, Ohio, can get some good news at least once a week when station WTVN airs a show with the "lighter and nicer side of the news." It is aptly named *Good News* and is assembled by Reverend T. C. Whitehouse, of that city.

* * *

The recent floods and tornados which hit Oklahoma were covered by WKY and WKY-TV, Oklahoma City, in true on-the-spot fashion. So on-the-spot were the camera men and broadcasters that: (1) they lost a news truck in four feet of flood water, (2) a remote crew was nearly electrocuted when a power shovel cut through their power line.

The station managed to receive telephone reports for news broadcast almost in the teeth of the storm and telecast sound films shortly after it was over.

* * *

WTVW, Milwaukee, has the interest of the folks in the "Beer City" stirred as to the exact time the station's new 1,105 foot tv tower will be completed. For the person who comes closest to the exact second that construction is completed, the station has a brand-new 1955 Plymouth sedan. Other prizes, 12 in all, include a color tv console, radio-phonograph, clock-radios and jewelry. The contest is being ballyhooed in the local papers and in retail store windows.

There is also a separate contest being run for admen with 12 cash prizes. (WTVW is channel 12 in Milwaukee.) Top prize for the admen is $400 with other prizes down to $25. ★ ★ ★

BATTLE OF TITANS

(*Continued from page* 33)

CBS has joined NBC, has 14 of these 1½-hour shows in the works, 10 of which have been sold to Ford dealers on Saturdays and four of which will be put on during the week, though no specific times or sponsors have thus far been announced. CBS has even more in mind but cannot clear the time until new contracts with its clients permit the web to preempt their shows.

The *Jubilee* shows — which CBS prefers to call its long programs—will be heavily-laden with star names. Noel Coward will star in three, with Mary Martin co-starring in one; Bing Crosby will appear in two plays put to music, with Thornton Wilder's "Our Town" and Maxwell Anderson's "High Tor" under consideration.

As for NBC, in addition to putting on a spectacular series on Sunday afternoon with Maurice Evans, the network is offering its long-planned *Wide Wide World*, an excellent example of the type of programing that excites Pat Weaver's imagination.

Wide, Wide World, which has not yet been sold, is conceived as an extension of man's senses through the electronic camera, which ranges over the earth while the viewer sees all from his armchair. Tv audiences, as well as potential sponsors, will get a sample of the show soon, since Ford and RCA have bought it for the 26 June *Producer's Showcase*, which is NBC's Monday night spectacular.

While details have not been set, the following description is a close approximation of the 26 June show: It will be series of live pickups from coast to coast. The show will open with a view of the Shakespeare Festival in Stratford, Ontario, then hop across the country by stages, with pickups in Chicago, Kansas City, Denver and the West Coast. Viewers will see skiers on the slopes of Mt. Hood and a performance of the famous Mexican comedian, Catinflas, whose bullfight satire will be picked up by the tv camera in Tia Juana.

ABC is holding off from the spectacular battle. The reason is put this way by Robert Weitman, vice president in charge of programing: "If you offer people a Cadillac on Monday, will they want a Chevrolet on Tuesday?"

Weitman is not only afraid that extravaganzas will make the smaller

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Houston	KNUZ	Springfield,Mass.	WTXL
Indianapolis	WXLW	Stockton,Cal.	KSTN
Jackson, Miss.	WJXN	Syracuse	WOLF
Kansas City	WHB	Tulsa	KFMJ
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shows look pale in comparison but fears this in turn will lead to a multiplying of spectaculars with tv costs rising to such heights that sponsors will desert the medium. He recalled his own experience as manager of the New York Paramount Theatre during which time, he said, the Times Square theatres showing both movies and a stage show bid up prices so high for stage talent that many of the movie houses were forced to discontinue "flesh."

"It wasn't necessary for this to happen," Weitman contended. "If the theatres offered good, solid programing week after week so that the public knew what it was getting, the stage shows would have continued. That's what tv needs, good solid entertainment week after week so that the viewer knows what he can expect before he turns on the set."

ABC has been trying to convince advertisers that the spectaculars are not a good buy. Early last month the network released figures, based on Nielsen data, comparing half hour costs-per-1,000 with those of spectaculars. According to the figures, the spectaculars have delivered, on the average, a cost-per-1,000 per commercial minute of $4.42. The average half-hour show this season delivered an average cost of $2.99.

NBC's Pat Weaver took indirect cognizance of these figures recently in a speech before the Advertising Club of New Jersey. He flaunted defiance of the cost-per-1,000 concept. In evaluating the spectaculars in terms of cost-per-1,000, Weaver said, the advertiser is missing the point. He pointed out that skywriting and billboards offer exceedingly cheap costs-per-1,000, but not everybody buys them. Spectaculars, Weaver said, were created for different goals and these, as he has said so many times before, are excitement for the audience, a sales spur to dealers, impact for the product and prestige for the advertiser.

Most of this season's spectacular sponsors agree with Weaver. Ford, RCA, Sunbeam, Oldsmobile will sponsor them in the fall; Maybelline and Louis Howe will join them on NBC, the Ford dealers on CBS, in addition to Chrysler with its one-hour *Shower of Stars* on the same network. Hazel Bishop and Reynolds Metals have deserted the spectaculars while Westinghouse will not revive its *Best of Broadway* series on CBS TV.

The prominence of auto names among big show sponsors this season and next is no coincidence. In addition to those mentioned, Buick will spend heavily on the Jackie Gleason *Honeymooners* property. Chevrolet will plunk down plenty for Bob Hope. While plans are not final, Chevvy intends sponsoring anywhere from six to 13 of the Bob Hope vehicles. The wise-cracking comic set a record of some kind or another with the price for each of his shows set at $200,000. And that's net.

In addition to these, there's Lincoln-Mercury dealers with Ed Sullivan, DeSoto with Groucho Marx, Pontiac with a new hour dramatic show, Americas Motors with *Disneyland*, while Dodge and Studebaker-Packard are also network tv sponsors.

There are a number of reasons for this heavy inflow of auto money, but probably the most important one is that sales are going at a record clip. Competition is important, too. If one gets in, the other feels he must, too. While the auto firms have subsidized much of the exciting programing on network tv, some advertisers resent the inflationary effect on program prices this heavy spending has caused.

Movies and video: While ABC has been shying away from spectaculars, it is up to its neck in another important programing development on tv: the growing romance between Hollywood and network tv. Video had always been the panting swain in this affair. It was the movies who played coy. With *Disneyland* having broken the ice, however, the studios are apparently convinced that they can gain more in promotion than they might conceivably lose in rentals by exposing their star names to tv audiences.

One result of this is ABC's new show *Warner Bros. Presents*. With a format a little like *Disneyland*, in that each show will be built around one of a series of themes, the Warner Bros. programs will feature dramas based on three of its pictures: "Cheyenne," "Casablanca" and "King's Row."

The studio gets its promotion licks in via a six-minute behind-the-scenes bit showing some movie in progress, plus a three-minute trailer of a current release. ABC feels confident viewers will like these nine minutes.

Besides the Warner Bros. show, ABC is mulling over the idea of presenting feature films on Sunday night. The network has its eye on a Pine-Thomas package. If put on, it would represent the first regular network program offering feature films.

Movie tie-ins are cropping up on the other networks, too. Twentieth-Century Fox is producing *Front Row Center* for General Electric. The program started 1 June. Paramount Pictures, through its interest in York Productions, which it jointly owns with Dean Martin and Jerry Lewis, is heavily involved in the *Colgate Sunday Hour*. Alfred Hitchcock will try his hand at tv on CBS every Sunday. And NBC will present an Alexander Korda picture — the "Constant Husband" with Rex Harrison — on its Sunday night spectacular before the movie is released for distribution. ★★★

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THE TRUE OLYMPIC SPIRIT—Olympic Games, Stockholm (July 15)
THE IMPOSSIBLE TAKES SOMEWHAT LONGER—Atlantic Cable Placed Successfully (July 28)
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Newsmakers in advertising



John J. Schneider, *account supervisor at Biow-Beirn-Toigo, Inc., has become a vice president at that agency. Schneider oversees the Armstrong Rubber, Hudson Pulp & Paper and Ansco accounts at B-B-T. Before joining Biow in 1953, Schneider was associated with the Kudner Agency for 12 years, and with Kenyon & Eckhardt for a short term. Schneider takes a special interest in tv film development, is president of the National Television Film Council, devoted to promoting proper production and use of television film.*



William S. Hedges, *vice president in charge of integrated services for the National Broadcasting Co., will be the new president of the Rotary Club of New York, effective 1 July. He succeeds Edgar B. Ingraham, president of Times Appliance Corp., as head of the New York Rotary, which boasts about 450 members. In his NBC post, Hedges is responsible for the administration of a wide variety of services applying to both the radio and tv networks—guest relations, traffic, the stenographic set-up, communications, space.*



Lawrence Webb *has just taken over active direction of the Station Representatives Association, succeeding Thomas F. Flanagan in the post of managing director of that organization. For the past two years, Webb was associated with WLOK (radio and tv) in Lima, Ohio (now WIMA-AM and TV) as national sales manager. Prior to joining WLOK, Inc., he served as vice president of WJW, Inc. and WJW Enterprises, Cleveland. Webb's appointment to SRA became effective 1 June. Flanagan will remain as SRA consultant.*



Al Rylander, *till recently manager of exploitation for Columbia Pictures, has taken on the newly-created post of director of exploitation for NBC. The establishment of an exploitation department at NBC, headed by expert movie-mover Rylander, represents a major move of a tv network into Hollywood-like methods of promotion. Rylander will lend his efforts largely to the ballyhooing of the NBC TV spectaculars next season. He brings more than 25 years of experience in publicity and exploitation to his new position.*

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CONTRIBUTORS AND CONSULTANTS

DR. CHARLES ALLEN, Research Dir., Medill School of Journalism, Northwestern U., Evanston, Ill.
JOHN W. ANDERSON, Fiber Glass Corp., New York
BILL BALLINGER, Tv Prod., Campbell Ewald, New York
BOB BANNER, Dir., Prod Writing Tv Show, CBS TV, New York
GEORGE M. BENSON, Dir. Sales & Research, Tv Workshop Ford Foundation, New York
RALPH S. BING, Ralph Bing Co., Cleveland
JAMES M. BOERST, Publisher, Executives Radio Tv Service, Larchmont, N.Y.
WM. J. BREWER, Radio & Tv Dir., R. J. Potts, Calkins & Holden, Kansas City
FRANK BURKE, Editor, Radio & Tv Daily, New York
EDDIE DAVID, Prod. Dir., Ziv Tv Programs, Los Angeles
HARRY DIETER, Tv Mgr., Foote, Cone & Belding, Chicago
ORRIN E. DUNLAP JR., V.P., Radio Corp. of Amer., New York
HUDSON FAUSSETT, Dir., Armstrong Theatre, NBC TV, N.Y.
WM. D. FISHER, V.P., Gardner Advertising, St. Louis
DON FORBES, Mgr. Studio Programs, KCOP, Los Angeles
MAURY FRINK, Pres., Frink Film Studios, Elkart
NORM GRANT, Scenic Dir., NBC TV, New York
KEITH GUNTHER, Prod.-Dir., KSD-TV, Kansas City
R. B. HANNA, Mgr., WRGB TV, Schenectady
SHERMAN K. HEADLEY, Asst. Mgr., WCCO, Minneapolis
GEORGE HEINEMANN, Dir. Tv Prog., NBC TV, Chicago
BERNARD HOWARD, Academy Film Prod., Chicago
DOUG JOHNSON, Author, TV Writer, CBS TV, NBC TV, N.Y.
BILL LADISH, Prod.-Dir., WDAF-TV, Kansas City
ROBERT L. S. LEEDY, Asst. Adv. Mgr., Communications Prods Div., Du Mont Labs, Clifton, N.J.
CHESTER MacCRACKEN, V.P. Radio Tv Director, Clifford, Steers & Sheffield, New York
DON McCLURE, Sales Mgr., Ruckel Tv Film Service, New York
HARRY McMAHAN, V.P. Charge Radio Tv Commercials, McCann-Erickson, New York
RAY MERCER, Ray Mercer Prodns., Hollywood
HOWARD NEUMANN, Tv Dir., Lowe Runkle, Oklahoma City
BERNARD F. OSBAHR, Editor, Tele-Tech & Electronic Industries, New York
LEE RUWITCH, V.P. & Gen. Mgr., WTVJ, Miami
DR. DIK TWEDT, Research Supvr., Needham, Louis & Brorby, Chicago
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JACK WEBB, Tv Actor; Prod. Dragnet, Mark VII Prodns., Hywd.
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WHO-TV, Des Moines	23
WIBW-TV, Topeka	84
WILK-TV, Wilkes-Barre	121
WISH-TV, Indianapolis	11
WITH, Baltimore	FC
WGR, Buffalo	78
WGY, Schenectady	115
WHBQ-TV, Memphis	18-19
WHDH	Center
WJAR-TV, Providence	27
WKMH, Dearborn	101
WKZO-TV, Kalamazoo	91
WLAC-TV, Nashville, Tenn.	107
WLEC-TV, Muncie	80
WLS, Chicago	126
WMBD, Peoria	92
WMT, Cedar Rapids	29
WNAX, Yankton	75
WNBQ, Chicago	77
WNHC-TV, New Haven	60
WOI-TV, Ames, Iowa	93
WOW, Omaha	7
WRVA, Richmond	104
WSBT-TV, South Bend	51
WSJS, Winston-Salem	122
WSM-TV, Nashville	130
WSOK, Nashville	125
WTOP, Washington	58
WTVR, Richmond	IFC
WTVW, Milwaukee	82
WVET, Rochester	113
WWJ-TV, Detroit	59

IF YOU CAN USE THE SERVICES OF A

RADIO-TELEVISION SPECIALIST

with extensive ad agency experience in positions of responsibility like—

- √ **Media Director**
- √ **Head of Timebuying Unit**
- √ **Talent Buyer**
- √ **Account Executive**

and who is generally recognized as having worked more closely with stations, network executives, and station representatives than any one of the advertising fraternity. . . .

You'll want to get in touch with me. I am instantly available and would like an opportunity to show you how my varied experience involving the well-being of 30 different accounts can fit your agency or advertiser needs.

Please address Box 52

SPONSOR
40 E. 49th St.
New York 17, N. Y.

is the "routing system" keeping you from moving ahead faster?

Many an advertising opportunity is missed because a new idea, a changing trend, a vital forecast is not seen in time. That's why an increasing number of Advertising and Station Executives—who formerly received copies via the "routing system"—now have individual subscriptions to SPONSOR. This way they're *sure* SPONSOR reaches them first thing every other Monday morning—sure of getting all the latest radio/tv facts in time to act . . . in time to profit.

Try an individual subscription to SPONSOR yourself. At Special Introductory Rates, the investment is small, the potential rewards great.

order now pay later

SPONSOR 40 E. 49th St. N.Y. 17, N.Y.

Enter my subscription to SPONSOR for the next 32 weeks (16 issues) at $5. (You save $3 under single copy costs.)

☐ Bill me ☐ Bill company ☐ Payment enclosed

Name .....

Firm .....

Address .....

City ..... State .....

☐ Home ☐ Office



CHARLES R. COX

Portrait by Fabian Bachrach

"I urge every executive..."

"I know of no better method for each citizen to protect the American way of life than by building his own economic security and by helping his Government to keep financially sound. Both these results can be accomplished through the Payroll Savings Plan. I urge every executive in the nation to give this Plan his active and vigorous support."

CHARLES R. COX, ***President, Kennecott Copper Corporation***

With the active cooperation of Mr. Cox, Kennecott conducted a person-to-person canvass which put a Payroll Savings Application in the hands of *every* one of Kennecott's 20,000 employees. The men and women of Kennecott did the rest. Country-wide participation in Kennecott's Payroll Plan rose from 24% to 52%.

Your State Director, U. S. Treasury Department, is ready to help you install a Payroll Savings Plan, or show you how to build participation in an existing Plan through a simple person-to-person canvass. Write today to Savings Bonds Division, U. S. Treasury Department, Washington, D. C.

The United States Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the Advertising Council and

SPONSOR PUBLICATIONS, INC.

RECIPE FOR SUPER SALES



When the famous "Culinary Arts" cookbooks went on sale in several selected groups of Nashville food stores, *the entire advertising program* for them consisted of a 26-week schedule of *daytime* spots on Channel 4. "This," said local advertising men, "will be an interesting test of the selling power of WSM-TV's daytime programming."

RESULTS?

Successful beyond all expectations: 317,649 copies sold.

For further proof of the selling power of daytime advertising on Channel 4, contact WSM-TV's Irving Waugh or any Petry man.

CHANNEL 4 DAYTIME

WSM-TV

Clearly Nashville's #1 Station

NBC Affiliate

REPORT TO SPONSORS for 13 June 1955

(Continued from page 2)

Admen own severest critics

Admen continue to be advertising's most probing critics. At annual Advertising Federation of America convention in Chicago last week panelist hit lack of believability, imagination in ads. Fax Cone, FC&B president, stated distinctive ads, especially in printed media, are virtually a novelty. At convention Ben R. Donaldson, director of institutional advertising of Ford Motor Co. was elected AFA chairman. He succeeds Wesley I. Nunn, manager of advertising department of Standard Oil Co. of Indiana.

-SR-

U. S. research for British tv

Another indication British commercial tv will develop along lines closely resembling U.S. is provided by latest U.S. research firm to announce operations in British Isles. Schwerin Research, commercial and program testing service, has London office under supervision of veteran radio and research man Eric Boden. A. C. Nielsen is also active in British Isles and there's even plan afoot to start fee tv.

-SR-

Nielsen "2-day cumes" for NBC

Clients in new NBC Radio weekend multi-hour show, "Monitor," will be watching Nielsen's 2-day cumulative radio audience figures to measure effective reach of the show. Earlier Nielsen research has shown NBC Radio that whole show (40 hours) may touch as much as 30% of nation's radio homes. A 10-announcement schedule could get a cumulative rating of 9.5 (or 4,357,000 homes); a 15-announcement schedule could get 10.8 rating (or 4,953,000 homes). See "Monitor" story page 42.

-SR-

Study charts vhf's reach

Admen are studying recently made available study of vhf station's reach. It was made by University of Wisconsin School of Commerce covering WBAY-TV, Green Bay, Wis., area; results were first reported in SPONSOR (7 February 1955, page 111). Study shows tv stations can effectively reach 75-100 miles in direction away from established competition. Copies of study are available by writing to Haydn Evans, general manager WBAY-TV.

-SR-

Radio music: is it too hep?

Does radio play wrong music? Ohio State University has released study on women's music preferences exclusively to SPONSOR; it finds that station's choice of music, based on buying of sheet music, record sales, juke box "plays," tends to appeal mainly to teen-agers. Preference for current pop tunes is strongest among 14-18 age group, while housewives like "sweet" pop tunes best. In 27 June issue, SPONSOR will cover Ohio State's music preference study in full and analyze radio station music.

-SR-

Radio set output continues high

Booming purchases of radios by U.S. consumers are continuing. According to RETMA, production of radio receivers for first 4 months of this year were 42.5% ahead of same period last year—a gain of over 4 million units. Auto radios now account for whopping 53% of all radios being produced. Tv set output was also up 46% in first quarter of 1955.

-SR-

New NBC spot tv manual

New edition of NBC Spot Sales "Guide for Video and Audio Standards" gives full status to "full screen" 7¼-second station i.d. announcements, hitherto an "alternate" method to 10-second "shared screen" i.d.'s. Reason: advertisers found too large a percentage of ad budget being taken up with production costs of different 10-second film for every tv station on spot schedule. New NBC manual is now available free to agencies, admen.



The Four Basics

Almost accidentally, Radio Basics was dumped into SPONSOR's Fall Facts when this mid-summer briefing issue was in its third year. At the time it was just a rough grouping of charts on radio's size, audience, billings, and the like. But the feature caught on and there were requests for nearly 20,000 reprints in the first year.

Came Fall Facts 1952, and tv was coming with a rush. So Tv Basics became an integral part of Fall Facts No. 6. They sold like hotcakes.

When Fall Facts No. 8 (1954 edition) was in the planning stages one of our readers suggested that we render a big service by coralling the best available statistics on film usage, types, reruns, and availabilities and call the chart section Film Basics.

Now comes Fall Facts No. 9 and Timebuying Basics. This may be the most basic Basic of them all, for Timebuying Basics contains the essence of 13 highly successful timebuying and timeselling seminars conducted by RTES (Radio & Television Executive Society of New York). The Society's original plan was to publish a book costing about $4, but after checking printing prices RTES decided to put the project into SPONSOR's hands. It makes a neat package in 1955 Fall Facts of some 30,000 carefully digested words and comes close to being a book within a book.

At this writing we're so involved in basics that we've almost lost sight of Fall Facts. Maybe we'll solve our dilemma by calling the 11 July issue Fall Facts Basics.

The morning fixation

The greatest danger in media buying is the fixed idea. And as SPONSOR's *All-Media Evaluation Study* documented at length, media buyers are often tempted to fall back on some inflexible yardstick which substitutes for creative thought.

One of the fixed ideas prevalent in the buying of spot radio recently has been the concept that mornings are the only smart times to buy. It's a concept that amuses and exasperates veteran timebuyers who can recall that at one time or another each of the periods of the radio day has enjoyed faddist favor. Once evenings were the target for the majority of spot radio clients with other times going begging. Afternoons, for their adjacencies to soap opera, have also been regarded as target number one. Now mornings, which once couldn't be sold, are jammed tight.

There are plenty of former morning-only clients, however, who are now adopting a more flexible attitude.

The reasons are simple:

1. Frequently afternoon and evening buys offer more audience for the dollar than mornings. Some which come in at a higher over-all cost actually deliver more potential customers. Example: Men's product advertisers can often reach more male prospects in early evening than in the morning even though total audience may be lower.

2. A more mature approach to evaluating radio has been building. Clients today, and SPONSOR has long urged this approach, have been looking at radio to see just what it can do rather than to check whether or not a given slot is opposite a big tv show.

For the thinking of some clients like Pall Mall, Pal Blades, Sun Oil, and Whitehall Pharmacal who have been broadening their consideration of radio beyond the morning hours, see the article this issue on page 36. The story headline is an appropriate question for admen to ask themselves: "Are you morning-minded or open-minded?"

Applause

Dave Mahoney's radio philosophy

David J. Mahoney is an adman who's ridden up on a skyrocket but kept his feet on the ground. We've long followed his career wtih admiration. He was a Ruthrauff & Ryan v.p. at 26, left to start his own agency when he was just 28. In the few years since, David J. Mahoney, Inc., has come a long way.

One of the things we find most refreshing about Dave Mahoney is his point of view about radio. Many an adman who's come up in the past decade tends to look at radio as "old hat." There's an entrancement about television that particularly attracts youth.

But Dave Mahoney says it may be because his agency is young that it spends more dollars in radio than in any other medium. Said Dave to NARTB Convention delegates recently: "Maybe we like radio so much because our agency is too young to remember the great radio days of the Thirties. All our boys can do is measure radio's present effectiveness against all comers."

Dave Mahoney gave the assembled broadcasters a five-point program of action to solve some of the problems of its present transition period with which we agree substantially.

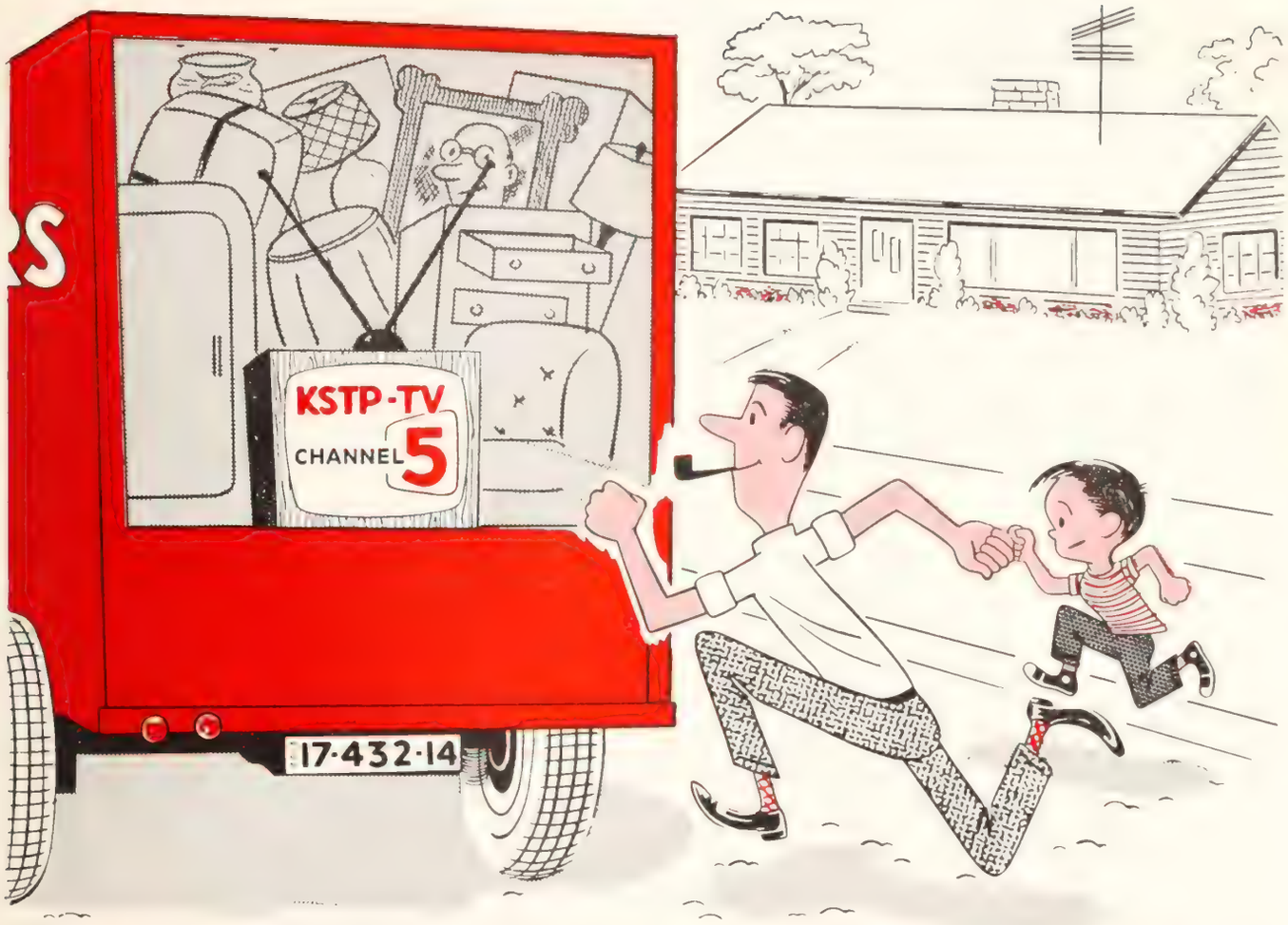
Point 1: Restore the rate card. This would help the entire industry to "recapture the respect that radio has earned in the past and deserves today."

Point 2: Revive radio programing by introducing new ideas. Where to get them? Suggests Mahoney: "Try to re-route some of that horde of young, ripe, cheap talent that flows into television every year into radio. . . . You must bring in people who will face radio programing for what it is — a brilliant, startling new challenge."

Point 3: Sell radio's ability to sell. "But stop fighting other radio stations with microscopic advantages in coverage."

Point 4: "Agree on one industry-supported equitable rating service, similar to the ABC."

Point 5: End the television psychosis. Don't sell against television. "The fewer times you mention television in your sales pitch, the better your sales pitch will be."



There's no substitute for LISTENER LOYALTY

The listener-loyalty which KSTP-TV has won through superior entertainment, talent, and showmanship shows up again in the latest ratings:

From 6:30 AM until midnight, seven days a week, KSTP-TV leads all other Minneapolis-St. Paul television stations in average program ratings.*

In this rich, active-buying Northwest market which includes more than 600,000 television homes and commands a spendable income of FOUR BILLION DOLLARS, KSTP-TV has long been the leader. It is the Northwest's *first* television station, *first* with maximum power, *first* with color TV and, of course, *first* in audience.

This listener-loyalty is important to *you* because it means *sales* for you. To put your advertising dollars to work most effectively and most efficiently, KSTP-TV is your *best* buy in the great Northwest!

**Weekly average, ARB Metropolitan Area Report, April, 1955.*

KSTP-TV

CHANNEL 5
100,000 WATTS

MINNEAPOLIS • ST. PAUL **Basic NBC Affiliate**

"The Northwest's Leading Station"

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES

1st in the Heart of America!

. . . for farm service



the KMBC KFRM radio TEAM

Agriculture is big business in the Heart of America. It provides the basic income for thousands of farm families in Missouri and Kansas . . . and pours additional millions of dollars into dozens of other industries such as transportation, meat processing, milling, insurance, machine manufacturing, fertilizer production, petroleum, etc.

Because farming *is* so important to so many in the Heart of America, farm programming receives special attention on the KMBC-KFRM radio Team. Daily farm features — skillfully presented by the Team's full time farm experts — are followed faithfully by high-income farm folks throughout the entire state of Kansas and by thousands of rural families in western Missouri.

KMBC-KFRM coverage of farm news and views is part of the well-balanced programming that keeps the Team *first in the Heart of America.* Sports, play-by-play major-league baseball, women's programs, kid shows, national, regional and local newscasts, drama, variety, forums and music — serious and popular — are other broadcast features that draw and hold tremendous, varied audiences of loyal listeners. Your Free & Peters Colonel can show you the best way to present your sales message to this ready, willing and able market. Contact a Colonel for availabilities.

in the Heart of America — 6th Oldest CBS Affiliate

CBS Primary Basic CBS Radio

Free & Peters, Inc.

. . . and for television, the Swing is to KMBC-TV . . . Kansas City's Most Powerful TV Station

DON DAVIS Vice President
JOHN SCHILLING Vice Pres. &
GEORGE HIGGINS Vice Pres. &

"Vox Agricolae"

KMBC-KFRM farm service am to more than mere market report regional weather forecasts . . . alth our farm staff handles this r coverage as well or better than an in the business. We go a good steps beyond these fundamentals, ever. Our farm staff consists of th the best-known names in the a tural broadcasting field — Phil Bob Riley and Jim Leathers. The lows — known and respected by ers of every age and acreage i Heart of America — speak with a ity backed by years of grass roo perience. Each one knows the fa problems firsthand — and each c utes to solving those problems.



For instance, up this year neither souri nor Kansas graded egg laws. KMBC-KFRM farm department nized the need for such legislatio began stumping for government Our men lectured on the subj farm meetings — they devoted s portions of air time to the crusade even helped draw up the actual ing of the law. As a result, their helped secure the passage of grad bills during the 1955 sessions i the Kansas and the Missouri legisl



Bangs disease in was another p our farm experts bring under cont Kansas. By workin the Farm Bureau and other agric organizations, Evans, Riley and L were instrumental in securing the tion of a state Bangs program Missouri does not have a Bang However, there is now a bill bef Missouri legislature; and you c that KMBC-KFRM is in their lo for its passage!

In 1953, our farm department arouse interest in the need for M and Kansas laws requiring the c of garbage which is used as ho Since that time, laws have been in both states — and the dreaded ease in swine has been greatly re



When our far isn't at work o pet legislative they spend thei publicizing, cou and addressing 4 FFA groups — promoting the w the Farm Bureau, Grange Co-o Soil Conservation Service and Extension Clubs . . . and just ge working for the good of agricult

We're proud of the job our f partment has done and is doing Heart of America. Their efforts p just one more reason why the KFRM Team is nationally known of America's great radio institu

Don Davis

SP D 12-54
MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

magazine radio and tv advertisers use

SPONSOR

27 JUNE 1955

50¢ per copy • $8 per year

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JUL 11 1955
NBC GENERAL LIBRARY

Radio WOW! and now CBS too . . !

Radio history is being written (June 19) as Regional Radio WOW, Omaha, proudly becomes a basic CBS Radio affiliate.

It's the biggest news in midwest radio since WOW was granted 590 kilocycles, 30 years ago!

Advertisers may now buy in station-created shows (*which beat all competitors two to one!**) and get the NEW PLUS of *association with the star-studded top-rated CBS network shows* . . and . .

Both on 590kc, 5000w—facilities which deliver a high-fidelity, strong, signal 200 miles in all directions from Omaha.

This "*7-Plus*" Formula:

WOW + CBS + 590kc + a 750,000 radio-family area + a quality market + realistic, low rates + top station programing . . .

makes WOW Radio a MUST BASIC BUY for every national schedule!

Your John Blair Man, or WOW Sales Manager Bill Wiseman, will give you the new WOW-CBS story today.

*Proof: Pulse of the WOW Area, Nov. 1954

Regional Radio WOW OMAHA 590 kc 5,000 watts

Frank Fogarty, Vice President & Gen. Mgr. • Represented by John Blair & Co.
Affiliated with "Better Homes and Gardens" and "Successful Farming" Magazines

HOW P&G HANDLES ITS 7 AGENCIES
page 25

Network tv lineup for fall season. There are 55 changes already
page 29

Is radio programing the wrong type of music?
page 32

Tips on timebuying from 6 veterans
page 34

Sheaffer's jump to tv: their reactions and results
page 36

Have B&M test products reached a sales plateau?
page 38

Impact of local radio shown by RAB contest
page 40


BIG BONUS
Nielsen now reports that radios in automobiles add as much as 33% to the radio audience. And advertisers get these listeners *free*—a big bonus!
In Baltimore, the Department of Motor Vehicles has announced that today there are more than 300,000 passenger cars with radios in the Baltimore metropolitan area.
Surveys by ARB and PULSE prove that W-I-T-H dominates this big out-of-home audience day and night. Just another reason why W-I-T-H gives more listeners-per-dollar than any other radio or TV station in Baltimore. Get the whole story from your Forjoe man.
IN BALTIMORE BUY
W-I-T-H
Tom Tinsley, President
R. C. Embry, Vice-President
Represented by Forjoe & Co.

REPORT TO SPONSORS

27 JUNE 1955

Double-spotting to diminish?

Criticism of tv multiple-spotting--from both admen and public—would diminish if new approach adopted by WTMJ-TV, Milwaukee, becomes widespread. Station's new 1 July rate card provides for 30-second announcements between programs in slots normally occupied by 2 messages: 20-second chainbreak and 10-second I.D. Station points out advertiser not only gets 50% more time for message but also has no other message vying for impact between programs. Number of admen have been urging stations to adopt 30-second policy to give messages better break.

-SR-

Watch big push on weekend radio

Look for more stress on sale of weekend radio. NBC's new 40-hour weekend program "Monitor," is factor in drawing attention to weekend potential but there's been growing feeling on local level as well that whole-family availability on weekends, other values have been understressed in radio selling. Latest broadcast entity to announce major weekend activity is Quality Radio Group which has 8 shows (10-minute) up for sale under "Weekend Cavalcade" title. Programs will be carried over 36 QRG stations and executive v.p. William Ryan states shows will reach 41 million people at cost "as small as $689 a commercial minute."

-SR-

Bardahl to buy Vitapix

First "film network" sale for Vitapix-Guild tieup was in final stages as SPONSOR went to press. Deal involves new Guild property, "Confidential File," and 2 co-sponsors in weekly nighttime airing. Initial client is Bardahl, West Coast motor additive firm, that has been spot tv advertiser (see SPONSOR, 6 September 1954 issue, page 48, for article on Bardahl tv strategy). Other client was under wraps. Half-hour film show will be aired alternately for sponsors on about 45 stations of Vitapix group plus added non-affiliates. Reps get usual 15% commission; Vitapix 5% of gross as service charge.

-SR-

Fights peak radio audience

Strong appeal of championship boxing on radio apparent from audience to Marciano-Cockell bout on NBC; it was heard in 8,300,000 homes, making it top radio program in Nielsen report for 2 weeks ending 21 May. Second highest program, CBS Radio "Amos 'n' Andy," was heard in 2,201,000 homes. Major factor in fight's big audience was tv blackout. Gillette was fight sponsor, via Maxon.

-SR-

Multi-sets in tv homes

Multiple-set trend is well underway in tv. NBC TV estimate for June 1955 is 5.65% of U.S. tv homes have more than one television set. ARF-Politz study shows 66.2% of U.S. homes have more than one radio.

-SR-

Alcoa seeking show with sell

Alcoa is looking for high-rated, merchandisable tv show to replace CBS TV "See It Now," which it has dropped. Commercials will feature products of manufacturers who use its aluminum and Alcoa feels the greater the audience offered, the greater value plugs have as enticement for orders. Firm dropped Murrow because it felt rating wasn't high enough for purpose. Alcoa's tv spending is at rate of $2.5 million annually via Fuller & Smith & Ross.

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REPORT TO SPONSORS for 27 June 1955

MGM to film show for ABC

Metro-Goldwyn-Mayer will produce 30-minute "MGM Parade," a half-hour show, on ABC this fall. Announcement was made by Leonard Goldenson, American Broadcasting-Paramount Theatres president, Nicholas M. Schenck, head of Loew's, Inc. Schenck said movie exhibitors would be helped, not hurt. Like deal with Disney, Warner Bros., MGM will pre-sell its own non-tv pictures in show via behind-the-scenes shots, appearances of its stars.

–SR–

New MBS sales plan

New Mutual run-of-schedule sales plan would permit sale of announcements by network on local shows for first time. Plan is set up for sale of minutes in 5-minute local shows which stations can run at their option any time within following segments: 8:00 a.m.-1:00 p.m., 1:00-6:00 p.m., 6:00-11:00 p.m. Specific segment would be designated by advertiser. However, station can junk program, run only announcement in its own show if it chooses.

–SR–

Sudless brands big in spot tv

Potential of sudsless detergent market indicated by growth in spot tv expenditures of Colgate's Ad. N. C. Rorabaugh estimates Ad spent $64,949 during 1954. But in first quarter this year expenditure leaped to $102,618, nearly double. Monsanto's sudsless, All, was largest spender in spot tv among all brands of soaps and detergents last year with Rorabaugh-estimated $863,717 spot tv budget.

–SR–

More television giveaways due?

Will "$64,000 Question" spur revival of giveaway emphasis in network tv programing? "$64 Question" on network radio was major influence in spite of giveaways during 1940's and history could repeat itself if show delivers striking rating. Despite big prizes, show is medium priced with SPONSOR-estimated budget around $30,000. Louis G. Cowan production is sponsored by Revlon via William Weintraub (CBS TV Tuesday 10-10:30 p.m.).

–SR–

How will color affect fee tv?

One factor which has gone unnoticed in fee tv debate is question of influence color tv would have on fee tv if authorized. All signs point to big growth years of color tv and fee tv's potential kickoff as coinciding. Question: Will public want to shell out for new more expensive color set and pay for fee tv shows at same time?

–SR–

P&G master at agency relations

Calculator mentality, for which P&G is famous in media decisions, is put aside when it comes to human relations. That's conclusion SPONSOR reached in exploring Cincinatti advertiser's relations with its 7 agencies. P&G, say its agency men, has fine liaison sense which draws best efforts from agencies. Among novel concepts: P&G rarely rejects agency recommendation—if agency fights hard for it. (See part four of SPONSOR's series on P&G, which starts page 25.)

–SR–

Appointments from film ranks

Three film company executives took posts within broadcast industry in recent weeks. Bernard J. Prockter, former president of own film firm, became CBS TV producer. Halsey V. Barrett, most recently in film business with Consolidated Television Sales, joined TvB as sales executive. Harry Trenner became MBS sales v.p. after General Teleradio bought his Station Film Library, Inc. Trenner is former William Weintraub radio-tv v.p.

(Sponsor Reports continues page 103)

In Philadelphia

more

LOCAL

advertisers

use

WPEN

than any other

station*

*Source: B. A. R. Inc.

Represented Nationally by Gill-Perna

New York·Chicago·Los Angeles·San Francisco

advertisers use

SPONSOR

Volume 9 Number 13
27 June 1955

ARTICLES

The Procter & Gamble story: part 4

SPONSOR's series on the air media's largest advertiser ends with a look at how the company gets the most out of its seven agencies. Chart accompanying article shows how P&G ad department is organized — **25**

Network tv lineup for fall: 55 changes already

Article takes a further look at the network tv lineup giving latest facts on programing. Fall lineup chart is updated from 13 June issue — **29**

Does radio play the wrong music?

Ohio State University has come up with a survey indicating stations which play only music on the "top 10" lists may be narrowing their appeal to mainly teenage audience, especially during daytime hours — **32**

Tips on timebuying from 6 pioneer buyers

A panel of timebuyers active since 1940 gives advice based on 15 years or more of buying experience. Key points: courtesy to sellers, constant study of station programing are necessity for success in timebuying — **34**

Why Sheaffer became a $3,000,000 tv convert

When Sheaffer developed the new Snorkel filling feature, it needed an advertising medium that could present solid demonstration. They chose tv and their sales and tv budget have been climbing ever since — **36**

Are B&M sales gains reaching a plateau point?

In week 21 sales increases may have reached as high as television can push them during 26-week test period. Only time will tell as test nears end — **38**

Local radio's strength: the cash-register proof

This second and concluding article on the 13 winners of RAB's Radio Results Contest presents the final seven case histories. Part one appeared in the 13 June issue giving six case histories — **40**

COMING

1955 Fall Facts Basics Issue

SPONSOR's ninth annual Fall Facts Basics issue will include sections analyzing fall radio and tv picture plus four Basics: Timebuying Basics, Radio Basics, Tv Basics, Film Basics. Admen will use Fall Facts Basics as briefing for fall and winter buying — ***11 July***

DEPARTMENTS

TIMEBUYERS
40 EAST 49TH
AGENCY AD LIBS
NEW & RENEW
MR. SPONSOR, Lawrence W. Kanaga
SPONSOR BACKSTAGE
NEW TV STATIONS
P. S.
RADIO RESULTS
AGENCY PROFILE, Budd Getschal
SPONSOR ASKS
ROUND-UP
TOP 20 TV FILM SHOWS
TV COMPARAGRAPH
NEWSMAKERS
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are made to the people served by WFBM-TV

NO OTHER INDIANA TV STATION DELIVERS SO MUCH

Retail sales state-wide:
$1,631,271,000
Retail sales WFBM-TV-wide:
$2,478,295,000

WFBM-TV INDIANAPOLIS

Represented Nationally by the Katz Agency

Affiliated with WFBM Radio. WOOD AM & TV Grand Rapids; WFDF, Flint; WTCN, WTCN-TV, Minneapolis St. Paul.



Volume 4: The 4th year
Chapter I: Summer 1955

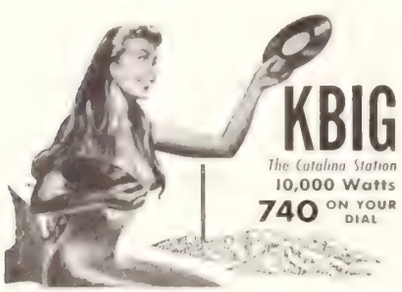
KBIG celebrates 3rd birthday June 1 with 140 advertisers, 1955 running 22% ahead of an excellent 1954.

R.A.B. awards plaques in annual "Radio Gets Results" contest. Three go to Southern California all to KBIG, honoring Sturdy Dog Food (*Morning News*), Sakrete Readymix Cement (*Noon News*), Trewax Floor Wax (*Spots*). In 1954 also, KBIG was the only Southern California station honored in this competition.

L.A. Advertising Women award Annual Frances Holmes "Lulu" to writer Margee Phillips for creative advertising writing (*Von's Grocery Homemakers News*).

Radio-Television News Club of Southern California awards KBIG news director Larry Berrill "Golden Mike" trophy for Most Enterprising News Show. For 3rd consecutive year KBIG is only Independent Station to receive a Golden Mike.

Summer ratings repeat Winter story: Of only 4 stations powerful enough and popular enough to cover all Southern California, as measured by key markets Los Angeles and San Diego, KBIG, the only Independent, delivers by far the greatest number of listeners per dollar invested.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

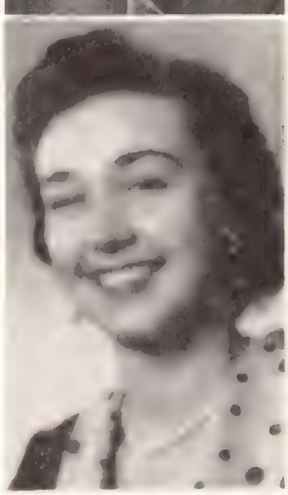
Timebuyers at work



Eileen Henriquez, *J. Walter Thompson, Los Angeles, is disturbed about the serious multiple spotting practices some radio stations are permitting. "I would rather pay a premium for the peak traffic periods, for instance," Eileen told* SPONSOR, *"than sacrifice the effect of our clients' spot announcements in the 'stacking' process." On the television front, she feels that a timebuyer should take a long look at those markets where live tv is available on a local basis. Depending, of course, on budget, product and over-all advertising plans, a lower-rated local live show where commercial integration is possible, could very well be a better buy than a high-rated film show, she feels. Generally, these local shows are good merchandising vehicles, she adds.*



Jay Wasserman, *Benton & Bowles, New York, feels that there are some facts U.S. advertisers must understand to take full advantage of Canadian air media. "National and local radio-tv advertisers should be aware of the coexistence in Canada of completely separate English and French markets. There are, for example, 23 English tv stations, four French ones, and by the end of the year there'll be 25 English and five French tv stations in Canada. Too often large advertisers do not realize that the form of message appeal used in one market will have little or no appeal in the other. Selection of Canadian radio or tv should be guided by consideration of the customs of the specific group to be reached. Today the French market in Canada is a prime example of a market that has not been reached to its full potential by U.S. advertisers."*



Pat Hawley, *Dancer-Fitzgerald-Sample, New York, remarks on the wave of new plans for selling radio during the past year. "Because of the unmistakable influence of television, radio finds itself in an experimental stage," Pat told* SPONSOR. *"The nature of network radio, as we have known it, must change in order to fully exploit the large advertising opportunity which it continues to offer. After all, virtually every U.S. home is a radio home and there is an average of about two sets per home plus car radios. Radio appears to be meeting the challenge of this transition period with new ideas retaining the traditional low cost feature. Each plan, such as the Blair Plan and others, tackles the problem differently, but all offer something good, proving that radio is solving its tv problems."*

INDOOR ANTENNA SERVICE IN BOTH FORT WORTH AND DALLAS

FULL POWER ON CHANNEL 5

SET COUNT APPROACHING HALF-A-MILLION



WBAP-TV offers low band, 1113 ft. tower, clear signal, indoor antenna service in both Fort Worth and Dallas. Yes — WBAP-TV'S maximum power gives rabbit ears reception in both Fort Worth and Dallas.

Be sure you get full coverage and CITY GRADE SERVICE in 2 GREAT CITIES — Fort Worth and Dallas — yours ONLY on WBAP-TV! Check the figures in this wealthy market shown below — see why your sales message gets MORE RESULTS on WBAP-TV!

FIRST in coverage, picture clarity, programming and color in the wealthy Fort Worth-Dallas market

WBAP TV

Counties	24
Population	1,894,500
Families	579,800
Total Retail Sales	$2,260,240,000
Buying Income	$3,084,413,000

Source: Sales Management Survey of Buying Power May, 1955.

SOON STARTING OUR 7TH YEAR OF TELECASTING

WBAP-TV CHANNEL 5

THE STAR-TELEGRAM STATION • ABC–NBC • FORT WORTH, TEXAS

AMON CARTER, Chairman | AMON CARTER, JR., President | HAROLD HOUGH, Director | GEORGE CRANSTON, Manager | ROY BACUS, Commercial Manager

FREE & PETERS, Inc. – National Representatives



SAN FRANCISC



BEAT!

Investigate at once..."San Francisco Beat"...39 exciting, authentic half-hour detective dramas from CBS Television Film Sales.

A network-proven show, this series stands up under any investigation. As "The Line-Up," it was number one in its time period on the CBS Television Network...rated 34% higher than the average nighttime network program – 44% higher than the average network mystery program.

"San Francisco Beat" co-stars Warner Anderson and Tom Tully...in powerful, fast-moving drama based on actual cases. Produced "on location," it's a vivid portrayal of big-city police in action, filmed by famed Desilu Productions under the supervision of the San Francisco Police Department.

"San Francisco Beat" is available to all stations for the first time... subject to prior sale. Get all the facts first-hand from...

CBS TELEVISION FILM SALES, INC. with offices in New York, Chicago, Los Angeles, San Francisco, Dallas, Atlanta, Boston, Detroit and St. Louis. Distributor in Canada: S. W. Caldwell Ltd., Toronto

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

BUYERS' GUIDE

We have found the *Buyers' Guide* quite useful in selecting stations which carry the various types of programs which you list in your *Guide.*

As a matter of fact, on several occasions we have pointed out to station people who call on us the fact that they are not listed in the *Guide* and they tell us that they neglected to answer your questionnaires.

As far as we know the *Buyers' Guide* is the only one of its kind and we believe it would be helpful for stations if they would cooperate in preparing this useful record.

Concerning foreign programing, we think it would be helpful if you'd carry a breakdown of the different languages, such as Spanish, Italian, Jewish, etc.

R. C. GRAHL
Outdoor Space Buyer & Radio Timebuyer
William Esty Co.
New York

Some friends of ours in the broadcasting industry have shown us a copy of your 1955 *Buyers' Guide* to radio and television station programs.

I note that this guide contains considerable data which apparently was obtained from this office as well as other pertinent information having to do with agricultural programing on radio and television.

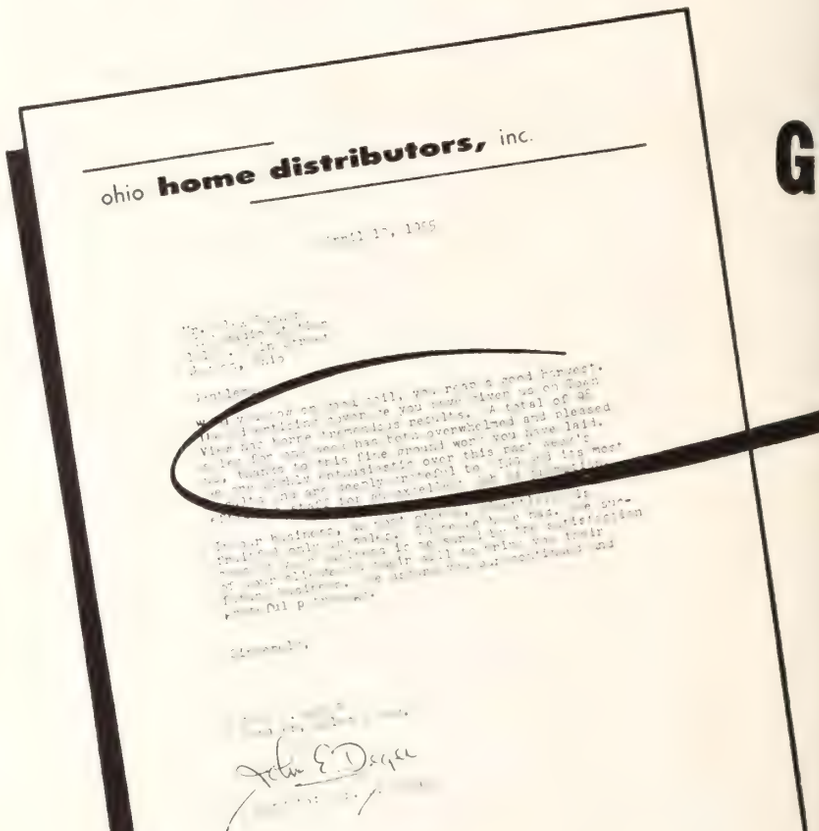
I am wondering if you would provide the Department of Agriculture with a copy of this guide. We will be most grateful for it and would have occasion to use it as a continuing reference.

LAYNE BEATY
Chief, Radio & Tv Service
U. S. Dept. of Agriculture
Washington, D. C.

I was most pleased to receive the 1955 edition of *Buyers' Guide.* I find

AIR TRAILS

GE



Buy any 2 of these stations and get a 5% disco

and best of all

Buy any 3 or 4 of these stations and get a 10%

WING DAYTON

WCOL COLUMBUS

WIZE SPRINGFIELD

ETWORK . . .

Results

When you sow on good soil, you reap a good harvest. The advertising coverage you have given us on Town View has borne tremendous results. A total of 98 sales for one week has both overwhelmed and pleased us . . .

$1,100,000 in SALES
for an investment of $500!

Air Trails Network Stations write, wire or phone collect:

Any
R Representatives
Office

New York • Chicago
Los Angeles • San Francisco

OR

Pat Williams
WING
121 N. Main St.
Dayton, Ohio • Hemlock 3273

WCMI
ASHLAND • HUNTINGTON • IRONTON

ATN
AIR TRAILS NETWORK

it an excellent industry tool for facts not as readily available from any other source.

JOHN W. PURVES
Radio Sports Dept.
N. W. Ayer & Son
New York

● The 1955 edition of the *Buyers' Guide to Station Programing*, published by SPONSOR Services, Inc., is free to all subscribers. Extra copies are available for $2.

When Arthur Casey, our director of radio sales, received a copy of your 1955 *Buyers' Guide* and discovered that there was no reference whatsoever to KSD in any of the various classifications, he was extremely disturbed. Frankly we do not know why the omission of KSD exists . . . except that we are certain it was not a deliberate omission on your part. The only explanation I can think of is that the questionnaire letter which you must have sent out to obtain the information from the stations did not reach KSD.

In any event the present situation is a most unfortunate one and while we do not expect you to re-run the book in order to include KSD, Arthur Casey has requested that we send you a list of our programing hours so that you may at least have it on file in the event that an inquiry should be directed at your editorial department. The information is as follows:

Popular Music	37 hours per week
Concert Music	11 hours per week
Folk Music	4 hours per week
Religious Music	11¼ hours per week
News	22 hours per week
Sports	3½ hours per week
Homemaking	2 hours per week
Farm	2 hours per week

DAVID PASTERNAK
Promotion Director
KSD
St. Louis

● Sorry KSD's listing was omitted from the 1955 *Buyers' Guide*. To reader Pasternak and others whose listings were not included, SPONSOR reports that at least three questionnaires went to every station in the United States.

RECORD RADIO MONTHS

With all the controversy and discussion about falling radio revenues and the *Wall Street Journal's* story (see P.S., SPONSOR, 16 May 1955, page 106) on network revenue decline and the increase in independents, we

(*Please turn to page 44*)

A Captive Market

YOU CAN'T COVER WASHINGTON WITHOUT KPQ!

This rich Wenatchee area is located in the very center of Washington State . . . . yet it is surrounded by 7,000 to 9,000 ft. mountains, natural physical barriers to outside radio and TV penetration.

CONSIDER THESE POINTS

- *A captive market*
- *A growing market*
- *Diversified agricultural economy*
- *Stable industrial growth*
- *Per capita income 16% above national average*
- *Sales performance 160% above national average*
- *Maximum clear-signal coverage with 560KC, 5,000 watts (ABC-NBC)*

KPQ 5000 WATTS 560 K.C. WENATCHEE WASHINGTON

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

(One of the BIG 6 Forjoe represented stations of Washington State)

AGENCY AD LIBS



by Bob Foreman

Radio-tv trade ads need more factual approach

It might be worth devoting a pica or two to the trade advertising beamed at the folks in our business. While I am far from the last word in this field, I happen to be a potential buyer of items ranging from station time to feature films; hence I hope these remarks are valid as well as pertinent.

The main objection I have with the general run of this advertising is that it seems to contain too little of the restraint and factual substantiation that ought to characterize trade copy. In my experience gained over a decade as an agency trade copy writer and in the preparation of ads for literally hundreds of different fields (building, engineering, beverage, retailing et al) the most important thing I was taught was that trade copy, unlike consumer copy, should put the facts up fast and do it without embroidery. The layout should be as direct as the words and devoid of ostentation or circus effects.

However, a great many of the advertisements and a lot of the direct mail aimed at broadcast people of all categories are as blatant and garish as a Ringling Brothers poster. They get this way, I imagine, because of the "show biz" influence on the copy people concerned with writing them and laying them out. They smack of *Variety* and Shubert Alley which is all wrong in my opinion. The people to which this advertising is directed are so often agency account men, timebuyers and the advertising personnel of manufacturing companies which group is, believe me, as sedate as the Epworth League and as eager for facts as they are leery of the klaxon-voiced and scarlet-lettered.

But take a look, for example, at the double spreads run by syndicators of film. Each claims the ultimate in ratings and shrieks for attention to make its points which in turn makes its basic audience wince. What's more important, it causes them to disbelieve.

Then, too, there is another cardinal principle of good trade copy that is seldom practiced by the "admen" who write for broadcasters. Again unlike consumer copy, trade copy is directed toward an audience which is comparatively well informed. Hence the reader, armed with some background and fact is looking for more facts and should be considered fairly able to interpret these facts.

Too often our trade ads childishly avoid information or churlishly mis-use facts (such as big headlines about ratings

(Please turn to page 60)

DOMINANCE
COVERAGE
EXPERIENCE

13 of the top 13 once-weekly shows
6 of the top 10 multi-weekly shows
are seen on WOI-TV
rvey Source, Telepulse, Inc., Feb. 1955



5

W O I - T V

AMES-DES MOINES
ESTABLISHED 1950
IOWA STATE COLLEGE
ABC CBS DUMONT
REPRESENTED BY WEED TELEVISION



VIC DIEHM Says: **IN MY BOOK**

WVDA

BOSTON
1260 KC
5000 WTS.

has the Gems in Radio . . .

"The Jim Pansullo Show" . . . a brand new early morning feature on WVDA is conducted by that jovial record spinner . . . Jim Pansullo, and we predict many a phenomenal sales record for the products advertised on his show. Jim opens the show at 6 AM, Monday through Saturday. 9 o'clock is closing time, and every minute of those three hours are packed full of good music, good selling and good will.

From one to six it's "A Guy Named Smith" every week-day afternoon over WVDA. Here is a disc jockey show handled by a well seasoned spinner. Joe packs a tremendous amount of entertainment and enthusiastic know-how into five hours. Joe is a former Chelsea, Massachusetts boy, with a wealth of experience and a wonderful record for product promotion.

The same high caliber of personalities here representing WVDA are typical of all stations under the masterful guidance of Vic Diehm.

Sherm Feller is one of the busiest, hardest working disc jockeys in the business. Sherm has the late stint on WVDA from 10:45 to 1:00 AM. Sherm's many accomplishments include his ability as a composer of music . . . he has several hits to his credit. The studio is packed to overflowing with his faithful admirers who range from newsboys to potentates. Sherm is a one man show packed with personality, entertainment and selling ability! If you have something to sell, Sherm will sell it.

Cornelius T. Scanlon, City Editor of the Boston Evening American is the latest top talent member of WVDA's staff. "C. T." brings with him a wealth of news-gathering experience, both newspaper and radio. He has done across-the-boards news analysis on CBS and NBC affiliates here. Mr. Scanlon has a ready made audience valuable to any advertiser. Besides his newspaper and radio talents, he holds A.B. and LL.B. degrees, and is a member of the Massachusetts and Federal Bars.

WHOL Allentown, Pa. CBS
WAZL Hazleton, Pa. NBC-MBS
WHLM Bloomsburg, Pa.
WIDE Biddeford-Saco, Me. MBS-Yankee
WVDA Boston, Mass. ABC

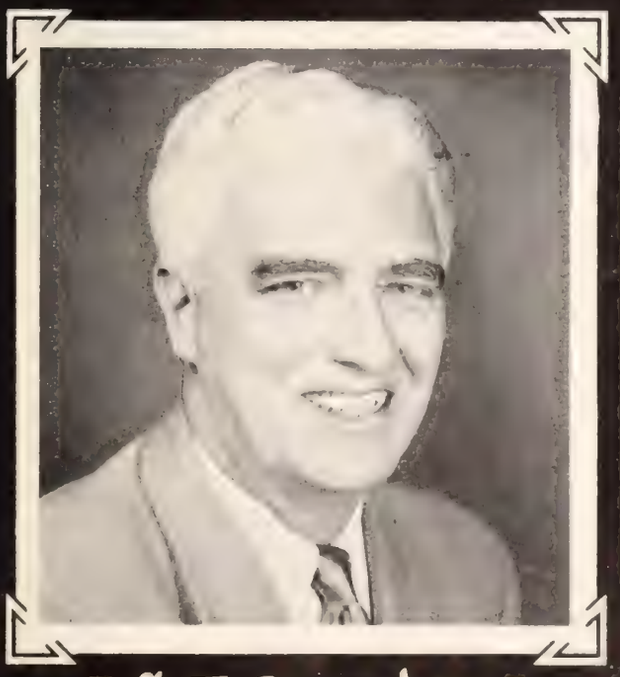
(All Stations Represented by Paul H. Raymer Company)



Jim Pansullo



Joe Smith



C. T. Scanlon



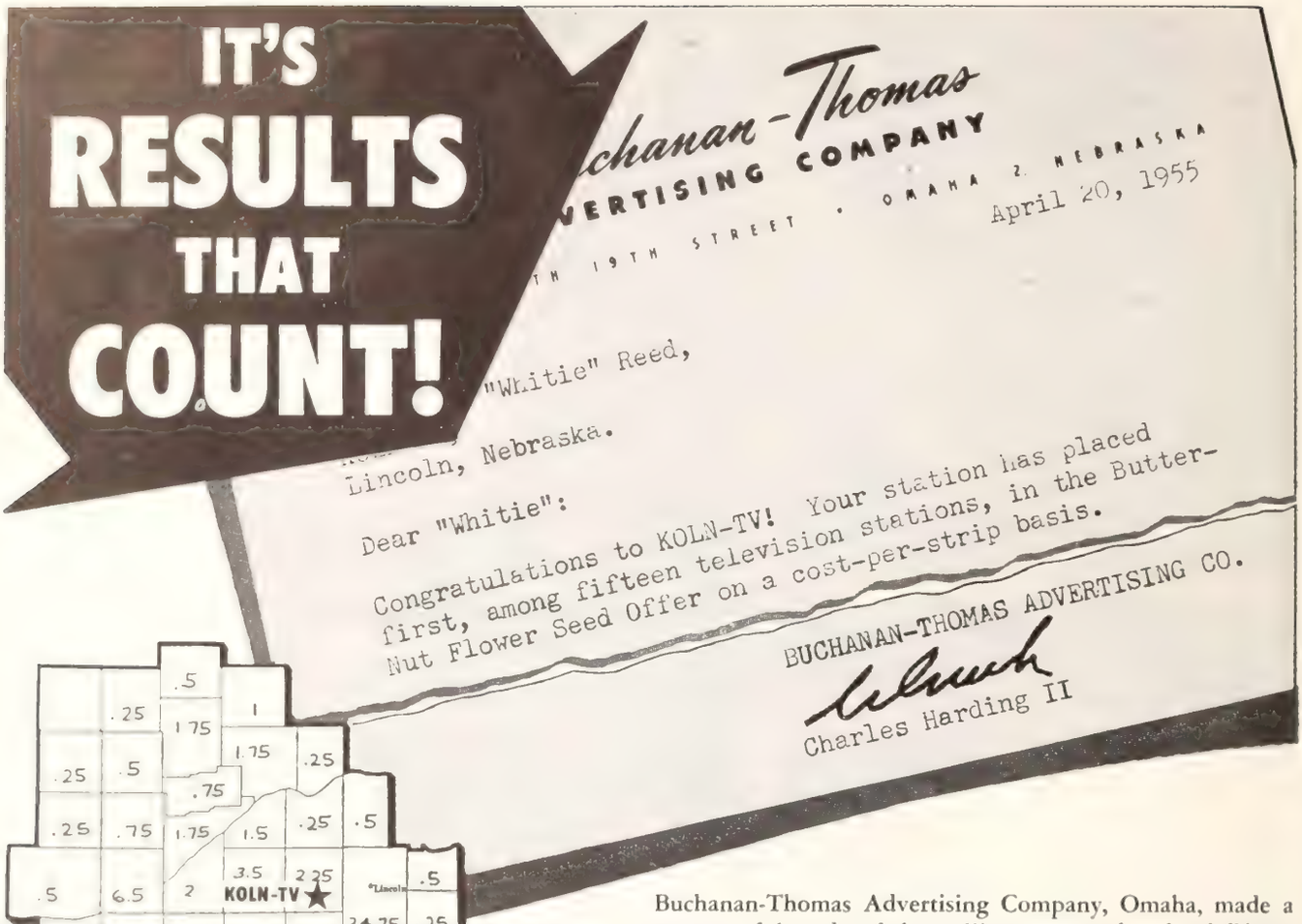
Sherm Feller

New Personalities
Easy Listening
Wonderful Music
Select Commentaries

. . . and Here are 4 that Sparkle Brightly!



IT'S RESULTS THAT COUNT!



Here's How Lincoln-Land Responded!

The map shows the percentage of total orders received from each county. It's a perfect example of the power of KOLN-TV throughout all Lincoln-Land generally, and in Lancaster County (Lincoln) specifically. More than one-third of all orders came from this, Nebraska's second metropolitan market!

Buchanan-Thomas Advertising Company, Omaha, made a very careful study of the pulling power of each of fifteen stations carrying a special flower-seed offer, breaking down the results on the basis of cost-per-order received. To get the flower seeds, viewers were required to send in twenty-five cents plus a key strip from a can of Butter-Nut Coffee. This was the acid test for both *coverage* and *showmanship* — the one and only objective was *ORDERS!*

Here's the Box Score on the Top 6 . . .

KOLN-TV — 28c PER ORDER
VHF STATION B — 40c PER ORDER
VHF STATION C — 45c PER ORDER
VHF STATIONS D AND E — 53c PER ORDER
VHF STATION F — 67c PER ORDER

If it's *results* you want, don't miss the 207,050 families in Lincoln-Land — more than half of them reached *only* by KOLN-TV.

KOLN-TV

COVERS **LINCOLN-LAND**—NEBRASKA'S **OTHER** BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA

ABC CBS DUMONT

AM TV FM

The Telzer Stations

WKZO—KALAMAZOO
WKZO-TV—GRAND RAPIDS-KALAMAZOO
WBBM—CHICAGO
WOOD-TV—GRAND RAPIDS-KALAMAZOO
KFAB—LINCOLN, NEBRASKA
KOLN-TV—LINCOLN, NEBRASKA
Associated with
WMBD—PEORIA, ILLINOIS

Avery-Knodel, Inc., Exclusive National Representatives

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amoco, Balt	Joseph Katz, Balt	CBS 91	Rhythm on the Road; Sun 4-5 pm; 12 June; 13 wks
General Motors, Detr	Campbell-Ewald, Detr	CBS 206	Allan Jackson & the News; Sat 10-10:05 am, 10:55-11 am, 12-12:05 pm; 30 April; 22 wks
Gillette Safety Razor, Boston	Maxon, Detr	MBS	1955 All-Star Baseball Game; T 3:15 pm; 12 July only
General Motors, Detr	Campbell-Ewald, Detr	CBS 206	Robert Trout; Sun 12-12:05 pm, 4-4:05 pm, 5-5:05 pm; 30 April; 22 wks
Miles Labs, for Alka-Seltzer, Elkhart, Ind	Geoffrey Wade, Chi	NBC	Fibber McGee & Molly; M-F 11:45-12 noon; 27 June; 52 wks
Slenderella Systems, Darien, Conn	Management Assoc of Conn	CPRN 9	Women's News Desk; M-F 2:30-2:40 pm; 20 June; 52 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Gospel Bcstg Assoc, Pasadena	R. H. Alber Co, LA	ABC 279	Old Fashioned Revival Hour; Sun 1-2 pm; 12 June; 52 wks
General Motors, Detr	Campbell-Ewald, Detr	CBS 206	Allan Jackson; 1:25-1:30 pm, 5:30-5:35 pm, 7-7:05 pm, 9:55-10 pm; 2 July; 13 wks
General Motors, Detr	Campbell-Ewald, Detr	CBS 206	Robert Trout; Sun 9:55-10 am, 1:30-1:35 pm, 5:55-6 pm; M-F 9:55-10 pm; 3 July; 13 wks
L&M Filters, NY	Cunningham & Walsh, NY	CBS 215	Gunsmoke; Sat 12:30-1 pm; 9 July; 52 wks
A. E. Staley Mfg, Decatur, Ill	Ruthrauff & Ryan, NY	CBS 206	Arthur Godfrey; M-Th 10:30-10:45 am; alt F 10:15-10:30 am; 19 July; 52 wks
Sterling Drug, NY	D-F-S, NY	ABC 350	My True Story; M-F 10-10:25 am; 4 July; 52 wks
Toni Co, Chi	Leo Burnett, Chi	CBS 193	Our Gal Sunday; F 12:52-1 pm; 3 May; 13 wks
Toni Co, Chi	Leo Burnett, Chi	CBS 193	Romance of Helen Trent; M, W, F 12:30-12:37 pm; 30 June; 13 wks

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harry Ackerman	CBS TV, Hllywd, vp in chg net programs	Same, hd new special projects div
John H. Bachem	Du Mont Tv Net, NY, gen mgr	Same, gen supvr "Electronicam"
Halsey V. Barrett	Du Mont, NY, mgr of spot sls	TvB, NY, sls exec
Edward H. Benedict	Ziv TV, Chi, sls	Triangle (WFIL, Phila; WNBF, Binghamton; 50% WHGB, Harrisburg Pa) natl sls mgr
Charles Bernard	WABD, NY, sls	WABC, NY, sls mgr
J. Joseph Bernard	WGR(TV), Buffalo, gen mgr	Same, also vp
Henry C. Bonfig	CBS-Col, NY, pres	Same, also vp & dir CBS
F. T. Boise Jr	Free & Peters, SF, r sls mgr	KFSD, San Diego, mgr
John F. Box	WOKY, Milw, stn mgr	Same, also exec vp, Bartell Bcsters (WMTV Mad; WAPL, Appleton; WOKY, Milw)
William F. Breen	NBC Film, NY, slsman	Same, SE sls supvr
Jack Brumbach	MCA-TV, SF, sls stf	TPA, Pacific NW, acct exec
James L. Caddigan	Du Mont Tv Net, NY, dir of prog	Allen B. Du Mont Labs, Clifton, NJ, dir of "Electronicam" mktg
Dean Campbell	KEDD, Wichita, Kansas, sls stf	Same, sls mgr
Tom Chauncey	KOOL(TV), Phoenix; KOPO(TV), Tucson, mg dir	KOOL(TV), Phoenix, gen mgr
E. L. Colbourn	KTOK, Okla City, gen mgr	KBTV, Denver, exec sls dir
Charles Cowling	KAVR, Apple Valley, Calif, gen mgr	KCBQ, San Diego, asst gen mgr
Harold B. Day	WABC-TV, NY, acct exec	ABC TV, NY, acct exec
Edwin M. Fisher	Television Magazine, NY, vp in chg adv & sls prom	The Bolling Co, NY, tv sls
James Gates	WIDE, Middeford, Me, sls mgr	TPA, New England, acct exec
William P. Geary	WMGT(TV), Pittsfield, Mass, comml mgr	Same, mgr
George F. Goodyear	WGR, Buffalo, pres	Same, also chmn of bd, exec comm
George L. Griesbauer	WTTG, Wash, sls mgr	Weed, Atlanta, mgr
Ralph W. Hardy	NARTB, Wash, vp in chg govt rels	CBS, Wash, vp
Bernie Hargreaves	KNEA, Jonesboro, Ark, comml mgr	WNNJ, Newton, NJ, comml mgr
Dwight Hinshaw	KCKT-TV, Great Bend, local & regl sls mgr	KEDD, Wichita, local & regl sls mgr
James C. Hirsch	WRC, Wash, sls mgr	Edward Petry, NY, mgr of prom & sls dev for r
Ralph Johnson	WCIN, Cin, asst stn mgr	Same, stn mgr
Frank G. King	KABC-TV, LA, gen mgr	KOVR TV, SF, gen sls mgr
Murray King	"Adventures of Blinkey" (tv series), NY, prodcr, dir	TPA, Cleve, acct exec
John Knox	John Blair & Co, NY, r sls prom	WABC, NY, acct exec
Michael Lareau	WWJ, Detr, sls stf	WOOD, Grand Rapids, sls mgr
Pat Lattanzi	William H. Weintraub, NY, timebuyer	Burke-Stuart, NY, sls exec
Chuck Maillett	WWOD, Lynchburg, Va., gen mgr	WLAC-TV, Nashville, acct exec
Barry Mayer	WOND, Atlantic City, sls	WABC, NY, acct exec
Donald Menard	WENS-TV, Pittsburgh, sls mgr	TPA, Detr, acct exec
Richard A. Moore	KTTV, LA, vp & gen mgr	Same, pres
Joseph Murphy	Coca Cola, NY, exec asst to vp in chg of sls	WRCA, NY, mdsg coordinator
Robert E. Murphy	Arthur Meyerhoff Adv, Chi, timebuyer	WBNS-TV, Columbus, Ohio, acct exec


Edward H. Benedict (3)


Frank King (3)


John E. Schmulbach (3)


Robert H. Salk (3)


G. R. Swearingen Jr. (3)


Dean Campbell (3)

● *In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases); New Agency Appointments*



Bill Parker (3)



George Goodyear (3)



Richard S. Zavon (3)



Michael Larocca (3)



Charles C. Palmisano (3)



Lowell Whittier (3)

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles C. Palmisano	Keller-Crescent Adv, Evansville, Ind, r-tv dir	WEHT-TV, Evansville, sls mgr
Ben Park	NBC TV, Chi, prog mgr	NBC dir of public affairs
Bill Parker	S&W Fine Foods, SF, sls rep	KING, Seattle, mdsg mgr
Robert I. Price	KLX, Oakland, Calif	KCBS, SF, sls acct exec
W. Robert Rich	WPIX, NY, prog dir	Assoc Artists Prod, NY, gen sls mgr of tv div
Robert R. Rogers	NBC Film, NY, slsman	Same, NYC sls supvr
Al Rylander	Columbia Pictures, NY, mgr of exploitation	NBC, NY, dir of exploitation
John E. Schmulbach	GE Stations (WGFM, WGY, WRGB)	WGY, Schenectady, mgr of sls
Robert G. Soule		WFBL, Syracuse, pres
George R. Swearingen Jr	Weed & Co, Atlanta, mgr	CBS R Spot Sales, Atlanta, mgr
John F. Tobin	NBC Film, NY, sls	Same, NE sls supvr
Nathan Tucker	WBTV, Charlotte, news dept	Same, film supvr
James G. Wharton	Vanderbilt University, news & publ rels dir	WLAC-TV, Nashville, Tenn, prom mgr
Jack Williams	The Westinghouse News, Pittsburgh, feature writer	KDKA, Pittsburgh, publ dir
Barry Winton	Official Films, NY, acct exec	TPA, Richmond, Va, acct exec
Joseph Weisenberg	WABC, NY, acting sls mgr	WABC-TV, NY, acct exec
Richard S. Zavon	WFMY-TV, Greensboro, N. C., prom mgr	WLW-C, Columbus, client service dir

4. New Firms, New Offices, Changes of Address

AWL Adv, & Golnick Assoc, Balt, has changed name to Applestein, Levinstein & Golnick Adv, 1101 N Calvert Street, Balt 2, Md

Ted Bernstein Assoc Adv has moved to 112 West 34th Street, LAckawanna 4-7711

Melva Chesrown, Inc, Public Relations moved to 34 East 51st Street, New York 22, PLaza 5-3407 on June 1

Day, Harris, Mower & Weinstein, Inc, Atlanta, has changed corporate name to Day, Harris, Hargrett & Weinstein, Inc, with resignation of Clarendon Mower, Jr, v.p.

Fitzgerald Adv, Providence, RI, moved to larger quarters at 228 Weybosset Street on 1 June; GAspee 1-6760

Arthur D. Gibbons, formerly a partner of Rothman & Gibbons, Pittsburgh adv agency, opens an office in Investment Building as free lance adv and publicity consultant

Gotham Avd & Irwin Vladimir & Co form new firm: Gotham-Vladimir Adv, NY, SF, 1 July

Gresh & Kramer, Phila, has moved to larger quarters at 331 S 16th Street

Lando Adv, Pittsburgh, Pa, has opened a branch office in Erie, Pa, in the G. Daniel Baldwin Bldg, headed by Charles H. Sapper

MacManus, John & Adams will open offices in Miami, Fla on 1 July in the Alfred I. DuPont building

Malap Adv Agency, Kansas City, changes name to Richard Lane & Co Adv and moves to 307 West 11th Street, Kansas City

National Telefilm Assoc, NY has moved from 625 Madison Ave to 60 West 55th Street, PLaza 7-2100

Ruthrauff & Ryan's Dallas office has moved from 1511 Bryan Street to Suite 515, Adolphus Towers, 1412 Main Street

5. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Adler of Amer, Jersey City	Sewing machines	Blaine-Thompson, NY
Charles Antell, Balt	Beauty Division	Product Services, NY
Charles Antell, Balt	Formula 9 Shampoo, Hair Spray	Joseph Katz, Balt
Colgate-Palmolive, Jersey City	Halo shampoo	Carl S. Brown, NY
Corn Products Refining, NY	Maizena corn starch (internatl adv)	Robert Otto & Co, NY
Corn Products Refining, NY	NuSoft Fabric softener	McCann-Erickson, NY
Dubuque Packing Co, Dubuque, Iowa	Meat packing	Perrin-Paus Adv, Chi & NY
Fisher Nut Co, St Paul	Nuts, cellophane & vacuum packed	Bozell & Jacobs, Mnnpls
Foxhaven Frozen Foods, Chippewa, Ontario, Can	Frozen foods	Comstock & Co, Buffalo
Frontier Foods, LA	E-Z Pop Popcorn	Raymond R. Morgan, Hllywd
Robert Hall Clothes, NY	Ready-to-wear clothing	Frank B. Sawdon is the agency, Carl Ruff Assoc publ rels consultants
Hotel Riviera, Las Vegas	Hotel	Mort Goodman Adv, LA and Harris & Whitebrook Adv, Miami, Fla
Lever Bros, NY	Rinso Blue	JWT, NY
S. C. Johnson & Son, Racine, Wis	Johnson's wax polisher-scrubber, paste wax, Jubilee kitchen wax	Benton & Bowles, NY
"Junket" Brand Foods, Little Falls, NY	Dessert products, fudge, frosting mix	SSC&B, NY
Lever Bros, NY	Pepsodent Division	Foote, Cone & Belding, NY
O'Keefe & Merritt, LA	Gas ranges	Hixson & Jorgensen Adv, LA & SF
Plymouth Dealers Assoc of Southern Cal, LA	Plymouth cars	Stromberger, LaVene, McKenzie, LA
Procter & Gamble, Cinn	"Whirl" liquid shortening, "Secret" home permanent	Benton & Bowles, NY
Regina Trading Corp, NY	Liebig Soups of France	Ralph D. Gardner Adv, St Louis
Jacob Schmidt Brewing, St Paul	Beer	Maxon, Det
Waring Products Corp, NY	Waring blender, mixer, Durabilt travel irons	Anderson & Cairns, NY
Wonder Products, San Fernando, Calif	Wonder-Logs (barbecue briquets), Home Boxed charcoal	Jimmy Fritz & Assoc, Hllwyd

6. Station Changes (reps, network affiliation, power increases)

KCRG-TV, Cedar Rapids, Iowa, gone up to 50 kw in May

KOSI, Denver, increased power to 5000 watts on June 1st

KPTV, Portland, Ore, will increase power to 1 million watts on July 1st

KTVI, St Louis, increased power to 500,000 watts on 31 May

KVOO-TV, Tulsa, Okla, increased power to 100,000 watts in May

WHTN-TV, Huntington, W Va; Ashland, Ky, appoints Edward Petry & Co natl reps

WITV, Ft Lauderdale, Miami, appoints H-R Tv Inc, natl reps

WMTV, Madison, Wisc, will increase power to 209,000 watts on or about 1 August

WNEW, NY, appts Simmons Assoc, NY, natl sls reps

WNAO, Raleigh, NC, has begun operating from its new radio-tv center at 2128 Western Blvd

WTVW, Milw, has appointed Mathisson & Assoc adv agency for WISN & WTVW

Exciting things are happening on

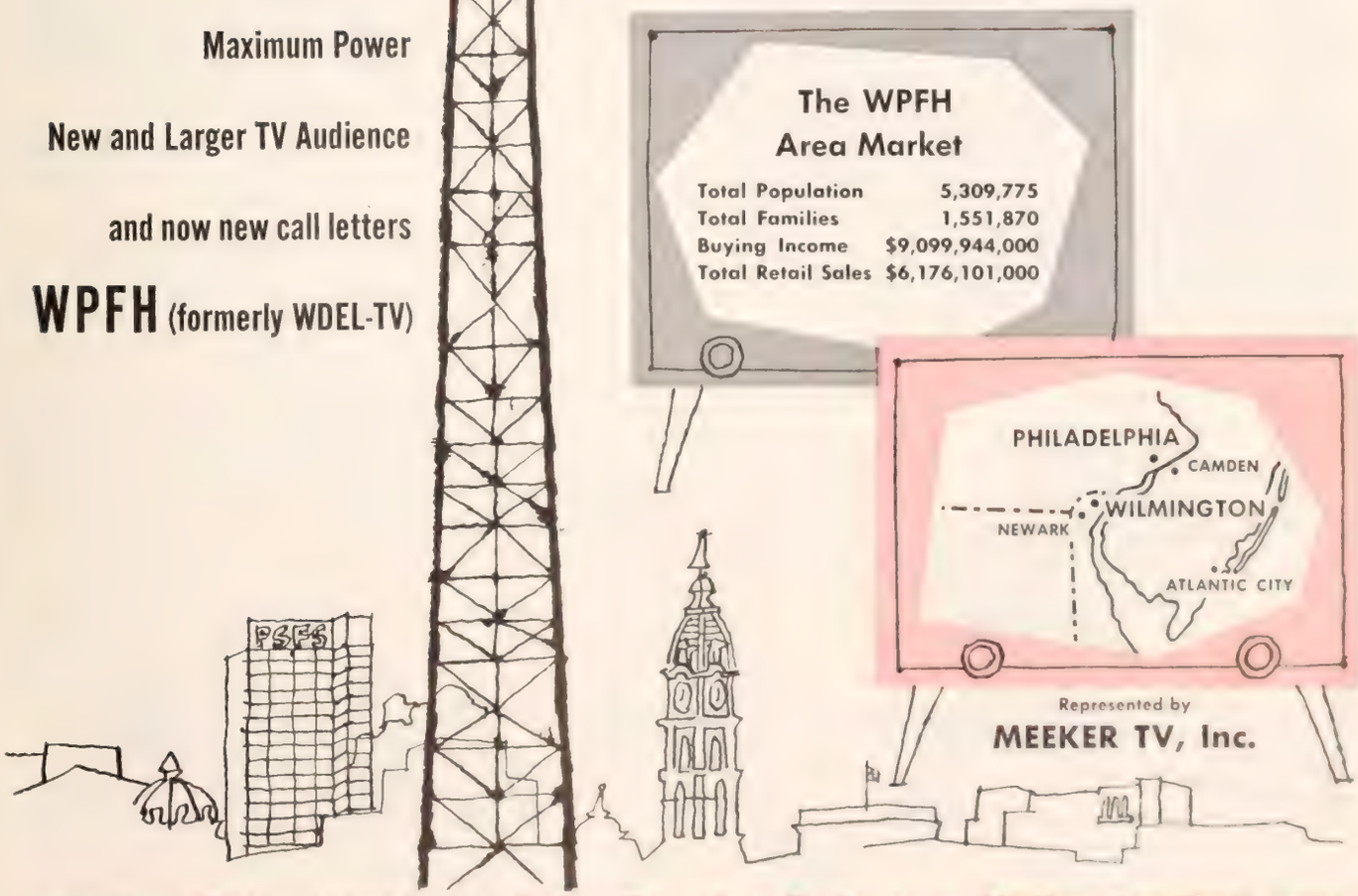
CHANNEL 12

Maximum Power

New and Larger TV Audience

and now new call letters

WPFH (formerly WDEL-TV)



Represented by

MEEKER TV, Inc.

serving Philadelphia and the Greater Delaware Valley trading area

Milwaukee's
best buy
here's why:

"the voice of the BRAVES"
(the Milwaukee Braves games are not televised)

am-fm

all-star programming

Milwaukee's Most Powerful Independent

24 hours of music news, sports

now 5000 watts

lowest cost per thousand

HUGH BOICE, JR.
Gen. Mgr.

HEADLEY-REED,
Nat'l Sales Rep.



Mr. Sponsor

Lawrence W. Kanaga

V.p., operations manager
RCA Victor Record Division, New York

"Judging from my barber, I'd say the record business just has to continue growing," Larry Kanaga, RCA Victor's new operations manager, told SPONSOR.

"People who love music will do almost anything for it. Just recently my barber told me how much business he's been losing because of the Saturday opera broadcasts. His Saturday trade's been going to the competition because they want to hear the ball games. But, as he puts it, 'If they're in my shop, they gonna listen to opera'."

Kanaga, who originally started out with an agency, came into the record business via Montgomery Ward and the San Francisco Hale Brother Department Stores.

"Essentially, I'm a merchandising man," says he. "And with the new low prices of l.p. albums, mass-marketing techniques are more and more vital to sales. A record might sell anywhere from 4,000 to over a million copies—and that's a mass market. Now take tv. We've been experimenting with it for the past three years, but we've never used it as extensively as during the past season."

Through Grey Advertising, RCA Victor has participated in such NBC spectaculars as *Peter Pan*, which produced outstanding sales for RCA's Peter Pan album. RCA claims the biggest chunk of record industry sales (estimated at $225 million for the over-all industry in 1954). The firm's advertising budget for 1955 breaks down this way: 50% in print; 25% in radio-tv; 25% in sales promotion.

"We've used spot radio and tv for such things as promoting show albums. Our distributors use the air media to push certain numbers," continued Kanaga. "In network tv we usually spread the commercials over several of our 12 to 16 monthly album releases."

Some 78% of the sales are in the new speeds (33's and 45's). The split between new pop tunes and classical music depends mainly upon recommendations from the artists and repertoire department. A born diplomat, Kanaga claims to enjoy both types of music equally, but admits that his teen-age boy and girl in Westport, Conn., have such an uncompromising attitude about music that he's got three phonographs in the house. ★ ★ ★



The BETTER THINGS are San Francisco's

..because industry is booming in the San Francisco area..

In the San Francisco area, there's a kinship between the city's "better things" and the area's industry. Support for San Francisco's great opera season, for example, comes from the ranks of both labor and management; both have money to spend and spend it for "the better things"....

...AND THE BETTER THINGS THEY SEE ON KPIX CBS-TV

In this *responsive* area, full CBS programming and highest-rated local productions give the KPIX advertiser a remarkably high response potential. Ask your Katz man for the whole KPIX story.



The huge new Ford assembly plant at Milpitas contributes *over a million dollars a month* to the metropolitan area's annual payroll which grows like this:

1945: $825,000,000

1954 (est): $2,800,000,000

kpix CHANNEL 5
SAN FRANCISCO, CALIFORNIA
Affiliated with CBS Television Network
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ WBZA • WBZ TV, Boston
KYW • WPTZ, Philadelphia
KDKA KDKA TV, Pittsburgh
WOWO, Fort Wayne
KEX, Portland
Represented by Free & Peters, Inc.
KPIX, San Francisco
Represented by The Katz Agency



Is a Matter of

Comparison . . .

In New York Harbor you need the tug, not the liner! And who would you rather be, David or Goliath? It's pretty much the same with KSBW-TV. We are not the largest market in America, but when it gets down to "Cost per Thousand", Channel 8, with all four networks and a captive audience of 102,840 sets (plus a large fringe audience), can certainly slay the giants and nudge the largest liner into her berth. Ask your Hollingbery representative about our rich Central Coast of California, noted for its agricultural output and magnificent playgrounds.

KSBW
RADIO 1380 KC
TELEVISION Channel 8
SALINAS-MONTEREY
CALIFORNIA

CBS, NBC, ABC, DuMONT

SPONSOR BACKSTAGE



by Joe Csida

Fee tv: the fight will be a long one

The few hundred words I am about to pour forth here are the merest driblet compared to the torrent of prose that's already been perpetrated, and will continue to be for a long time to come, for and against fee tv. But like everyone else I find the subject fascinating. And the areas for speculation re same are truly limitless. I wonder, to begin with, if any advertisers or agencies actually consider the problem (from the standpoint of any near future effect on a major advertising medium) a serious one. At the risk of cooling off whatever interest I may have generated in this piece up to here, I must say I really don't think it is.

No immediate, or nearly immediate problem at any rate. The trade press to a degree, and the lay press even more so, could easily give any of us the impression that maybe in six months or a year the whole face of television as an advertising medium might be unrecognizable. The New York *Herald Tribune*, as just one example, recently ran a two-page editorial spread on the subject with pieces by, or quoting such industry leaders as, Frank Stanton, General David Sarnoff, Robert Kintner, E. F. McDonald, Jr. and many others.

Notwithstanding the fact that the Federal Communications Commission is digging into this complex and highly important phase of television, and that the Commission will no doubt make every effort to reach a wise and reasonably speedy decision, one need only to talk to as honest, earnest and hardworking a proponent of fee tv as Millard (Tex) Faught of Zenith's Phonevision, to realize that it will be two or probably three or more years before anything like a resolution of the situation appears on the horizon.

I am not decrying the existence of, nor denying on either side, the great need for the propaganda job that is presently under way. Certainly on both sides much is at stake. As a matter of fact one of the remarkable points about the situation is the incredible nerve and willingness to gamble of all those interested in the three major fee systems, Phonevision, Telemeter and Skiatron. When one stops to consider that opposition of the most powerful and vocal kind must be expected (and is certainly being received) from the nation's broadcasters as well as the country's theatrical exhibitors (to name just two fairly stalwart groups), one begins to appreciate the economic guts it takes to develop and promote fee tv.

(*Please turn to page 62*)



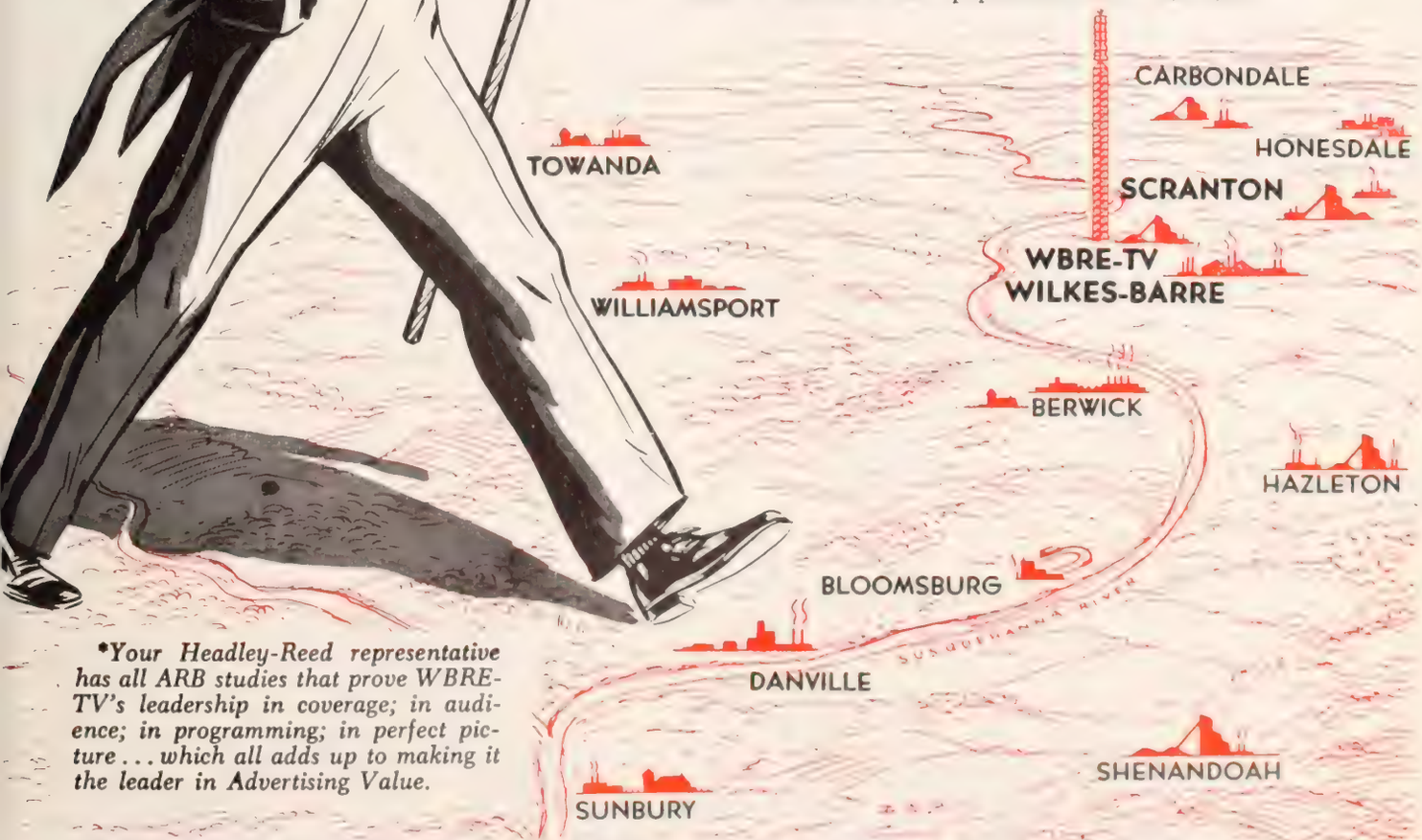
COVERAGE LEADERSHIP

VERIFIED
by ARB* and PULSE*

*WBRE-TV .... the nation's first MILLION WATT STATION delivers to the advertiser the majority of viewers in the key marketing area of Wilkes-Barre, Scranton, Hazleton, Sunbury and Williamsport with an average weekly share of audience of better then 40% and leads all other stations coming into this vast manufacturing and agricultural market by 23% to 400%.

*WBRE-TV not only leads in audience ratings in the Wilkes-Barre-Scranton area, but also delivers more than 40,000 more sets than the second station in the market.

*These two thoroughly competent survey organizations show that WBRE-TV unquestionably is the leading TV station in Northeastern Pennsylvania which comprises more than 17 Counties and a population of over 2,000,000.



*Your Headley-Reed representative has all ARB studies that prove WBRE-TV's leadership in coverage; in audience; in programming; in perfect picture ... which all adds up to making it the leader in Advertising Value.

VERIFIED SET COUNT OF 259,500 as of June 1, 1955.

WBRE-TV Ch. 28 Wilkes-Barre, Pa.

AN NBC BASIC BUY!

National Representative
The Headley-Reed Co.

ONLY ON WBT Radio

COLOSSUS OF THE CAROLINAS

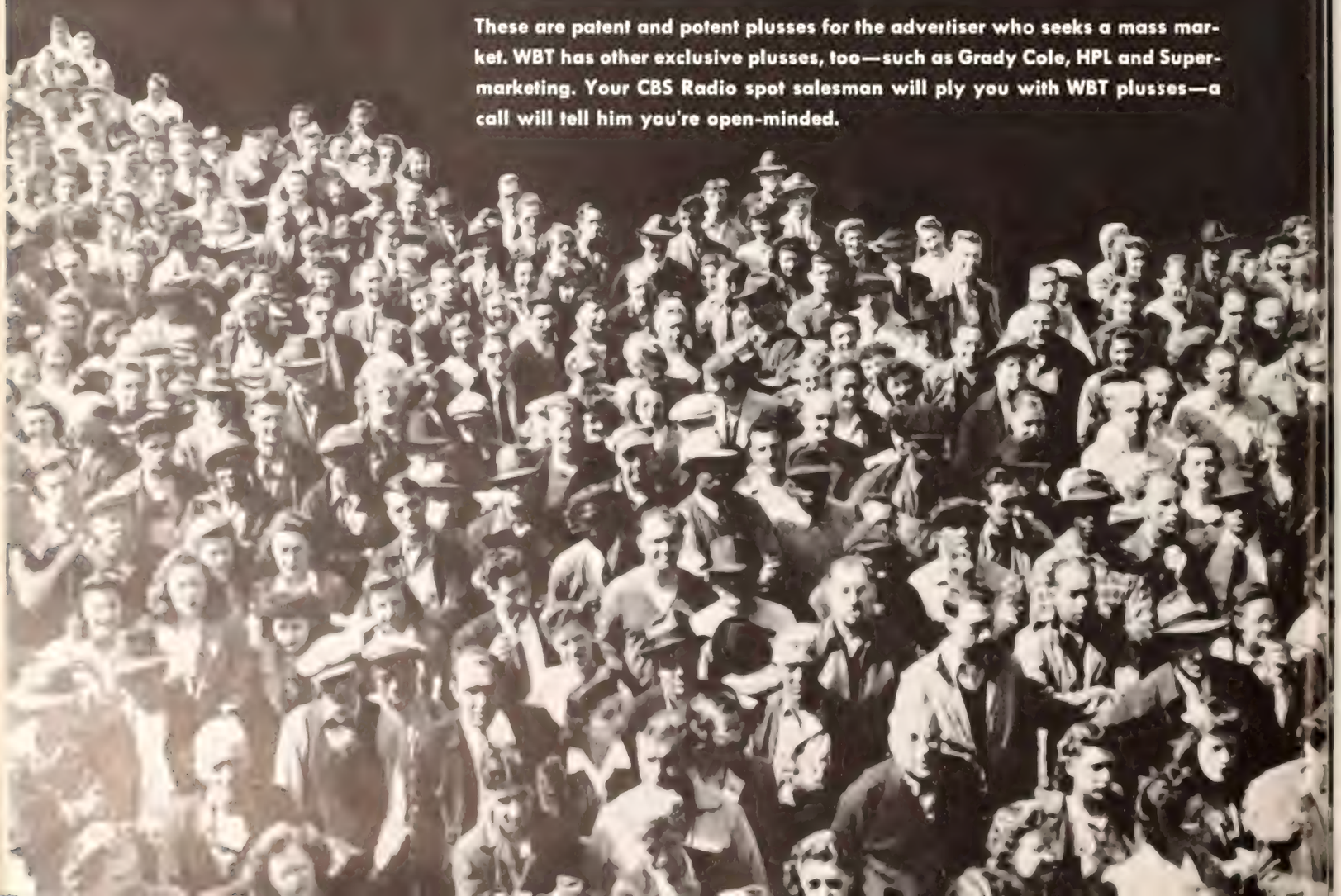
This potent plus

WBT's biggest plus—your biggest selling opportunity—is a plus of people.

There are around 2,500,000 of them in WBT's daytime basic service area. And 98% of them possess one or more radios. This works out to a plus of 22.4% over those who take *any* daily newspaper and a plus of 41.5% over those who own a TV set.

Now, in 1955, more of these people are listening to their radios than in 1954. In Charlotte, 49% of the listening, on the average, is to WBT—and WBT beats 31 outside local stations in their own home county.

These are patent and potent plusses for the advertiser who seeks a mass market. WBT has other exclusive plusses, too—such as Grady Cole, HPL and Supermarketing. Your CBS Radio spot salesman will ply you with WBT plusses—a call will tell him you're open-minded.





Leo Burnett P&G agency since 1950. Leo Burnett, pres.



P&G's CHICAGO AGENCIES

H. W. Kastor P&G agency since 1930. Marvin Haims, mgr.



P&G's NEW YORK AGENCIES





Compton P&G agency since 1931. Barton A. Cummings, pres.



D. F. S. P&G agency since 1931. Clement L. Fitzgerald, pres.



Young & Rubicam P&G agency since 1933. Sigurd S. Larmon, pres.

HEART OF P&G AGENCY APPROACH

1. Regard and treat your agency as a partner with a contribution to make.
2. Encourage agency to battle for its views without fear—seek conviction.
3. If agency sticks to its guns and if logic, facts are sound, accept recommendation; remember there may be more than one way to sell a product.

Part four of four parts

How P&G gets the most out of its 7 agencies

It seeks independent thinking and the best in creativity

By Herman Land

"An account executive is a guy who, when he bends over to tie his shoelace, you give him a swift kick in the pants."

As this vivid, if unflattering definition by the spokesman of a prominent tv client testifies, admiration for advertising agencies is not universal.

No, the client is not Procter & Gamble. The world's largest air advertiser goes rather to the other extreme. Indeed its spokesmen will inform you that they adhere to a different doctrine: It is that agency men are human beings, too.

This concept, they will tell you, is at the heart of Procter & Gamble's relations with its seven agencies.

Despite its size, unparalleled advertising experience and reputed omniscience, P&G claims to depend largely on its agencies for guidance.

There are some, however, who doubt this. A caustic critic comments: 'It's all a gigantic farce. P&G lays down all the rules. The agencies simply follow orders, are told exactly what to do."

A former P&G staffer takes a compromise view: "They like to hide behind their agencies 100%. Well, its true that they get a lot out of their agencies, but

in the final analysis they rule with a steel hand."

What role does the agency really play in Procter & Gamble's intricate operational network? Can it truly make a vital contribution to the advertising thinking and practice of the company which is said by some to be the smartest advertiser in the country? Or does it really perform only mechanical functions at best? And what client role does P&G itself play? Where do co-ordination and guidance of the efforts of seven agencies end and domination begin? Where do ad ideas originate, in the Gwynne Building of Cincinnati or in the ad houses of New York and Chicago?

No simplified, schematic treatment can accurately reflect the complexity that is the P&G-agency combination. In the first place, the company's own ad structure is many-faceted, far from simple (see chart at right). Then there are the effects of time; the present advertising setup took generations to develop. P&G's first ad, for Ivory Soap, goes back to 1882. Lastly, client-agency liaison is nurtured in the delicate realm of human relations, where ready, clear-cut answers are rare and skill and tact more important than formulas.

Why agencies? From time to time, one of P&G's bright young men will come up with a grand plan. Why not combine the great ad department of P&G with the cream of the company's agency team and set up a super-duper house agency that would be the last word in ad knowledge and experience? Why bother with so many agencies in the first place?

Aside from obvious ethical consideration, part of the answer is that such a venture would make necessary the creation of a very large and costly staff. More important, however, is this explanation given by company executives. "We need agencies," they say, "in order to insure our getting fresh, outside thinking. We can never afford to take the chance of cutting off the flow of creative ideas, which would inevitably happen were we to operate purely from within." The danger of "inbreeding" must be avoided.

"One of our main tasks," says E. A. [illegible], Advertising Manager of the Soap and Synthetics Division, "is to encourage our agencies to do their creative best."

To accomplish this nothing is left to chance. Company relations with its seven agencies are the practical applications of a carefully worked out set of principles on which P&G admen are raised.

In P&G you will not find the ranting client, certainly not the tyrant of book and movie fame who spat on the table to prove that the man who pays the bills can afford to thumb his nose at propriety and human feelings. About the strongest thing P&G ever says to an agency is "Will you reconsider your recommendation?"

The cynic laughs at this as equivalent in effect to a tongue-lashing, for is it not always true that while the agency proposes, the client disposes? But the P&G agency man will tell you that the client expects him to stand on his two feet and fight for his convictions. "They love a battler," says an account executive on one of the major P&G products.

"If you stand your ground," he says along with others, "and back up your case with solid facts and logic, you generally win."

But if your case has holes—look out! W. R. Chase, Manager of the Advertising Department, explains: "We consider that it is the job of the agency to initiate the campaigns, to come forward with the proposals, for media, programs, and so forth. It's our function to stimulate agency thinking, to see that its presentation is based on sound logic and hard facts. If we think the facts stand up, we buy."

But should the account man be weak in his syllogisms, he will see his pretty presentation in shreds when the P&G logicians get through with it, and he will go home a sad boy. Let a few such sloppy pitches follow, a P&G man told SPONSOR, and a company man will sit down with the agency man for a solid review of the strengths and weaknesses of the presentations. P&G explains that it works with agency personnel in much the same way it works with its own people—to try to improve and strengthen their operations. "If this doesn't bring results," says the company spokesman, "the agency may put another man on the account."

This emphasis on facts and logic creates special problems in agencies, for many an advertising man would rather fly with the creative wind than steer a slow and laborious course through a sea choked with statistics. "You find yourself longing to sell with excitement, to let your enthusiasm and im-

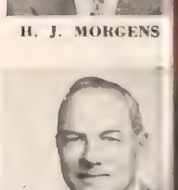
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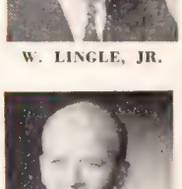
P&G AD DEPT.

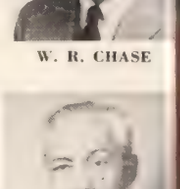

NEIL McELROY

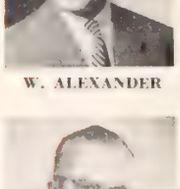

H. J. MORGENS

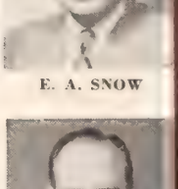

W. LINGLE, JR.


W. R. CHASE


W. ALEXANDER

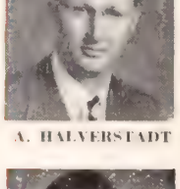

E. A. SNOW


R. B. SHETTERLY

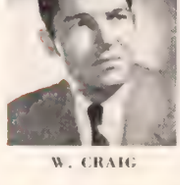

C. C. UHLING

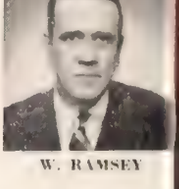

A. HALVERSTADT


G. SMITH


W. CRAIG


W. RAMSEY


P. HUTH


E. H. LOTSPEICH


C. T. GERHART

Not Shown:
D. P. Smelser

'GANIZED LIKE AN AD AGENCY

Unique P&G "built-in agency" duplicates agency structure, department for department, through "advertising production division," which is "staff" function serving all brands

NEIL McELROY
President

WALTER L. LINGLE, JR.
Executive Vice President

HOWARD J. MORGENS
Executive Vice President

BRAND GROUP

W. ALEXANDER
Adv. Mgr. Drug Products Div.

D
IP

E. A. SNOW
Adv. Mgr. Soap & Synthetic Div.

W. R. CHASE
Mgr. Adv. Dept.

Brand management and staff functions are co-ordinated through Chase. Note that key radio-tv men are also key men in Procter & Gamble Productions Inc., a legally separate subsidiary firm

R. B. SHETTERLY
Adv. Mgr. Specialty Products & Shortening Div.

BRAND GROUP

A. N. HALVERSTADT
Mgr. Adv. Production Div.

C. C. UHLING
Mgr. Merchandising Div.

D. P. SMELSER
Mgr. Market Research Dept.

W. RAMSEY
Dir. of Radio

C. T. GERHART
Dir. of Art

C. SMITH
Assoc. Mgr. Adv. Prod. Div.

W. CRAIG
Dir. of Television

E. H. LOTSPEICH
Dir. of Copy

P. HUTH
Dir. of Media

f Adv. Production Div.
Halverstadt totals 40

P&G Productions Inc.

A. N. HALVERSTADT

W. RAMSEY | **C. SMITH** | **W. CRAIG**

QUICK SUMMARY OF THE 4-PART P&G SERIES

PART ONE: Behind the dramatic plunge of P&G into the nighttime tv picture during the 1954-55 season lay a complex series of business and media factors. Firm needed new vehicles for newer drug and soap products, which had large ad sums available. Nature of product appeals made nighttime exposure seem necessary. **16 May issue**

PART TWO: The P&G spot buying operation is indeed geared to the slide-rule, for firm feels it buys numbers via spot, rather than shows. But agencies are not given fixed rating or cost-per-1,000 "floors" to work from, are expected to use best buying judgment. P&G uses spot basically to build to national distribution. **30 May issue**

PART THREE: P&G, far from dropping daytime tv, expects to be in it strongly, but it has not yet been able to find program key that will do what soap operas did in radio. High ratings are a must, company feels, because of relatively high costs. Radio cuts represent readjustment to needs of new major medium—tv—in P&G media lineup. **13 June issue.**

PART FOUR: Some people regard P&G as all-wise in advertising, say that therefore its agencies are not important. P&G, however, credits its seven agencies with originating most ideas. It has a carefully worked out set of principles to guide its agency relations, based on scrupulous adherence to its role as client. **This issue**

[illegible] run away with you, as you might with another client," an agency man states. "But P&G is not interested in your opinions, only in whether your analysis is sound."

"In a way, its rough being an account man for P&G," sighs another. "You've got to master the group system routine. That is, you've got to get the hard material from your research, media, program departments, make sure first it's all sound, then put it together for the guys in Cincinnati. You've got to find the loopholes first. You'd better. For if you don't, they will."

The system appears to leave little room for the maverick with the leaping imagination. Success as an account executive for P&G depends in the long run, say admen, on ability to adapt to the P&G system. This is why there is an agency tendency to train account men from the ground up on P&G. It is difficult for many experienced men to adapt readily to the calculator mentality an account executive needs if he is to cope with Cincinnati.

In essence, the system boils down to reliance on ratings, cost-per-1,000, careful market analysis and the endless findings of research studies. Whom are we reaching, how often, and how much is it costing us? These are the basic questions that P&G agency men deal with. And your proposals should be on the safe, conservative side, some say, if you want P&G approval.

But there are compensations. The adman who fits the P&G prescription is assured of stability in his job and advancement opportunities, for P&G likes to stick with its agencies, seldom makes a change, and there is always the chance that new brands will come your way. P&G trained men, whether in Cincinnati or at the agencies, are regarded as highly competent generally, and are often sought after because of their rounded knowledge of advertising and their solid grounding in basics.

A moving statement comes from an account executive who says that working for P&G has added to his self-respect. He feels that his ability to handle a tough job and the agency and client recognition of his service has enhanced his dignity as a man.

"As you know," he told SPONSOR, "this can be a political business. But with P&G, it doesn't help to be some big shot's relative. The only thing that counts is performance. They do not want to *like* people: they want to *respect* them."

Invariably, you will find agency men complaining that the need to conform to the P&G system leaves them restive on occasion, but they end up saying: "Well, you've got to admit, it's the smartest way to operate. You can't argue with success."

Right down the line you find this combination of admiration and annoyance in agency ranks. Says a show producer: "On P&G I have the most complete freedom of action, and it's the most restrictive thing imaginable."

Copywriters occasionally complain that under P&G restrictions they can't take off creatively, for the compan has its strict copy requirements.

A tv executive of a P&G agency sums it up this way: "The all-embracing P&G system reduces the gamble to very narrow limits. You know you have little chance of missing much if you follow their tried and proven paths. But the penalty may be the loss of the truly creative, the great wild idea that pays off."

In answer to this, a P&G spokesman points out that it was not conservative to be the first in the business to buy a

(*Please turn to page 77*)

HERE ARE REACTIONS TO *SPONSOR* P&G SERIES BY EXECUTIVES CLOSE TO THE ACCOUNT

P&G ACCOUNT MAN: "I expected you would wind up with the usual mixture of a few accurate facts and a lot of mistakes. But this is amazingly accurate! It's an astonishing job. I believe it merits some kind of an award."

P&G AGENCY TV V.P.: "I enjoyed the articles tremendously. You hit it right on the button. You were 100% right about that 'myth' business. There are no blacks and whites in Cincinnati. P&G is a very complicated operation. I think you managed to steer your way through it very well indeed. They made fascinating reading."

NETWORK EXECUTIVE: "A first-class piece of reporting. You were certainly accurate in pointing out that they don't know all the answers as so many think."

FORMER P&G TIMEBUYER: "Congratulations. I used to buy for P&G. You have captured the spirit of their buying perfectly. It's about time something like this was done. I'd like to see you do a similar job on the other major soap firms."









Next fall's tv lineup:

55 changes already

Again this issue SPONSOR presents nighttime lineup for fall. See next page. Lineups will be updated each issue through fall. Daytime network lineup to appear next issue

*T*his fall will see the most radically changed programing schedules on the tv networks since tv took off its swaddling clothes.

By presstime there were about 55 changes—including new shows, changes in time slots and program-switching from one network to another. This is among ABC, CBS and NBC alone. (Du Mont will be basically a film operation next fall built around its new Electronicam.) New shows account for about 35 of the changes.

In order to keep readers abreast of revisions in the fall picture on the tv networks as they occur, SPONSOR will continue to run a complete nighttime fall lineup, bringing it up to date each issue until fall. The first such chart appeared last issue (13 June). (A complete daytime lineup will appear in SPONSOR's next issue, the 11 July Fall Facts Basics.)

Additional information inserted on the chart this issue is an indication of which shows will be in color this fall. On NBC TV, the color "regulars" will be the Saturday, Sunday and Monday hour-and-a-half spectaculars. But that's not all. According to Executive V. P. Robert W. Sarnoff NBC TV plans to do about four hours a week of color programing in fall in addition to the spectaculars. Most of these new color plans are for the daytime. *Howdy Doody*, which is on 5:30-6:00 p.m. every weekday will be in color daily in a move aimed at ABC's *Mickey Mouse Club*. NBC will also televise certain features of *Home* (Monday-Friday, 12 noon-1:00 p.m.) in

MICKEY MOUSE CLUB, ABC TV, will give network solidly sponsored daytime block (5-6:00 p.m., M-F). For daytime lineup next fall see next issue (11 July)

YOU'LL NEVER GET RICH, CBS TV, is new situation comedy starring Phil Silvers (8:30-9 p.m. Tues.). CBS is making most extensive schedule changes

PERRY COMO SHOW, NBC TV, is among talent switches on networks. Hour show (8-9 p.m. Sat.) is slotted to counter CBS TV lineup, has multi sponsors

ELECTRONICAM IS DU MONT HOPE for next season. It's shown in use here simultaneously getting live image and filming episode on "Captain Video."

Daytime and updated nighttime charts to appear next issue

color on a regular daily basis starting this summer; some segments of this program have already been colorcast.

Several of the NCAA football games will also be televised in color, says Sarnoff—perhaps three or four before the end of the year.

As for CBS TV's color schedule, that network plans "a minimum of two weekly shows in color on a regular basis this fall," according to Jack Van Volkenburg, CBS TV president. Once every four weeks, one of these shows will be Chrysler's *Shower of Stars* (Thursday, 8:30-9:30 p.m.) which continues its color run from this past season. Most of the 10 Saturday night (9:30-11:00 p.m.) *Jubilee* shows set for the 1955-56 season will be in color, says Jim Shattuck, CBS TV network sales manager for color. The Ford Dealers will bankroll this new series of extravaganzas.

In addition, all or at least segments of *Omnibus* (Sunday, 5:00-6:30 p.m.) are slated for color. Other shows to be colorcast will be announced.

Indicative of booming automobile sales is the fact that four of the five big-production evening shows—the three "specs" on NBC TV, and *Shower of Stars* and *Jubilee* on CBS TV—will be bankrolled by auto sponsors: Ford Motor, Ford Dealers, Chrysler and Oldsmobile.

As for changes in the fall schedule which have taken place since last issue, here is a rundown:

FALL TV LINEUP: 1955

There's big crop of new shows coming on the networks at night. Here's the picture at SPONSOR's presstime

Heavy type indicates new shows in slot. See footnote. Blank means show is not yet set.

SUNDAY

	ABC	CBS	NBC
7 pm	You Asked For It Skippy Peanut Btr. Dry Best Foods Gutld, Bascom & Bonfigli Hy L&F	Lassie Campbell Soup Hy-F BBDO	It's a Great Life* Chrysler-Plymouth Dealers McCann- Hy-F Erickson
7:15			
7:30			
7:45	Feature Film* 7:30-9 (Package not set)	Jack Benny alt. with Private Secty Amer. Tobacco NY-F BBDO	Frontiers* (3 weeks in 4) Reynolds Metals NY-F Seeds
8			
8:15			Colgate Sunday Hr. (3 weeks in 4) Colg. Palmolive HY L&F Esty
8:30	Feature Film* 7:30-9 (cont'd)	The Ed Sullivan Show Lincoln Mercury Dealers NY-L K&E	Spectaculars IN COLOR 7:30-9 (1 week in 4) Sunbeam; Maybelline; Louis Howe Perrin Paus; Gordon Best; NY-L D-F-S
8:45			
9			
9:15	Chance of a Lifetime* Emerson Drug Lontheric NY-L L&N, C&W	GE Theatre General Electric NY-L&E BBDO	TV Playhouse Goodyear; Philco (alt. sponsors) Y&R; NY-L Hutchins
9:30			
9:45	[illegible] Club [illegible] NY-L	Alfred Hitchcock Presents* Hy-F Y&R	
10			
10:15	[illegible] Show [illegible] NY-L [illegible]	Show not avaided* P. Lorillard Y&R	Lucille Ivory Show Procter & Gamble NY-F B&B
10:30			
10:45		[illegible]	
11			

MONDAY

	ABC	CBS	NBC
7 pm	Kukla, Fran & Ollie co-op Ch-L		
7:15	John Daly, News Miles Labs NY-L Wade	Doug Edwards News* Amer Home Prods NY-L BB&T	
7:30	Kid film show* (tentatively Jungle Jim or Sheena, Queen of the Jungle)	Robin Hood* Johnson & Johnson; Wildroot Y&R; BBDO	Tony Martin Assoc. Prods.; Webster-Chicago Hy-L Grey; J. W. Shaw
7:45			News Caravan R. J. Reynolds NY-L Esty
8			
8:15	Tv Reader's Digest Studebaker-Packard NY-L R&R	Burns & Allen Carnation; Goodrich Erwin, Wasey; Hy-F BBDO	Sid Caesar (8-9; 3 wks in 4) Amer. Chicle; RCA: Speidel D-F-S; K&E; NY-L SSCB
8:30	Voice of Firestone Firestone Tire NY-L Sweeney (simul) & James	Talent Scouts CBS-Columbia; Lipton Bates; NY-L Y&R	Producer's Showcase (Spectaculars) IN COLOR 8-9:30 (1 week in 4) Ford; RCA NY-L K&E
8:45			
9			
9:15		I Love Lucy Procter&Gamble; General Foods BB&T; Hy-F Y&R	Medic 9-9:30 (3 weeks in 4) Dow Chemical Hy-L MacManus John & Adams
9:30	Title TBA* Ciba Pharm. Kiesewetter, Baker, Hagedorn & Smith NY-L&F		Robert Montgomery Presents 9:30-10:30 S. C. Johnson; Schick NL&B; NY-L K&E
9:45		December Bride General Foods NY-L B&B	
10			
10:15			Robert Montgomery Presents 9:30-10:30 (cont'd)
10:30		Studio One Westinghouse McCann- NY-L Erickson	
10:45			
11			

TUESDAY

	ABC	CBS	NBC
7 pm	Kukla, Fran & Ollie co-op Ch-L		
7:15	John Daly News Tide Water Oil NY-L Buchanan	Doug Edwards News* Amer. Tobacco NY-L SSCB	
7:30	Warner Brothers Presents* (7:30-8:30) Liggett & Myers; GE; Monsanto C&W; Maxon, Y&R; NL&B, Hy-F Gardner	Name That Tune* Whitehall Div., Amer. Home Prods. BB&T	Dinah Shore Chevrolet Dlrs Campbell- Hy-L Ewald
7:45			News Caravan R. J. Reynolds NY-L Esty
8			
8:15	Warner Brothers Presents* 7:30-8:30 (cont'd)	Navy Log* Sheaffer Pen; Maytag Seeds; McCann- NY-F Erickson	Milton Berle (9-13 shows) Martha Raye (13 shows) 8-9 Sunbeam; RCA; Whirlpool Perrin-Paus; NY-L K&E
8:30	Wyatt Earp* Parker Pen; General Mills Tatham-Laird; NY-F D-F-S	You'll Never Get Rich* (Phil Silvers*) R. J. Reynolds; Amana Refrig. Esty; Maury, Lee & Marshall	Bob Hope (6-8 shows) Dinah Shore (2 shows) Chevrolet Campbell- NY-L Ewald
8:45			
9			
9:15	Make Room for Daddy Amer. Tobacco; Dodge SSCB; NY-F Grant	Meet Millie (Tentative; sponsorship to be set)	Fireside Theatre Procter & Gamble NY-F Compton
9:30	DuPont Theatre* DuPont BBDO	Red Skelton Pet Milk; S. C. Johnson Gardner; Hy-F NL&B	Armstrong Circle Theatre; alt. with Pontiac Hour* 9:30-10:30 Armstrong Cork; Pontiac BBDO; MacM. NY-L J&A
9:45			
10			
10:15	Name's the Same* Ralston-Purina Guild, Bascom & Bonfigli NY-L	The $64,000 Question* Revlon Prods. NY-L Weintraub	Armstrong Circle Theatre; alt. with Pontiac Hour* 9:30-10:30 (cont'd)
10:30		See It Now (Sponsorship to be set) NY-L&F	
10:45			Big Town* Lever Bros.; A.C. Spark Plug SSCB, McC-E, OBM; Brother NY-F
11			

[illegible] network including new shows and changes starting late this season. Where shows have multiple sponsors, agencies are

• The Borden Co. will sponsor *The People's Choice*, a film series with Jackie Cooper, in the same NBC TV (Thursday 8:30 p.m.) slot in which it bankrolled *Justice* last season.

• Quaker Oats came in as the alternate sponsor of ABC TV's *Ozzie and Harriet* (Friday 8:00-8:30 p.m.), sharing with Hotpoint.

• The R. J. Reynolds-sponsored *Bob Cummings Show* switched from NBC TV to CBS TV in the Thursday 8:00-8:30 p.m. period.

• *Toast of the Town* (CBS TV) title will be changed to *The Ed Sullivan Show.*

• CBS TV has four shows with sponsorships not yet set: Ed Murrow's *See It Now; Meet Millie; My Friend Flicka* and *Cochise the Apache Chief* (tentative title). NBC TV on the other hand, has its nighttime sponsors "firmed up" but a few shows unannounced: Campbell Soup's on Friday, Swift's on Saturday.

Not yet on the schedule but definite, nevertheless, is ABC's new *MGM Parade.* This is the network's third movie tieup and its second new Hollywood program for the season, the other being *Warner Bros. Presents.* No sponsorships of *MGM Parade* had been announced at SPONSOR's presstime. While Saturday is still open on ABC, the web hopes to sell a drama hour then. ★ ★ ★

DuMONT fall evening lineup at present comprises three sponsored shows

In the midst of a revamping of its network operation Du Mont is seeking to sell sponsors on converting their shows to film via the video-film camera, the Electronicam. If successful, Du Mont shows would tend to be placed on a spot basis and its network character would be changed. In addition to the nighttime shows listed below, Du Mont reports it has hopes of selling four to six more.

Life Begins at 80, Sundays, 9:30-10:00
Sponsor, Serutan; Agency, Kletter
Origination: NY; live

Professional Boxing, Mondays, 9:00 to conclusion
Co-op, origination: NY, live

At Ringside, Mondays following boxing
Co-op, origination: NY, live

Studio 57, Tuesdays, 8:30-9:00
Sponsor, Heinz; Agency, Maxon
Origination: NY, live

What's the Story?, Wednesdays, 8:30-9:00
Sponsor, Du Mont Labs; Agency, direct
Origination: NY, live

Professional Football, Saturday evenings
Sponsorship not set
Origination: various, live

SDAY

BS	NBC
Edwards ews* Mfg. Ludgin	
ie, the Chief* sorship e set)	Coke Time Coca-Cola NY-L D'Arcy News Caravan Plymouth NY-L Ayer
& His lends 8-9 Co.; Motors; sbury Columbia & Geller; Burnett; Bates	Screen Directors' Playhouse* Eastman-Kodak NY-F JWT Father Knows Best* P. Lorillard NY-F Y&R
illionaire lgate Esty	Kraft Tv Theatre Kraft Foods NY-L JWT
t a Secret Reynolds Esty	
Show* with teel Hr.* Electric; Steel L BBDO	This Is Your Life Hazel Bishop; Procter & Gamble Spector; Hy-L Compton

THURSDAY

ABC	CBS	NBC
Kukla, Fran & Ollie co-op Ch-L		
John Daly, News Tide Water Oil NY-L Buchanan	Doug Edwards News* Amer. Tobacco NY-L SSCB	
Lone Ranger General Mills (alt. sponsorship to be set) NY-F D-F-S	Sgt. Preston of the Yukon* Quaker Oats Wherry, Baker & Tilden NY-F	Dinah Shore Chevrolet Dlrs. Campbell-Ewald Hy-L News Caravan R. J. Reynolds NY-L Esty
Bishop Sheen* Admiral NY-L Erwin, Wasey	Bob Cummings Show* R. J. Reynolds NY-F Esty	You Bet Your Life DeSoto Motor Div., Chrysler NY-F BBDO
Stop the Music* Quality Jewlrs Necchi NY-L Grey	Climax (3 weeks in 4) Shower of Stars IN COLOR (1 week in 4) 8:30-9:30 Chrysler McCann-Erickson Hy-L	The People's Choice* (Jackie Cooper) Borden Co. NY-F Y&R
Star Tonight Brillo Mfg. NY-L JWT	Climax; Shower of Stars 8:30-9:30 (cont'd)	Dragnet Liggett & Myers NY-F C&W
	Four-Star Playhouse Singer Sewing; Bristol-Myers NY-F Y&R	Ford Theatre Ford Motor NY-F JWT
	Johnny Carson Show* Revlon; General Foods Weintraub; Y&R	Lux Video Theatre 10-11 Lever Bros. Hy-L JWT

FRIDAY

ABC	CBS	NBC
Kukla, Fran & Ollie co-op Ch-L		
John Daly, News Miles Labs NY-L Wade	Doug Edwards News* Pharmaceuticals NY-L Kletter	
Rin Tin Tin National Biscuit Hy-F K&E	My Friend Flicka* (sponsorship to be set)	Coke Time Coca-Cola NY-L D'Arcy News Caravan Plymouth NY-L Ayer
Ozzie & Harriet Hotpoint Quaker Oats NY-F Maxon; JWT	Mama General Foods NY-L B&B	Truth or Consequences* P. Lorillard Hy-L L&N
Treasury Men in Action* Chevrolet Campbell-Ewald NY-F	Our Miss Brooks* General Foods Hy-F Y&R	Life of Riley Gulf Oil NY-L Y&R
Dollar a Second Mogen David Wine Weiss & Geller NY-L	Crusaders* Procter & Gamble R. J. Reynolds NY-F Esty	Big Story Amer. Tobacco; Stinnett NY-L&F SSCB
The Vise Sterling Drug NY-F D-F-S	Schlitz Playhouse* Schlitz Brewing NY-F L&N	New program* Campbell Soup BBDO
Down You Go* Western Union (alt. sponsor) NY-L Albert-Frank-Guenther-Law	The Lineup Brown & Wmsn; Procter & Gamble Bates; Hy-F Y&R	Cavalcade of Sports 10 pm to concl Gillette NY-L Maxon
	Person to Person Amer. Oil Co.; Elgin Watch Katz; NY-L Y&R	Red Barber's Corner* (10:45 or at concl of fight) State Farm Ins. NY-L NL&B

SATURDAY

ABC	CBS	NBC
	Gene Autry Wm Wrigley Jr NY-F R&R	
	Beat the Clock Sylvania NY-L JWT	New program* Swift JWT
	Stage Show* Nestle; P&G Bryan Houston; NY-L Compton	Perry Como* Dormeyer; Int'l Cellucotton; Noxzema Chem. J. W. Shaw; FC&B; NY-L SSCB
	The Honeymooners* Buick NY-F Kudner	
	Two for the Money P. Lorillard NY-L L&N	People Are Funny* 9-9:30; 3 wks in 4 Toni; Paper-Mate Burnett; Hy-F FC&B
	It's Always Jan* (3 wks in 4) 9:30-10 Procter & Gamble Compton Jubilee* 16 shows, most IN COLOR (1 wk in 4) 9:30-11 Ford Dlrs. JWT	Jimmy Durante Show 9:30-10 (3 wks in 4) Texas Co. Hy-L Kudner Spectaculars IN COLOR 9:30-10 (1 wk in 4) Oldsmobile NY-L Brother
	Gunsmoke* 10-10:30 (3 weeks in 4) Liggett & Myers C&W	George Gobel (3 weeks in 4) Armour, Pet Milk FC&B Hy-L Gardner
	Damon Runyon Theatre (3 weeks in 4) Anheuser Busch NY-F D'Arcy	Your Hit Parade Amer. Tobacco; Warner Hudnut BBDO; NY-L K&E

rder as clients. Originations: NY means New York. Hy means Hollywood, Ch means Chicago. L means live, F means film. All times are Eastern Standard.



DEPENDENCE ON JUKE BOX FIGURES, RECORD AND SHEET SALES MAY BE RISKY

Mamie Van Doren and Tony Curtis in scene from Universal International's "All American" symbolize youth's passion for juke box. It is juke box "plays," record and sheet sales which are major factors in "top 10" listings of tunes. Ohio State study finds that teenagers and adults in early twenties buy more records and sheet music and play juke box more often than any other segment of population. Thus shows based on top 10 songs may have inherent youth appeal with less attraction for older adults.

Does radio play the wrong music?

Stations which program only "top" tunes may be neglecting majority of daytime audience is provocative finding of Ohio State University study

Is there a radio market that does not know at least one top-10-or-20-tunes-of-the-week-type show? For years many stations throughout the country have adhered to the supposedly surefire formula: build your program schedule around the currently most popular songs and you can't go far wrong.

Now an Ohio State University study reported here exclusively for the first time suggests that this approach to recorded shows may be narrowing audience opportunities, particularly in the daytime.

The study, covering female music preferences in Columbus, Ohio, offers some provocative findings of interest to stations, advertisers and agencies:

1. Daytime music shows that aim at the younger set are shooting for a minority audience, since teenagers never make up more than a very small percentage of the audience that is at home and available to listen.

2. Proportionately, teenagers and young people in their early twenties buy more pop records and sheet music and play juke boxes more often than other age groups; this tends to give song popularity lists based on sales an inherent bias toward youthful tastes to begin with.

3. The jumpy, noisy pop stuff on which the teenager feeds is at the bottom of the preference list of the average female adult, who makes up the largest segment of the daytime audience at home and available to listen.

4. While currently popular music rates high in female preference, so does the "sweet" number, the lush orchestration, recent show tunes, hymns and spirituals and standards 10 to 20 years old.

5. Stations now concentrating on hit records and teenage-slanted numbers might consider extending the scope

of their musical offerings to appeal to a wider range of audience tastes.

The Ohio State study adds up to "case" against over-reliance on the top-tunes programing philosophy. Does this automatically make every station which stresses top-10 records programing wrong? You can get a ringing chorus of pros and cons as you bring up the subject with programing specialists, SPONSOR found in seeking to put the Ohio State study into perspective. But this seemed to be the concensus among a dozen music specialists (details later): While many stations are over-doing the pop tunes today the pop category still has the broadest appeal. However, they say, you can't generalize as to what is the right strategy. A station may be forced by competitive need to specialize on the teenager, for example, as its strong audience core.

The study was conducted by Patrick E. Welch, a graduate student in radio-television programing in the Department of Speech at Ohio State University. It was based on personal interviews with 2,168 Columbus women and girls over the age of 14. Some 70 Ohio State radio-tv students made up the interviewer group. All interviews were held during the week of 9 May 1955.

Each respondent was asked to select "types" of music she personally "liked" from a list of 18 categories. She was also asked whether she had bought pop records or sheet music or played a juke box during the preceding three months.

The top tunes approach is widely used. Many stations in fact, build their entire program structure around the top 40 or 50 songs of the week.

Billboard, *Variety* and *Cash-Box* are the standard disk jockey sources for popularity information. Each runs its own lists of hits in various categories, based in large measure on record and sheet sales along with reported juke box plays.

The Ohio State University study showed that in Columbus a larger percentage of teenagers—81%—played "juke box" records than any of other age group. The next largest age category was the 19-30 group, with 54%. Similarly, teenagers were disproportionately high purchasers of

(*Please turn to page* 92)

TREND TOWARD WIDER MUSIC RANGE

SPONSOR's "Buyers' Guide" notes trend toward broader musical diet, even classical. Guide shows 78% of stations answering 1955 survey use concert music. Still, reliance on hits is widespread.



Ohio's Case Against Top 10 Approach

Tables below sum up case against using top 10 tunes. They also show how types of music can be slotted to take into account varying tastes of women, old, young, rich, poor

1. It's the youngsters who buy the pop records and sheet music and play the juke boxes

PERCENT WHO HAD:	WOMEN AGED 14-18	19-30	31-45	46-60	Over 61
Selected "Juke Box" record	81%	54%	27%	13%	2%
Purchased sheet music	30	13	12	10	4
Purchased phonograph record	67	46	45	23	9
Percentage who had done *none* of the three, during past three months	10%	28%	36%	65%	85%

2. But as women get older they tend to like the hot numbers less and less

PERCENT NOTING "LIKING" FOR:	WOMEN IN GROUP AGED 14-18	19-30	31-45	46-60	Over 61
Currently popular music	86%	76%	64%	48%	29%
"Sweet" popular music	38	45	59	66	54
Familiar hymns or spirituals	21	30	43	55	75
Recent Broadway show tunes	44	52	45	36	21
Big orchestras—special arrangements	32	51	41	36	31
Music popular 10 to 20 years ago	20	37	42	37	27
Large choral groups	23	41	35	38	37
Marching band music	24	33	33	40	46
Musical comedy or operetta music	25	40	39	36	31
Symphony orchestras	16	34	33	34	39
"Barbershop quarette" music	18	25	29	41	40
Western music	20	23	30	35	39
Music popular before 1930	14	22	34	34	37
Old-time or "country" music	14	20	27	38	45
Latin-American music	33	35	27	17	9
"Dixieland" music	32	29	22	19	14
Modern or "progressive" jazz music	50	36	17	10	4
"Jump" or "jive" music	64	31	20	10	2

3. Women with more money don't like hot tunes

PERCENT NOTING LIKING FOR:	WOMEN IN GROUP ESTIMATED AS High income group	Lower middle and low	Upper middle
Currently popular music	61%	63%	62%
"Sweet" popular music	63	58	52
Familiar hymns, spirituals	33	36	48
Broadway show tunes	77	57	33
Big orchestras—arrangements	65	68	28
Music popular 10-20 years ago	44	44	33
Large choral groups	47	45	30
Marching band music	41	39	31
Musical comedy, operetta music	67	50	25
Symphony orchestras	56	47	21
"Barbershop quartette" music	34	31	30
Western music	14	19	38
Music popular before 1930	39	31	26
Old-time or "country" music	16	20	36
Latin-American music	38	29	23
"Dixieland" music	31	25	21
"Progressive" jazz	27	21	19
"Jump" or "jive" music	19	18	23

(Figures based on respondents 21 to 60 years of age only, weighted to compensate for variations in sample size of women of different ages)

4. Moreover, there are few youngsters available to listen in daytime, when majority of women at home are over 30

NUMBER "AVAILABLE" AS LISTENERS PER 1,000 HOMES:	WOMEN PER 1,000 HOMES, AGED 14-18	19-30	31-45	46-60	Over 61
8-10 AM	16	169	247	157	106
10-12	10	167	245	160	116
12- 2 PM	10	159	241	154	115
2- 4	19	161	229	150	104
4- 6	65	193	245	161	111
6- 8	69	214	269	193	127
8-10	71	207	272	194	129

(Figures from a study of Listening Habits conducted [illegible] at Ohio State University by Dr. Paul F. Lazarsfeld and Joseph Klapper, Ohio State University)

SOURCE: Ohio State University study. May 1955 to December. Ohio women over 14



FRANK SILVERNAIL'S OWN CAPTION (pick one): **1.** "So you missed the spot." **2.** "I know markets are people." **3.** "I'm happy about the results." **4.** "I do not pose for Alka Seltzer pictures." **5.** I think reps are fine."

BBDO's Frank Silvernail (above) is among six veteran timebuyers, active in the indu-try before 1940, who sum up their tips to timebuyers in this article. Pioneer buyers stress knowledge of station programing, honesty with reps, judgment among other "musts"

Tips on timebuying from 6 veteran buyers

SPONSOR asked half dozen of buyers active since 1940 for their buying suggestions. Their views provide perspective on multi-faceted buyer skills

What does it take to buy time?

How do you evaluate the dozens of facts that go into a buying decision?

How do you build up the kind of reputation for square shooting—within and without your agency—that lets you work smoothly with the dozens of people who have a hand in a spot radio or tv campaign?

The answers are important to everyone concerned with air advertising: to the buyer or account executive interested in evaluating the work of the buyer assigned to his account; to the buyer himself—and there's no breed in the business more interested in continuing self-improvement.

SPONSOR seeks the answers to questions like these constantly because nothing is more important in the opinion of its editors than exchange of thinking on the technique of spending a client's money. And perhaps the most exciting set of tips on buying we've ever encountered has emerged from a round of interviews with some

pioneers of timebuying, six men and women who've been active in buying or related fields for 15 years or more.

SPONSOR's panel of timebuying pioneers were suggested in a poll of other prominent timebuyers who themselves had long years of industry experience. The panel includes: Frank Silvernail, Vera Brennan, Scheideler, Beck & Werner; Reggie Schuebel, Reggie Schuebel, Inc.; Linnea Nelson, Kudner (consultant); Bill Maillefert, Petry.

Part of the industry's roster of buying veterans who were active in 1940 or before, includes: Ned Midgeley, Ted Bates; Charlie Ayers, formerly with R&R, now ABC; Tom McDermott, N. W. Ayer; Frank Coulter, Y&R; Chet Slaybough, Ted Bates; Margaret Jessup, formerly of McCann-Erickson, now retired in San Francisco; Francis Conrad, formerly with McCann-Erickson, now with ABC on West Coast; Frank Barton, Lennen & Newell; Jack Latham, Philip Morris; Wilfred (Bill) King, Mathes; Hubbell Robinson, formerly with Y&R, now CBS; Tom Lynch, formerly Donahue & Coe, now with WMCA; Robert McNell, Thompson Koch Advertising; Carlos Franco, formerly Y&R, now Carlos Franco Associates.

The broadcast industry these pioneer timebuyers knew in 1940 was a far different one from today. National spot radio (according to McCann-Erickson) leaped from $42 million in 1940 to $133 million in 1954. Add to that another $189 million in spot tv billings last year, and there's a picture of the industry in 1955.

There are certain comparisons between timebuying *á la* 1940 and timebuying *á la* 1955 that all the pioneer timebuyers interviewed by SPONSOR made. Here are some quotes that sketch the contrast:

"Those were the days when there were no more than maybe 25,000 people in the radio industry as a whole. We knew all the station managers—something that's still helpful, but a great deal more difficult in 1955."

"All the rating services and information available in 1955 should make for wiser buying decisions. Too often, however, ratings have taken the place of judgement."

"We had to evaluate stations virtually through our personal knowledge of the market, the station management and programing character back in 1940. The buyer today has infinite advantages because he has available to him more exact precise information."

"Then as now the good buyer had to be both buyer and seller—or educator, if you will. But his job of selling the air media to clients or agencymen has become far easier because of the growth of timebuyer stature within the agency."

Although the pioneer timebuyers interviewed agreed on fundamental rules for efficient buying, individually they stressed different points in giving advice on good time buying procedure. Here, then, is the background of six pioneers and their tips.

Frank Silvernail, manager of station relations at BBDO, divides the old days of timebuying into the "pre- and post Seed Map days." The biggest problem for the pre-1940 timebuyer, he recalls, was the problem of truly evaluating a station's coverage.

"Station managers used to come to New York more in those days," says Frank. "And they'd bring with them mail counts and engineering maps, and the buyer had to figure out the coverage pattern from that. Then P&G offered three packs of seeds for an Oxydol box top and plotted requests per 100 homes for every station that came in. This seed map gave the buyer a more impartial understanding of coverage."

In tracing his career, Frank Silvernail likes to say that he "started out as a guitar player in 1925"—actually, an after-5:00 p.m. job he did while he was in sales promotion. He worked in one form or another of sales promotion until he joined Pedlar & Ryan in 1938 as a timebuyer. From there he went to Y&R in 1941, BBDO in 1943.

Here are his tips on timebuying:

1. *Don't be too slide rule and cost-per-*1,000 *minded.* Advertisers and account men today tend to be too pat and formula-ridden in their broadcast thinking. It's up to the media people to think more creatively.

2. *See reps and station managers, particularly, whenever they come to you.* Don't keep them waiting—their

(*Please turn to page* 88)

COMING: BUYING BASICS

SPONSOR's annual Fall Facts Basics issue (11 July) will contain a 30,000-word book called "Timebuying Basics" which condenses the 13 sessions of the RTES, New York, timebuying and selling seminar.

"Then and Now" Pictures of Buying Veterans



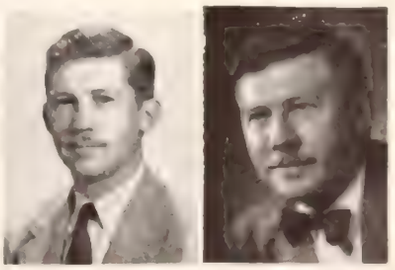
Linnea Nelson, Kudner consultant, left, at 1940 NAB convention and today



Reggie Schuebel, head of own firm, in 1940 and with grandchildren today



Beth Black, Harry B. Cohen's director of radio-tv buying, in 1940 and today



Bill Maillefert. Ed Petry radio sales manager as buyer before 1940, and now



Vera Brennan, Scheideler, Beck & Werner head buyer, working at Blow 1929, now

Snorkel: why it mad

Startling, dramatic demonstrations of its new Snorkel pen on big-na

It was the revolutionary new Snorkel pen and the need for visually demonstrating its unique workings—which first drew the W. A. Sheaffer Pen Co. to television in the fall of 1952. Since then, in less than three years, the company's tv budget has leaped to nearly $3,000,000, making Sheaffer the biggest network television user among fountain pen companies. Before using television the company had never been an air advertiser of any size.

What made Sheaffer's affair with tv blossom so fast? Most important, the responsiveness of its sales curve which rose to a record high in the company's 42-year history the first year tv was used. And it has continued to rise. Net sales for the fiscal year ending 28 February 1954 were 8.5% ahead of the year before. For the nine-month period ending 30 November 1954, they were 17.2% higher than in the same period of 1953.

At the time of the last annual report (28 February 1955) sales stood at $27,072,821, may well hit $30,000,000 by next year, says the company.

Here is Sheaffer's approach:

On network tv it bankrolls star-name shows aimed at a mass audience—"the beer drinkers rather than the guys who have a Martini before dinner," says Sheaffer Ad Manager, Don A. Reed. Leading salesman for Sheaffer the past two seasons has been Jackie Gleason on his Saturday night CBS TV stanza. Dave Garroway, Arlene Francis and Steve Allen are currently plugging for Sheaffer on NBC TV's *Today-Home-Tonight* trilogy. But come fall, Sheaffer will change its tv approach somewhat with the sponsorship of a dramatic documentary series about the navy, *Navy Log*, on CBS TV. A quiz it currently sponsors on ABC TV, *Penny to a Million*, will also continue.

In areas not covered by the tv network effort, Sheaffer has employed spot tv announcements and local shows. About $200,000 went for this supplementary video support last year in about 28 markets.

Sheaffer aims for dramatic presentation and memorability in its tv commercials, which are developed hand-in-hand with its advertising agency, Russel M. Seeds of Chicago. Its experience with one of these, the famous "White Gloves" commercial for Snorkel, has been particularly rewarding. This pitch, with its arresting demonstration of a pair of white-gloved hands filling a "messproof" Snorkel, has won much acclaim including a Sylvania Television Award for 1954. It also sold pens.

Sheaffer has always placed high importance on its dealers, stresses the importance of a close and friendly relationship with them. It selects its national advertising with an eye to local tie-ins, furnishes dealers with merchandising and promotional aids a-plenty to help them benefit from the national effort. In addition, representatives of the company and the Seeds agency pay regular visits to dealers during peak periods of the year to learn the problems behind the counter—which they do by doubling as salespeople.

But it's been Sheaffer's tireless fight in the interests of Fair Trade and against price-cutting that has won the company the most solid dealer support. Last year Sheaffer spent about $1,000,000 to stand by Fair Trade. Adamant in its determination not to have its merchandise cut below list price at the retail level, Sheaffer has dropped some 600 retail outlets since it started its "war."

THE FAMOUS "WHITE GLOVES" COMMERICAL for Snorkel is something of a classic by now, won much acclaim including a Sylvania Award. The newer Snorkel commercials are getting away from demonstration, put stress on prestige and pride of ownership



heaffer switch to tv

twork tv shows helped Sheaffer sales hit a record high in one year

Sheaffer feels that its Fair Trade battle has resulted in extra sales and extra profits through extra-loyal dealers. Tv has aided by getting across the established prices of Shaeffer products in the commercials. And by applying the sales pressure needed to move the pens at their list price.

Sheaffer has some 34.000 dealers. selectively limited to department stores, jewelry stores, certain drug store, stationery and pen shops. The products are not sold in men's clothing stores, five-and-ten's, discount houses, premium houses "or at Coney Island," specifies Don Reed.

Where does Sheaffer stand in the pen market? Sheaffer is first in the U. S. "fine" or fountain pen market in *domestic* sales, the trade believes. Parker Pen is second, though, according to one source, Parker and Sheaffer are running neck-and-neck in *total* sales volume (Parker's big export volume accounts for this, it's said). Waterman, Eversharp and Esterbrook are also high rankers, while Paper-Mate reportedly leads the ball-point field.

The men responsible for the planning of Sheaffer's new high-powered ad campaign and the creation of its attention-getting commercials are Don Reed, Sheaffer's ad manager; Freeman Keyes, president of Russel M. Seeds; Russell Young, tv director at Seeds; and Lee Marshall. copy chief at the agency. Pete Karle, assistant ad manager for Sheaffer has been in charge of advertising for the Fineline Division, (to consolidate with Sheaffer 1 July), working with sales manager Gene Troy.

It took much painstaking experiment and testing—behind closed doors at Sheaffer's factory in Fort Madison, Iowa—before a perfected model of the Snorkel pen was completed in January 1952. Sheaffer considered this new pen just as revolutionary as the introduction of the first lever-filling pen in 1913. The Snorkel (originally a breathing apparatus for submarines) features

(*Please turn to page 74*)



Top Sheaffer executives Walter A. Sheaffer II, president (above, left) and Craig Sheaffer, board chairman, stood behind the development of the Snorkel. Don Reed (far right) is Sheaffer ad manager, felt tv could best tell Snorkel story. For two seasons, Jackie Gleason gave ad support; this fall a documentary drama on CBS TV, "Navy Log," will be used

Good dealer relations have always been stressed by Sheaffer. Local tie-in support for tv effort, plus the company's determined fight to uphold Fair Trade, help win dealer loyalty



In 21st week of 26-week tv test:

Are B&M sales gains reaching

Past two sales periods each hit the 1,700-dozen mark. Is this maximum market

With only five weeks to go in the 26-week Burnham & Morrill tv test, sales continue ahead of last year by slightly over 100%. These are the campaign highlights in television weeks 19 through 21 (first half of June).

1. CURRENT SALES: Burnham & Morrill sales in the Green Bay, Wis., test area continued ahead of last year in the first half of June. The jump was not as impressive, however, as in the last half of May which was 328% ahead of the same period last year when no television was used. First-half June sales were ahead by only 109.3%.

The reason for the decline in percentage gain over last year is not to be found in greatly reduced sales, however. Actually the 1-15 June sales of 1,710 dozen cans of B&M products is only slightly below latter-May's total (1,755 dozen). But last year's sales during the first half of June were considerably up over latter-May 1954 (815 vs. 410 dozen). To continue at a 300% gain, therefore, B&M sales would have had to hit over 3,260 dozen cans or almost double the best two-week sales record for 1955 thus far.

Why didn't they? The answer may lie in the fact that there is a plateau beyond which advertising cannot push the product in a short period because of its high cost and relatively unknown status in the Green Bay, Wis., area prior to tv. The figure of about 1,700 dozen cans sold may be about as high as sales will go during any remaining half-month period in the 26-week tv test.

During the latter half of June B&M sales would have to shoot over 1,700 to exceed last year's sales during the second half of June. Reason: A special promotion allowance last year in the first two weeks of June brought B&M sales up to 1,765 dozen cans. There will be no similar allowance during the same period this year.

Last year's allowance came to 50c off each case of B&M products. It was designed to encourage promotion of the products during the warm-weather months when sales of beans are at their highest.



lateau point?

sorb now in half a month?

This year B&M will make a similar allowance, starting after the television test is over on 23 July. Television will be on its own from 15 June through 23 July competing against a period last year bolstered by the 50c allowance.

2. TOTAL SALES: For the entire 21-week period of television advertising (starting 24 January and running through 15 June), B&M sales are ahead 101.3%. Sales in 1955 totaled 14,164 dozen cans of all test products. Sales for the same 21 weeks last year were 7,035 dozen.

The test products are the 18-oz. size of B&M beans, the 27-oz size and B&M brown bread. These products received little or no advertising last year in the Green Bay area (with the exception of scattered insertions within large co-op newspaper ads by grocers). The only change in marketing tactics introduced to the region this year has been the television campaign which represents a $12,500 expenditure over the 26-week period. The station used is WBAY-TV, Green Bay, a Channel 2 CBS TV affiliate. Campaign consists of six one-minute announcements weekly aired mainly during daytime.

Commercials are prepared by WBAY-TV, using copy points supplied by B&M and its agency, BBDO, Boston.

3. AGENCY'S OPINION: Burnham & Morrill's sales v.p., E. R. Elwell, commented in SPONSOR's last issue on the enthusiastic reaction Green Bay-area sales have been getting at the Portland, Me., headquarters of B&M. Similarly down at the Boston office of BBDO, sales are regarded as incontrovertible evidence of television's effectiveness for the product. Burt Vaughan, BBDO v.p. and head of the Boston office; Richard O. Howe, account supervisor; and Ralph H. Woodfall, account executive, have followed the test closely. They are rushed advance copies of each issue of SPONSOR to keep them abreast of sales figures which come to SPONSOR every two weeks as quickly as they can be tabulated by the Otto L. Kuehn Co. of Milwaukee, B&M broker for the Green Bay region.

Ralph Woodfall's observation on the B&M test thus far points up the unique nature of the campaign. He told SPONSOR: "It is unusual to get such a clear-cut case of results from an advertising medium. I don't know how you could cry down television's role as the only factor creating the increases."

It was Woodfall on whom Haydn Evans, WBAY-TV general manager, made his first call when selling the B&M test idea almost two years ago. "It's remarkable," Woodfall says, "how closely the test has followed the blue print set down at that time."

Both agency and client are thinking about the use of television in other markets for the coming year. Said Woodfall: "If this is what television did in a small, poor market, what would it do in larger and better B&M markets?"

4. BACKGROUND: The B&M tv test provided SPONSOR with an opportunity it had long sought to report on a test campaign while it was happening. It is believed to be the first case of a national advertiser testing a medium with simultaneous coverage of the results in a trade publication.

The Green Bay, Wis., area in which wholesale sales are measured and reported to SPONSOR's readers is an especially poor one for B&M. Reason: B&M is an oven-baked bean which up till now in this area was bought by a small circle of consumers only. The lower-priced can-cooked beans (Campbell's, Heinz, etc.) enjoyed the big sales. B&M, moreover, is the most expensive oven-baked bean on the market. Its sales are strongest in New England where oven-baked beans are a tradition.

Readers with questions on B&M's approach are invited to submit them to SPONSOR, 10 E. 49th St. N.Y. ★ ★ ★

B&M SALES FIRST HALF OF JUNE 1954 vs. 1955

Sales by 4 weeks at B&M beans and brown bread at wholesale level	18 oz. 1954	18 oz. 1955	27 oz 1954	27 oz 1955	brown bread 1954	brown bread 1955
AREA A (50-mile radius of Green Bay)						
1. MANITOWOC, WIS.	0	**150**	25	**60**	0	**0**
2. OSHKOSH, WIS.	0	**100**	0	**25**	0	**0**
3. APPLETON, WIS.	30	**150**	35	**100**	60	**20**
4. GILLETT, WIS.	0	**30**	0	**50**	0	**20**
5. GREEN BAY, WIS.	90	**150**	235	**75**	20	**0**
6. MENOMINEE, MICH.	0	**70**	0	**0**	0	**30**
TOTALS A	**120**	**650**	**295**	**310**	**80**	**70**
AREA B (50-100 mile radius of Green Bay)						
7. FOND DU LAC, WIS.	0	**0**	0	**0**	0	**0**
8. STEVENS POINT, WIS.	90	**120**	60	**85**	0	**60**
9. WAUSAU, WIS.	0	**100**	0	**25**	0	**30**
10. NORWAY, MICH.	0	**100**	0	**0**	20	**30**
11. SHEBOYGAN, WIS.	75	**70**	55	**60**	20	**0**
12. WISCONSIN RAPIDS, WIS.	0	**0**	0	**0**	0	**0**
TOTALS B	**165**	**390**	**115**	**170**	**40**	**120**
TOTALS A & B	**285**	**1,040**	**410**	**480**	**120**	**190**

THREE-PRODUCT TOTAL 1954: 815 DOZEN CANS

THREE-PRODUCT TOTAL 1955: 1,710 DOZEN CANS

†Television campaign began 24 January 1955

Automotive

"Big Bill" Gardner, Milwaukee Buick dealer, roped in first sale on automobiles for his cowboy type announcement campaign over WEMP, Milwaukee, which made Gardner Buick the number one Wisconsin dealer





Mail order towels

John W. Black and his mail staff daily check mail orders pouring in as result of Black's KDKA Pittsburgh announcement campaign. He has more than doubled his sale of special-cloth tea towels since he switched from direct mail to spot radio

Drugs & Products

Louis Cohen (left), president of the drug chain, and Saul Cohen, secretary-treasurer. WCHS, Charleston. A $2,700 WCHS sch sold $170,000 worth of toys for them.



Local radio's strength: the cash-register proof

PART TWO
OF TWO PARTS

Seven prize-winning local case histories show dollar pull of radio

There's one statement, above all others, which typifies the local dealer's advertising philosophy: "I buy the medium which produces a dollar sale at the lowest possible cost."

And there's one comment every one of the first-prize winners in the RAB "Radio Gets Results" contest made:

"Radio produces sales for me more cheaply than any other medium."

In part one of this article (15 June 1953) SPONSOR analyzed the approach and detailed the results of winners in six of the RAB categories (see box). The remaining seven first-prize winners are covered in this article.

These case histories, chosen by RAB's panel of judges as illustrative of effective local radio advertising, can be used by agencymen to show national clients the support and enthusiasm local dealers will give to radio. Radio is a powerful advertising medium, these RAB winners agree. The thing is to use the medium so as to take advantage of specific market conditions: listening habits, program preferences, competitive factors.

Here are seven case histories that show local radio's effectiveness in selling seven different types of services and products:

1. Drug stores & products: Cohen Drug Stores, Charleston, W. Va., won first prize with a Christmas radio campaign over WCHS, Charleston, W. Va.

The Cohen Drug Stores in Charleston had a serious problem. One of the stores' big sellers during the Christmas season has always been their large stock of small, under-$1 toys. However, a Charleston competitor, located near the main Cohen Drug Store in the city, was liquidating his toy stock. The advertiser had a twofold problem: maintain his level of sales at his usual price; find an effective and cheap advertising medium, particularly since



Amusements

The Feld brothers, owners of Super Music Enterprises, pick pop records to be played on their WWDC, Washington, D. C., radio programs. The Feld-sponsored d.j. shows give them duel commercial value: (1) actual announcements, (2) mentions of Super Music Enterprises where records can be bought by program's listeners



Grocery Store

Gailard Zink has increased his super market's sales volume from $185,000 to $225,000 as a result of his daily 15-minute WSLM, Salem, Ind., program. (See 6 RAB case histories in 13 June issue, p. 38)

Dry Goods

(L. to r.) John O'Connell, merchandise manager of Linn & Scruggs; Bob King, WDZ a/e; John Holt, president of department store; Nancy Norman, m.c. of store-sponsored show, discuss program format that's increasing store sales



he had previously been unable to relate sales to advertising.

In November, WCHS showed L. W. Cohen, president of the organization, the CBS-produced film, *Tune in Tomorrow*, to encourage his interest in radio. The film plus a sales pitch tailored to his needs convinced Cohen, and he added the first of his specific-toy-campaign radio schedules to his existing sponsorship on WCHS.

First Christmas toy campaign, from 7 November through 23 December consisted of 24 chainbreaks and 18 one-minute announcements weekly. In the midst of this campaign, Cohen became so enthusiastic over the results that he added still more chainbreaks for the middle of December. He again revised the schedule upwards during the third week of December, with two additional one-minute announcements daily.

By the end of the campaign, Cohen reported a sale of $170,000 in toys—far in excess of his anticipations, from a two-months' total of $2,737.34 invested in WCHS. Said he: "It has proved to me that our 16 stores could get increased traffic through radio cheaper than through any other medium, reaching more people per dollar."

Previously, this advertiser had used only two radio stations. In January 1955, because of his successful Christmas campaign, he bought 2,500-announcement contracts with four other radio stations, for a total of 10,000 announcements. The stations (WHIS, Bluefield; WBTH, Williamson; WVOW, Logan; WWNR, Beckley) are outside of WCHS' primary coverage area, and will promote others of the 16 Cohen stores.

Cohen added that during his Christmas toy promotion he had kept his other advertising on its usual level, and that he can therefore conclusively pin all the increased sales on radio.

2. *Furniture & floor covering:* Standard Furniture Co., Albany, Kingston, Troy and Schenectady, N.Y., won a first prize with announcement campaigns over WROW, Albany, N.Y.

For 10 years, Standard Furniture Co. wasn't going any place. Then it used radio.

Chester Fineberg, general manager of Standard Furniture Co., a chain of

(Continued on page 84)

13 FIRST-PRIZE WINNERS IN RAB LOCAL CONTEST

APPAREL

APPLIANCES

AMUSEMENTS

AUTOMOTIVE

DEPARTMENT STORES

DRUG STORES

FURNITURE

FINANCIAL

GROCERY STORES

GROCERY PRODUCTS

HOUSING

SPECIALIZED SERVICES

MAIL ORDER (Classified)



Left to right: **Emmett C. McGaughey** – *Executive Vice President, West Coast, Erwin, Wasey & Co., Ltd.* **Paul H. Willis** – *Assistant Vice President, Carnation Company.* **Norman Best** – *Vice President, Erwin, Wasey & Co., Ltd.* **Glenn Bohannan** – *Radio-TV Media Director, Erwin, Wasey & Co., Ltd.* **E. A. Gumpert** – *Advertising Manager, Milk Products Division, Carnation Co.* **Walter Davison** – *Western Division Sales Manager, Television, NBC Spot Sales.*

Candid photo by Elliott Erwitt. Taken at the Carnation Home Service Department Test Kitchen, Los Angeles.



the Carnation Company and its agency, Erwin, Wasey, are Sold on Spot as a basic advertising medium!

Carnation, one of America's top-ranking food companies, makes Spot Radio and Spot Television a prominent part of its master advertising plan.

Spot is used as a local selling tool in specific markets. Guided by sales conditions in each market, Carnation buys:

20-SECOND STATION BREAKS: to reach nighttime Radio and TV audiences at relatively low cost and, in Television, to demonstrate uses of the product visually.

MINUTE PARTICIPATIONS: to benefit from the selling personalities and reputations of *local* Radio and Television talent within their individual markets.

Complete flexibility of timing and market selection . . . low costs with high sales return . . . are Spot's basic advantages for Carnation. Spot can sell hard for you, too!

Ask your agency or an NBC Spot Sales representative. More and more advertisers are Sold on Spot because more customers are Sold on Spot . . . *and some Spots are better than others.*

representing RADIO STATIONS:

KNBC *San Francisco*	**WAVE** *Louisville*
KSD *St. Louis*	**KGU** *Honolulu*
WRC *Washington, D. C.*	**WRCA** *New York*
WTAM *Cleveland*	**WMAQ** *Chicago*

and the **NBC Western Radio Network**

representing TELEVISION STATIONS:

WRC-TV *Washington, D. C.*	**KONA-TV** *Honolulu*
WNBK *Cleveland*	**WRCA-TV** *New York*
KPTV *Portland, Ore.*	**WNBQ** *Chicago*
WAVE-TV *Louisville*	**KRCA** *Los Angeles*
WRGB *Schenectady-Albany-Troy*	**KSD-TV** *St. Louis*

NBC **SPOT SALES**

30 Rockefeller Plaza, New York 20, N. Y.
Chicago Detroit Cleveland Washington
*San Francisco Los Angeles Charlotte**
Atlanta Dallas* *Bomar Lowrance Associates*

40 EAST 49TH ST.

(Continued from page 11)

RECORD RADIO MONTHS (Cont.)

thought you might be interested in the fact that KSON for both the months of March and April has enjoyed the highest gross income from sales in the station's history. More important, perhaps, our net profit in each month has reached a new high despite the fact that we are paying our employees between 75 and 100% higher hourly wages that we did eight years ago.

The reason for the increase in net, in the face of higher wages and salaries is the use of automatic operation in part and remote operation. This has, of course, necessitated an increase in capital investment but it has been well worth it.

As to gross sales, it is simply a matter of aggressive selling with an alert, wide-awake sales force. Also the fact that we have concentrated in programming to the out-of-home audience.

FRED RABELL
Owner, Operator
KSON
San Diego, Calif.

• Many radio stations report increased local business. For a report on results radio has produced for a variety of local clients see article, "Local radio's strength," SPONSOR, 13 June 1955, page 38 and part 2 this issue, page 40.

HOW TO SELL SAFETY

Another big holiday weekend coming up . . . the 4th of July. Another period of slaughter on the highways. I believe the nation's radio stations, and you by getting the word to them, can help by using a different approach. It's an idea which is hard and blunt . . . but, I hope, life-saving.

The majority of radio stations have a noon-hour newscast. On Friday, July 1st, all radio stations on one of their noon-hour newscasts can play one chorus of White Christmas and follow it with these simple words: "We are playing White Christmas on this newscast today for those people who are preparing to leave on their long July 4th holiday. Some of you will not be around at Christmas time, and that's the last time you'll ever hear White Christmas!!!"

Very nearly a heartless, cruel approach isn't it? But so is death on the highways . . . and needless, too.

Let's use this idea on this big July 4th weekend and see what happens.

I hope every reader of SPONSOR will accept this plan.

LOWELL E. JACK
General Manager
KMAN
Manhattan, Kansas

NEW AND UPCOMING TV STATIONS

*I. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
TWIN FALLS, IDAHO	KLIX-TV	11	30 May	26.9	660		None	NFA	Southern Idaho Bestg & Tv Co. Frank C. Carman, pres.
SAN ANTONIO, TEXAS	KCOR-TV	41	2 June	17.8	350		KENS-TV WOAI-TV	250,976	KCOR-TV, KCOR Inc. R. O'Connel R. A. Cortez, pres. R. A. Cortez, Jr., v.p. Wm. P. Smythe, v.p. Robert L. Bobbitt, Jr., v.p.

*II. New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP¶
WICHITA, KAN.		3	8 June	100	905	KAKE-TV KEDD KTVH	148,356	Wichita Tv Corp. George M. Brown, pres. Wm. J. Meyer, v.p., gen. mgr.
ROSEBURG, ORE.		4	8 June	5.3	640	None	NFA	Southwest Oregon Tv Best. owned by Eugene Tv Inc., Oregon Bestg. C. H. Fisher, pres. Wm. B. Smullin, v.p. & treas.

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
ORLANDO, FLA.	18	30 May	20.9	228	$88,737	$60,000	WDBO-TV	Orange County Besters Inc. R. H. Gunkel Jr., pres. James H. Sawyer, v.p.
ROANOKE, IND.	21[2]	30 May	251	763	$345,222	$300,000	None	Sarkes Tarzian Inc. Sarkes Tarzian & Family, owners
CAGUAS, PUERTO RICO	11	6 June	29.8	1082	$20,000	$120,000	None	Supreme Bestg Co. Chester F. Owens, pres. Flora Shields Owens, v.p.

BOX SCORE

[illegible] on air	119
Markets covered	251§
[illegible] (1 May '55)	35,809,000§
[illegible] (1 May '55)	33,900,000§

*Both new ops and stations going on the air listed here are those which occurred between 1 June and 15 June or in which permanent could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NPC Research consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. §In most cases, the representatives of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the AM-FM parties in this section (when a radio station has been given the tv grant). NFA: No figure available at presstime on sets in market. ¶Will rebroadcast programs of KVAL-TV, affiliated with ABC, NBC and Du Mont. #Allocated to Huntington.

how to tell summer from winter

There's only one difference between WCCO-TV's summer and winter audience. The difference is that for the past two summers, more people have watched WCCO-TV in the summer than during the preceding winter.

At a time when better-than-average sales are the pattern, Channel 4 has up to 50 per cent more summer viewers than any other Northwest television station.

For WCCO-TV is a sales-potent member of the Northwest family circle—a family increased by a generous share of the 350,000 vacation visitors each summer.

The year around, WCCO-TV puts your message before more Northwest customers. Your nearest Free & Peters Colonel will gladly give you complete details.



WCCO-TV
The other member of the family
MINNEAPOLIS - ST. PAUL
CBS

She speaks Spanish·
reads Spanish·
listens to Spanish radio·
but, BUYS AMERICAN!



She's one of over 900,000 Spanish-speaking Mexican-Americans in the Texas Spanish Language Network coverage area. These Mexican-Americans have been buying American products, with emphasis on products that are brought to their attention through Spanish Language radio.

TEXAS SPANISH
LANGUAGE NETWORK

KIWW — XEO-XEOR — XEJ
San Antonio — Rio Grande Valley — El Paso

Represented nationally by
NATIONAL TIMES SALES
New York • Chicago
HARLAN G. OAKES & ASSOC.
Los Angeles • San Francisco

New developments on SPONSOR stories

P.S.

See: Summer Selling section: 1955

Issue: 7 March 1955, page 43

Subject: Advertisers must continue selling in summer

Philadelphia's WPTZ has been sending out a series of mailings to agencies and sponsors plugging away at the theme "Summer can make the difference." The mailings indicate that the advertiser who vacates a market in the summer is just turning the market over to his competitors. Using figures from several sources, the station shows that: (1) summer viewing audiences are large, (2) brand switching is common in the summer months, (3) retail sales are heavy in the summertime, and (4) smart advertisers keep their advertising schedules solidly filled with summer tv.

The colorfully illustrated mailings with a summer motif consisted of five pieces each mailed three days apart. The fifth piece was the tie-up with illustrations from the others.

P.S.

See: Should talent sell?

Issue: 28 June 1954, page 36

Subject: Whether or not stars ought to help sell sponsor's product

When a new department store opened in Levittown, Pa., Vaughn Monroe was on hand to help celebrate the event. He attended as the RCA Victor representative, and sold records behind the counter, also autographed albums of his songs. Monroe then starred in two shows held in the store's large community room. For both shows he made his appearance by bursting through a giant paper copy of his theme song, "Racing With The Moon."

The famed band leader-singer also sold the first RCA television set to a customer, and in general promoted good will for the store, RCA Victor and his own records. Monroe is RCA Victor's spokesman in radio and television commercials. It's a case of a star being asked exclusively to sell.

Vaughn Monroe turns salesman at opening of a Pennsylvania department store





WE'RE MOVING!

TO CBS

NEW TIME 10 P.M. (EDT.) ALTERNATE WEDNESDAYS

EFFECTIVE JULY 6

BUSSES

[illegible] AGENCY: Direct

CAPSULE CASE HISTORY: *KING's disk jockeys were [illegible] by the Seattle Transit System to tell listeners of 10 used, gas, hydraulic busses, now inoperative, which the system wanted to sell for $200 each. Within 15 minutes following the first announcement, three queries about the busses were received. Within 24 hours all the [illegible] had been sold. Bob Woolson, public relations director of the system, said: ". . . it was one of the finest selling jobs I have ever seen done in Seattle."*

KING, Seattle, Wash. PROGRAM: Announcements



SUPER MARKET

SPONSOR: Jerry's Super Market AGENCY: Direct

CAPSULE CASE HISTORY: *Owner Long tells of his success with* Dr. Jive: *"When I first bought on this program [four years ago] I had a small store without self-service or cash registers. . . . I have enlarged my store three times. I enjoy a supermarket business with five meat cases, new shelving throughout and three times my original floor space. . . . My gross has tripled the pre-WDAK average." Long now uses five quarter-hour programs, 10 announcements, a half hour on Sunday and an hour remote from his store on Saturday. The cost: $80 a week.*

WDAK, Columbia, S. C. PROGRAM: Dr. Jive

EGGS

SPONSOR: Westinster Farmers Co-operative AGENCY: Ross Gerunson, Seattle

CAPSULE CASE HISTORY: *Lynden eggs were selling steadily in the Anchorage market when the Washington Farmers Co-operative Association decided to do some radio advertising. Beginning in January with two announcements a week, the campaign was increased to three announcements per day in April. In addition to the announcements, the agency and sponsor are conducting a [illegible] advertising on KENI. Lynden sales have increased 3,300%. The schedule cost $1,029.*

KENI, Anchorage, Alaska PROGRAM: Announcements

FIRST AID KITS

SPONSOR: Elmira Drug & Chemical Co. AGENCY: Runey Adv. Elmira, N. Y.

CAPSULE CASE HISTORY: *The Elmira Drug & Chemical Company has been a steady WENY advertiser since* 1952. *They sponsor* Charlotte Calls, *featuring WENY Home Economist Charlotte Runey. Miss Runey made one announcement on her morning program (heard daily from* 9:00 *to* 9:10 *a.m.) offering Johnson & Johnson First Aid Kits to any listener who wrote in requesting one. With* 48 *hours* 292 *requests had been received. Each program costs sponsor* $18.75.

WENY, Elmira, N. Y. PROGRAM: Charlotte Calls

DRILLS

SPONSOR: Mitchell House Drills AGENCY: Direct

CAPSULE CASE HISTORY: *A set of house drills costing* $2 *were offered on nine* Sunrise Salute *broadcasts, heard Monday through Saturday from* 6:15 *to* 6:55 *a.m. Phil Stevens conducts* Sunrise Salute; *he integrates sales messages with his ad-lib conversation. Approximately* 1,750 *orders were received, representing a gross of* $3,500. *The time cost was* $564; *cost per order, therefore,* $.32.

KMOX, St. Louis, Mo. PROGRAM: Sunrise Salute

MAPS

SPONSOR: Troy Savings Bank AGENCY: Direct

CAPSULE CASE HISTORY: *The Troy Savings Bank has been sponsoring the Monday through Friday* 7:30-7:45 *a.m. newscast for four years. In an effort to check the effectiveness of their radio advertising the bank offered a new street map of the city of Troy.* 30-*second announcements were made for one week offering the maps free to those who visited the bank and for* $.15 *to listeners who would write in. More than* 1,400 *maps were given out; only* 130 *were requested by mail. Raymond K. Meixell, asst. to the president, said, "Radio news is the best advertising buy today." Bank spends* $7,020 *yearly.*

WTRY, Troy, N. Y. PROGRAM: Morning Newscast

WOMEN'S WEAR

SPONSOR: Field's Apparel Shop AGENCY: Direct

CAPSULE CASE HISTORY: *Field's had never used radio to any extent in their advertising. In a test of nighttime radio they bought three announcements a night for* 30 *consecutive nights. The commercials were written and recorded by their buyer and fashion co-ordinator. Overall business increased considerably and many sales were directly attributed to the radio advertising since items in question had not been advertised in any other media. Store manager George H. Lehman reported "most satisfactory results." This campaign cost Field's* $300.

KTUL, Tulsa, Okla. PROGRAM: Announcements



Announces the appointment of

JOHN BLAIR & COMPANY

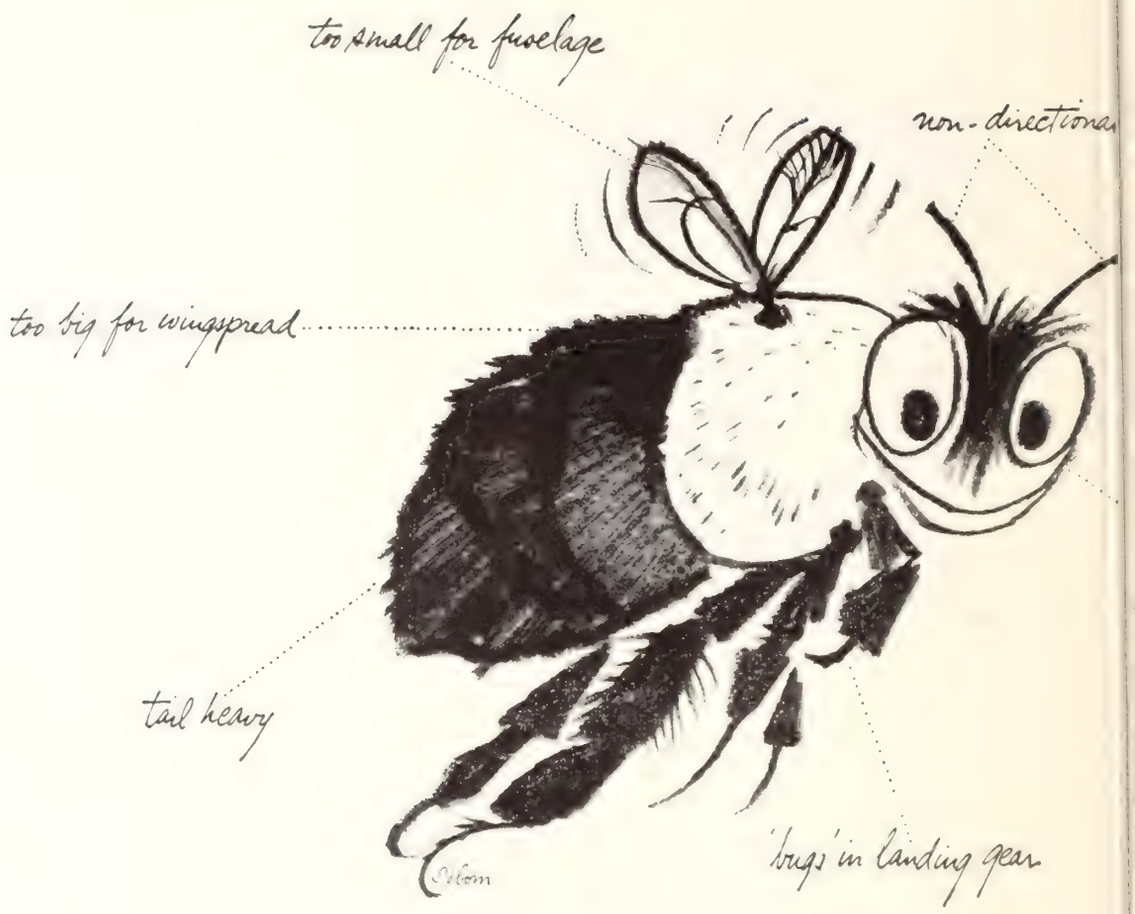
as exclusive national representative

EFFECTIVE JULY 1st

Do You Know Central California?

- It's the big market that fills the 350 mile gap between San Francisco and Los Angeles with 2,585,773 population!
- 60,263 farms in Central California have an average cash income of $27,091 . . . over $1,631,877,000!
- Central California ships 95% of the country's wine . . . 75% of the olives . . . produces more farm income than 43 entire states.
- Here is the nation's richest farm market... covered 100% by KFRE.
- Call your John Blair representative for details on the National importance of Central California.





The "experts" who long ago proved that bumblebees can't fly have been examining network radio. It too, they say, is "aerodynamically unsound." But the bees aren't taking it sitting down. And neither is network radio. Why should it, when...

Network radio is accounting for 130,000,000 advertising dollars a year. Soft goods dollars, hard goods dollars. Dollars from companies just beginning to advertise nationally. Dollars from companies whose advertising budgets and experience are legendary. In fact 20 of the 25 biggest advertisers are using network radio in 1955. *[illegible] Time only.

Network radio continues to be the most efficient way to reach customers. It takes an advertiser's message to a thousand people at less cost than any other medium. Less than magazines, newspapers, television. And in many new radio formats a netwo advertiser can reach listeners in the *evening* at a co that's lower than before television came along!

People have 111,000,000 places to listen. (The sto of radio keeps coming back to boxcar figures.) Arou the house alone, there are nearly 75 million worki radio sets: 25 million radios in living rooms, 22 mi lion in bedrooms, 16 million in kitchens, 4 million dining rooms, 7 million in other places.

Radios today are scattered in so many different plac throughout the home that only 14 million sets—most in living rooms—have to double up with the TV set.

With radio now so handy it's only an arm's leng away, is it any wonder that nine radio families o of ten tune in every week. That on the average...

light-headed

hey spend more than 17 hours every week with eir radios. And that's just the listening that goes at home. Add 26 million sets in automobiles, where e listening's only begun to be measured. Add another million sets in places people go to work, shop, eat, here the turnover is so high nobody even tries to ep track of all the listening.

hey tune most to network programs – to the kind entertainment that only networks can support, the nd of programs that make radio worth while: At ght, listeners want Amos 'n' Andy, Jack Benny, ng Crosby, Our Miss Brooks, Edward R. Murrow, Lowell Thomas. During the day, Arthur Godfrey, Ma Perkins, Wendy Warren.

Even in the biggest television cities, people prefer *network* radio. Of the top radio programs in TV's 24 largest markets, 89 per cent come from networks, 10 per cent originate locally at network stations, and 1 per cent come from independents.

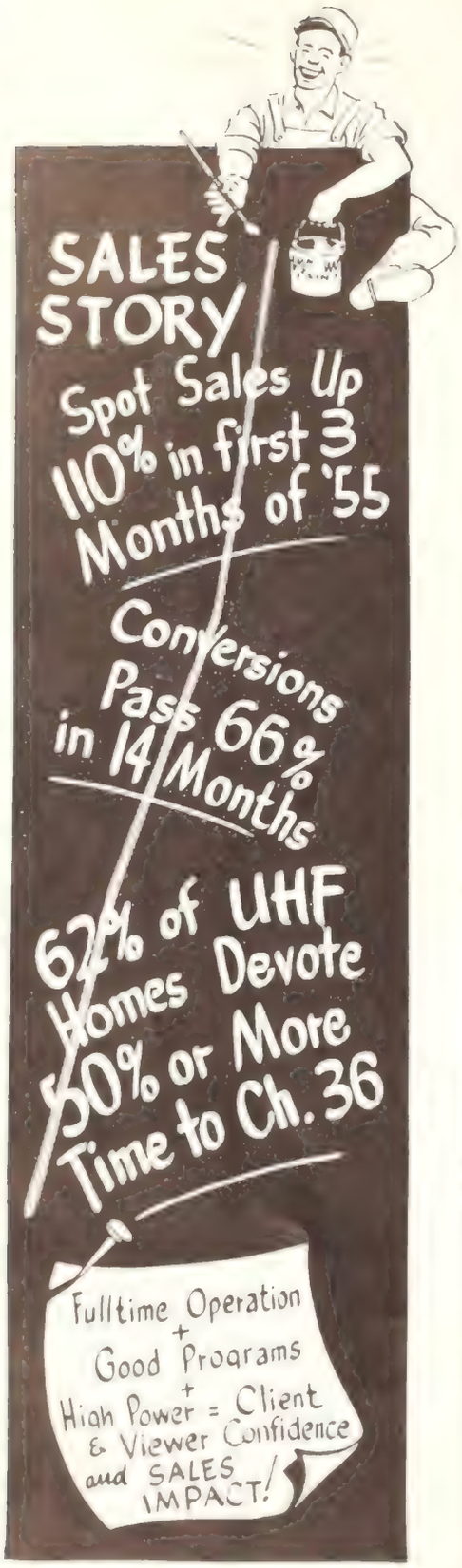
Their favorite network is CBS Radio. Listeners spend more time with CBS Radio. Advertisers do, too. In volume of business this year through March, CBS Radio leads its busiest competition by 51 per cent.

CBS RADIO NETWORK

Where America listens most!

Where advertisers get most for their money!

Where audiences get most for their time!



DEC JAN FEB MAR

NBC ABC DUMONT

WJHP-TV

Channel 36

JACKSONVILLE, FLORIDA



agency profile

Budd Getschal

President
Getschal Advertising Co., New York

"There's need for an agency that handles the $50,000 to $200,000 accounts," Budd Getschal, president of his own agency, told SPONSOR.

"Accounts that size are orphans of Madison Avenue. And, if they aren't in a big shop, they're handled by cousins, nephews, uncles, etc. That's why I opened this agency a few years ago."

Among his major air accounts are Sealy Mattress of New York, with a budget 70% in tv, 20% in radio, 10% in newspapers; Darling Stores, retailers of juvenile furniture and toys with 36 outlets in the Northeastern U.S.; Ludwig, Baumann & Spears; Rilling Dermetics. Some 50% of his agency's $1.5 million billings are in radio and tv. He and 14 staff people service the agency accounts.

"You can figure about 10 people per million billings in a well-operated agency," Getschal explained.

Although he himself comes from a newspaper family, Getschal considers himself among the most air-minded agencymen. As he points out, Ludwig, Baumann & Spears, for example, put its entire budget into the air media. And a recent independent study of six weeks' radio advertising by LBS and four of its competitors gave Ludwig, Baumann & Spears by far the highest radio-efficiency ratio: 315.5% against 138.6% for the next closest runner-up.

"Radio is the most underestimated medium," concludes Getschal.

Getschal is a thin man, of medium height. In his early forties, he moves very rapidly, with a hint of nervous tension about him. An amateur photographer during rare free moments, Getschal has one favorite subject: son Douglas, a towhead—age three.

During the summer Getschal spends a minimum of time in his Sutton Place apartment, a maximum of time with his family out at Point Lookout. His mid-town offices have something of a home atmosphere about them, since the agency is located in a brownstone in the Fifties. There's no leisure in his work methods, however.

"What we try to do with advertising is to stress our client's worthwhile exclusive benefit," says he. "In other words, why should consumers choose our client's product beyond others?"

Recently he used his approach in putting a promotion for Darling Stores on *The Merry Mailman*, WOR-TV. Within 10 days of advertising, 15 toy manufacturers had signed up for the plan.

Getschal's ambition for the agency? "I say $5 million in billings, but actually $3 million will keep me busy enough." ★ ★ ★

Let's Face It!

Your Iowa Campaign Starts With

KRNT-TV

DES MOINES

Your Iowa campaign starts with Des Moines . . . state capital and largest city . . . the shopping and distribution center . . . salesmen's home base. And your Iowa campaign starts with KRNT-TV, the showmanship station with CBS shows that run away with the ratings sweepstakes, PLUS Central Iowa's favorite personalities with established audiences—and proved power to move merchandise!

Face the facts! The same showmanship savvy that always gives you the biggest Hooper and Pulse ratings in Des Moines Radio will operate the newest Know-How, Go-Now station. . . . KRNT-TV.

ON THE AIR AUG. 1 . . . FULL POWER!

KATZ HAS ALL THE FACTS



CBS

KRNT AM TV

Channel 8 in Iowa

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

How can prominent tv entertainers best avoid a "boom and bust" in their popularity on video

LESS EXPOSURE—AND ON FILM

By Ely Landau

President
National Telefilm Assoc., N. Y.



I believe that too many entertainers—who are out for a fast buck—are over-exposing themselves on tv. The public simply gets tired of seeing the same person every day or every week, particularly if he's a "high-powered" type performer.

I believe that comedians, in particular, should never appear more than twice a month—or even once a month. They should obey the old show business adage, "Always leave them wanting more." Too much of any one performer—no matter how good the performer—is no good.

Secondly, I believe that film will prove to be the answer in helping performers avoid boom-and-bust cycles. There is too much strain on the performer and his writers in "live" tv. It is impossible to work on a week-to-week deadline and still come out on top all the time.

The smart performers — for more reasons than one—will eventually all go on film. They will seek a "level" of popularity rather than a sharp peak, and will be able—on film—to retain the product of their efforts for many years to come. In that way, they can avoid "bust." With taxes the way they are today, they make a sad mistake trying for the quick "boom" killing anyhow.

My answer is therefore twofold: "Avoid overexposure on tv; film your programs."

BE AWARE OF CHANGING TASTES

By James G. Cominos

V.P., Radio and Tv Director
Needham, Louis & Brorby, Chicago



It is axiomatic in show business always to leave the audience wanting more. We have seen many of the top stars apply this truism by appearing fewer times in a single television season than they once did. Some of the top personalities have limited the number of their appearances from the very beginning.

Other entertainers have changed the formats of their programs, sometimes to assume a new role or character themselves, often to allow other performers to share more of the spotlight with them. It seems evident that these are factors to be considered by the entertainer whose show is slipping.

There are other considerations, too. Tv competition is getting more rugged each year—new shows and new stars appear to compete for the attention of the audience. And like other entertainment mediums, television has its trends. Because of the impact of tv and its great circulation, change occurs more readily perhaps than in motion pictures or in the legitimate theatre. Entertainers must be constantly aware of the ever-changing tastes of the audience.

Talent's view

For a first-hand answer to the question, SPONSOR went to Garry Moore, who has lived with the problem. His answer is on page 96.

It is true, however, that lower ratings today than a few years ago do not necessarily mean that an entertainer's popularity is failing, for any given rating today indicates more people viewing a program than did the same rating a year ago. While the television pie is being sliced into more pieces today—that is, rating points are spread among a greater number of programs—the pie itself is much larger than it was a year ago. The number of new television homes is growing at the rate of about 350,000 per month.

It is interesting to note that the top ten tv shows in January 1955 reached more homes than the top ten in January 1954 even though the 1955 shows had an average rating lower than those of the year before.

In many enterprises, the successful have profited by their own mistakes. But so fast-growing and ever-changing is the television medium—and so tremendous and instantaneous its impact on the public—that there is little opportunity to profit from mistakes; it is sometimes impossible to survive them.

Entertainers in television should also make it axiomatic to profit by the failures—and the successes—of others.

GET AUDIENCE SYMPATHY

By Charles B. Ripin

Radio and Tv Director
Maury, Lee & Marshall, N. Y.



To speak authoritatively on a subject of this nature requires more audacity than I am equipped with. However, I do feel that the past few years of tv have pointed up some salient facts which, if nothing

more, indicate a direction to be followed.

Red Buttons and Red Skelton, both afflicted with "boom and bust" disease, are perfect examples of the entertainer than can "wow" 'em. They both project, they are veteran entertainers with a great talent for what I'd like to call the "cartoon comic" type of situation and entertainment. They develop a passive audience waiting to be made to laugh.

Unfortunately a pie can only be thrown about 39 times before the audience cries, "Halt!" Therein, I believe lies the key to the problem . . . the audience must be made to actively participate with the entertainer. They must be motivated to sympathize with the entertainer. As a sympathetic partner, the audience is willing to "go along," for after all these are few people that can't sympathize with themselves . . . and they are forced to sympathize with a partner.

Sid Caesar has recently shown an appreciation of this thinking by inserting his "family type" sketches. The humor is derived not from "cartoon comedy," but from material taken from real life situations which allows the audience to project itself into the skit and participate with the entertainer.

This close identification of an entertainer with the people in the audience and their lives is what can continue to produce booms without busts, for it touches on the self-interest of the audience. And I have never known anyone—even a collective audience—that didn't have a lot of self-interest.

SEEK OUT NEW WRITERS

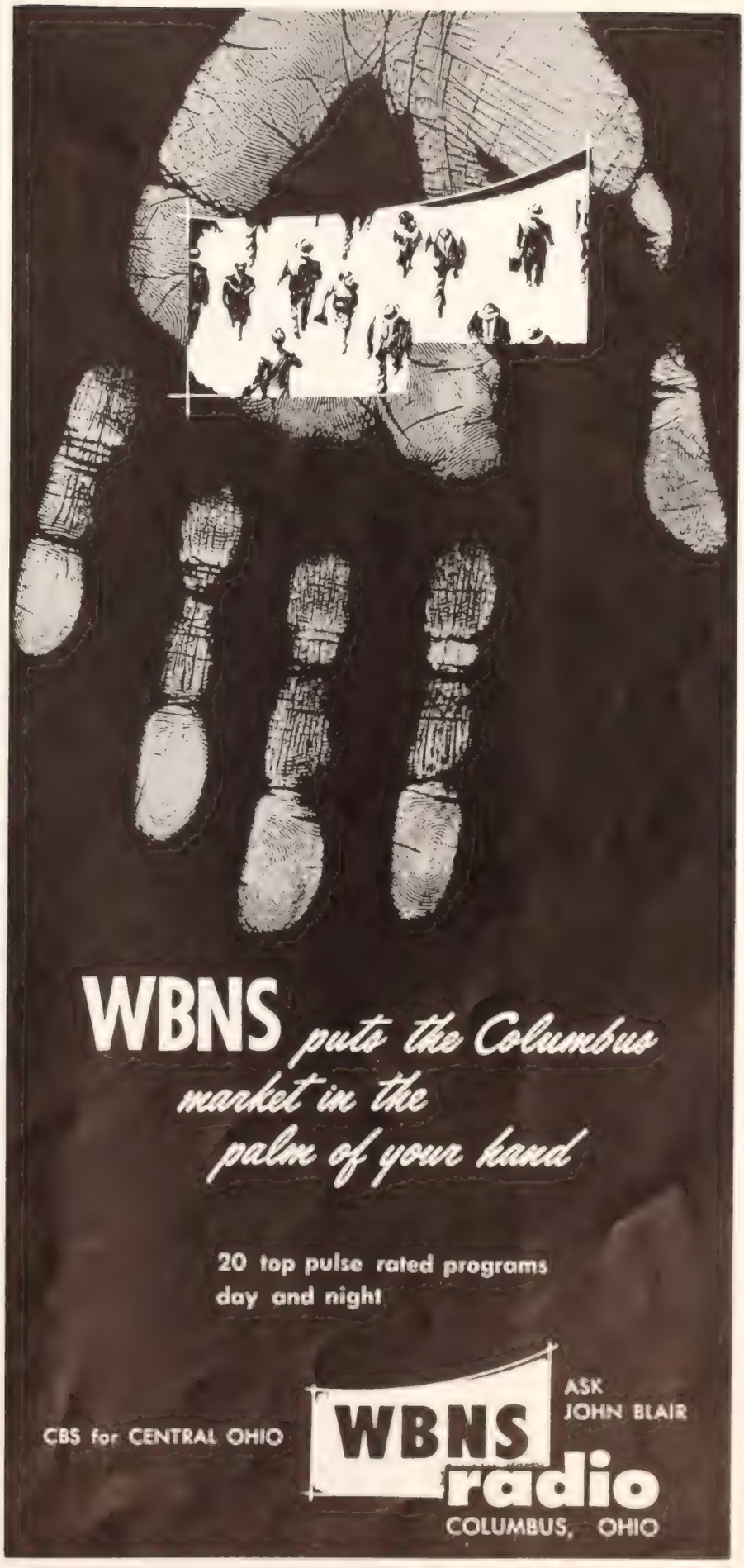
By Nicholas E. Keesely
Senior V.P. Charge Radio & Tv
Lennen & Newell, N. Y.



The "boom and bust" for tv entertainers occurs when programs suffer from fatigue, sameness from week to week, cliché-writing, or the stars fail to keep their personalities fresh. Oftentimes, when a program becomes sensationally successful, competition increases and the program is bombarded by the rival network. Thus, the bigger the star, the more pressure placed upon him, and the quicker he is likely to fall.

Also, as the star rises in popularity,

(*Please turn to page* 96)



Mr. Station Manager:

Are you looking for results from your trade paper advertising?

"Sales Results on the trip were excellent"

Colorado Television Corporation

1089 BANNOCK STREET DENVER COLORADO • PHONE TAbor 6386

CHANNEL 9

JOSEPH HEROLD
Station Manager

March 2, 1955

Mr. Edwin D. Cooper
Western Manager
SPONSOR Magazine
6087 Sunset Boulevard
Los Angeles, California

Dear Ed:

I found, while on a sales trip to New York, that timebuyers do look at the ads in SPONSOR. KBTV ran a full-page ad in the January 10th issue of SPONSOR which coincided with my sales trip to New York. Quite a number of timebuyers mentioned they had seen the KBTV ad and were quite impressed with the story on the program ratings of KBTV.

Sales results on the trip were excellent and I am firmly convinced that our ad in SPONSOR helped to pave the way in connection with many of our sales pitches.

Kindest regards.

Sincerely,

Joe Herold

Joseph Herold,
Station Manager

JH:rls

WPAL

1000 WATTS CLEAR CHANNEL 730

TELEPHONE 3-6428 CHARLESTON, SOUTH CAROLINA



Mr. Norman R. Glenn, publisher.
Sponsor Publications Inc.
40 East 49th Street,
New York 17, N.Y.

Dear Norm:

I know you like "off-beat" letters. So bear with me and you'll find this one fits that classification.

About three years ago we entered into a national promotion campaign, using only SPONSOR, with a series of ads pointing up our "Pal" trademark and outlining the specialized negro programming and high ratings at WPAL. We continued this ad schedule for two years.

During the period in which the ads were running I was constantly amazed at the strong identification of our little dog. After our ads had been running about six months time buyers would say, when I called, "Oh yes, you're from the 'little doggy' station."

All this leads up to the fact that since we've been out our identification has slipped, and we need the push that SPONSOR can provide.

So we'd like to reinstate our schedule of third page ads effective with the first April issue once a month for one year. Lots of new time buyers in the business who ought to get acquainted with "Pal."

Would you be good enough to send me a contract--same rate, I trust.

Cordially,

Lonny

Laurens Moore
Executive Vice President

"Oh yes, you're from the little doggy station"

Here's what an ad schedule in SPONSOR does for your station. You're in the limelight. And that's important. For there are more than 3,000 sets of tv and radio call letters fighting for the timebuyer's, account executive's, and ad manager's attention. Your message gets the full attention of these decision makers in a top rated prestige magazine where 7 out of 10 readers are in buying jobs (guaranteed circulation 10,000) and every word of editorial copy is beamed right at them. You can't beat a buy like SPONSOR.

SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

round-up

Revlon will give away up to $64,000—on a $30,000 budget

Television is growing in the number of stations and sets in this country, but it is also growing in another dimension: It now has a quiz show with a grand prize of $64,000. Revlon sponsors *The* $64,000 *Question* on the CBS TV network Tuesdays, at 10:00 p.m. A contestant can answer a total of 11 questions and walk off with $64,000, but unlike the radio show *The* $64 *Question*, the contestant on the tv version may have any expert he wishes help him answer the jackpot question.

Another variation that makes for excitement: A contestant only gets up to the $8,000 dollar mark the first week, and must wait one week to decide whether he will go on to the $16,000 question. Again after answering that correctly, he must wait another week to decide if he'll go on to the $32,000 question and a third week to decide on shooting for the $64,000.

To insure fairness in the question selection, the questions and their answers will be chosen by Dr. Bergen Evans, English professor at Northwestern University, and placed in a vault of the Manufacturers Trust Co. between shows.

Production costs of the show runs Revlon about $30,000 per week.

Although the show only began on 7 June, it already has been accepted live by 129 stations. Revlon bought the show through its agency, William H. Weintraub Co., and has since refused several bids by major sponsors to go into a co-sponsorship deal. ★★★

New York street and traffic are props in rug commercial

The Steve Allen *Tonight* show on NBC TV came up with a powerful visual punch in plugging Sandran, a vinyl floor covering. During the day, traffic was halted on a street off Times Square while a roll of Sandran was spread across the street. All day long, cars, trucks and pedestrians went over it, then during the *Tonight* show the cameras followed Allen out into the street. With a wet mop he proceeded to show how easily the filth could be wiped off.

The impact was considered sensational, and the dealers were briefed to follow up the graphic demonstration. A "tv special" had been prepared to capitalize on the show's effect, and in-store signs were provided the dealers as a tie-in. Other such graphic commercials are planned for Sandran in the future including one featuring a 3-ton elephant in the *Tonight* studio.

Hicks & Greist, the Sandran agency, reported wide dealer approval. ★★★



After Sandran lay hours in busy Times Square street, Steve Allen wiped it clean with wet mop

Couldn't make the sale—till client almost ran him over

Hard sell generally means plugging a product very pointedly, but when Henry Cheney, sales manager of WOWL, Florence, Ala., speaks of hard sell he means the job of selling he had to do on a client. On his way to service one account, he was almost run down by a car driven by a client he had been vainly attempting to contact. Cheney thought fast, and before the client could gather his wits, Cheney climbed into the car and calmly asked him to sign a contract for a certain time and date. The client agreed without batting an eye, and Cheney made a sale in two minutes that he'd been trying to make for several weeks. P.S. The client who almost knocked him down is an insurance agent. ★★★

One-minute sportscast on WXIX for Blatz

The Blatz Brewing Co. and WXIX, Milwaukee, have combined their talents to produce a show they say is the shortest program in television. Six nights a week, *Sports Flash* is telecast at 9:30. The show features WXIX Sportscaster Hal Walker, who gives the latest scores and reminds viewers that they can get all the details on his later show, *Sports Final*, which is also sponsored by Blatz.

The one-minute show gives the sponsor a chance for a 20-second filmed commercial that follows the 40-second live portion. The show is easily produced since all of the equipment and personnel are on hand for Walker's regular 10:10 p.m. telecast. ★★★

Briefly . . .

When Nebraskans decided they wanted a satellite transmitter in the area, they didn't waste time. Some 7,000 of them subscribed an average of $22 each to build the satellite of KHOL-TV in Holdrege, Neb. The application is now pending before the FCC.

The fund raising took place this spring and apparently caught on very well. A blind man contributed $30; a soldier in California sent in a check; a radio station in the area staged a nine-hour broadcast marathon that raised $12,000 and even the land for the site was donated.

KSON, San Diego, recently used their air waves for something besides broadcasting. To promote the station's large out-of-home audience they sent 50 racing pigeons to timebuyers in Los Angeles with instructions to place a note (or order) in the capsule on the pigeon's leg. The timebuyer noted the time his bird was released, and the station recorded the time each bird returned. For the timebuyer whose pigeon came in among the first three positions, the station had a package of KSON's "impact plan spots" in out-of-home periods.

Photo below shows Muriel Bullis, a timebuyer for Foote, Cone & Belding, San Francisco, sending back her order via pigeon. Not all the birds made it back to KSON safely. Four birds were not seen again, but their fate was darkly hinted at when the station received a box of well chewed bones from one agency.



Order-carrying pigeon heads back to KSON

* * *

Portland, Oregon's KPTV has begun a weekly, half-hour classified ad show called *KPTV Classified* that will be used as a real estate sales tool. Advertisers submit photos plus a brief description of the property, its location, features and cost. The photos are shown on the screen and the locations are roughly indicated on an oversized map of Portland.

The station has indicated that the show has caused much comment, and thinks it might be the forerunner of programs of a similar nature for small budget advertisers. Each participation provides 45 seconds on the air for a cost of less than $25.

(*Please turn to page* 96)



PAL *says:*

"Your 'catch-phrase' could be . . . 'We'll buy w-PAL in Charleston'."

"To really 'catch' the negro audience *en toto* (whatever that means) you almost have to use w-PAL.

"And remember, the negro comprises half the population of this entire area.

"*Sensational* results . . . *quick* results . . . that's what you get from w-PAL. Wanna try?"

w-PAL
of Charleston
South Carolina

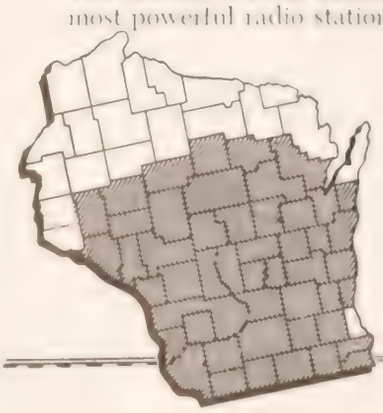
Forjoe & Company



WKOW Country— Twice as Big as Milwaukee

Sell it at half the price!

The 50 county wKOW COUNTRY market with Madison as its capitol city, has retail sales of $2.6 BILLION annually—62% of the state's total, over *twice* as high as Milwaukee. You can sell it all at bargain rates on WKOW, Wisconsin's most powerful radio station, at *half* the cost of Milwaukee. Ask your Headley-Reed Co. man for proof of performance and the wKOW COUNTRY Saturation Rate Plan.



WKOW CBS Affiliate
MADISON, WIS.

Represented by
HEADLEY REED CO.

CAPITAL TYPES #4



CLOAK AND DAGGER

Bitter about the beautiful-female-spy myth, takes it out on his wife. Never tells her anything. Has secret charge account at the corner delicatessen.

But there is nothing secret about the success of WTOP Radio in the Washington area. WTOP has (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other radio station. There's nothing undercover about where and how you can best tell your sales story in Washington.

WTOP RADIO

Represented by CBS Radio Spot Sales

AGENCY AD LIBS



(*Continued from page* 12)

in one channel towns or phony rerun-rating-comparisons). A good many, if not most, of the potential buyers can see through these artifices which tend to unsell the product being offered regardless of its merit.

Finally, the tone of much of this print, both published and sent through the mail, is just too doggone overbearing. A smidgeon of finesse, a dash of restraint, and an iota of good taste might well make the difference between resultful advertising and matter fit for the wastebasket.

Recently I received a letter (as did a few hundred other people) from the sales head of a reputable successful, and intelligent firm of film producers. Their product had long been exceptionally well made and most of it was already sold. But this letter, not offering a thing, was a wise-guy compilation of generalities about how good they were in contrast to their competitors. It made me, for one, think quite a bit less of the writer as well as of the company he represented. In fact, I was so incensed I called him to tell him so which he had to take politely (outwardly), since we had recently purchased a network property from him.

In a somewhat similar vein, a friend of mine who represents one of the networks took the liberty of mailing a newspaper columnist's praise of his network's programing policy to a wide list of agency people. In this article the columnist took a vicious swipe at another network. By sending out this piece of claptrap my pal took an unfair cut at a competitor as well as committed his network to following out the window this column's precepts forever, something he dare not do because less flattering words are bound to follow sometime.

Perhaps this was a bit ungentlemanly as well as unwise and the former is something which ought to be a more important criterion in our business than it usually is.

All of which leads me to my conclusion that a long and critical look at the trade ads in publications and direct mail which are to go to advertisers and agencies might be a healthy thing. More productive too.

(For SPONSOR's analysis of radio and tv trade paper ads and direct mail directed to admen, see these recent articles: "What timebuyers want in radio-tv ads," 13 December 1954; "What agency and client readers want in radio-tv ads," 27 December 1954; "What admen think of direct mail from radio and tv stations," 21 February 1955.) ★ ★ ★

How to make Mr. BIG very happy . . .

So the boss wants to talk on television . . . And what a headache that can be!

Stop worrying . . . you can make him a hit—whether he's star-stuff or not.

Here's what you do: Rehearse and rehearse. Then film and review and edit—until you're all happy. That's all. It's safe, sure, inexpensive, when you

. . . USE EASTMAN FILM.



For complete information—what film to use, latest processing technics—write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

or **W. J. GERMAN, INC.**, Agents for
the sale and distribution of Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, California

SHOOT IT IN COLOR . . . YOU'LL SAVE TIME AND MONEY!

NIGHT TIME
RADIO ?

Pleasing Programming*
Keeps
'Em
LISTENING
in
ROCKFORD, ILLINOIS
an
$809 MILLION MARKET

*

CHICAGO WHITE SOX
NIGHT GAMES

*

PABST BLUE RIBBON BOUTS
Every Wednesday Night

*

ROCKFORD CITY COUNCIL
MEETING
Every Monday Night

WROK
No. 1 in Rockford
for over 30 years
John J. Dixon — Gen. Mgr.
H-R — Nat'l. Reps.

SPONSOR BACKSTAGE



(*Continued from page* 22)

One also has sharply brought home, by the same token, the fantastic revenue potential which the fee tv proponents see in their pay-as-you-watch systems. And when as judicious, experienced, and normally conservative a free-tv executive as Frank Stanton takes the aggressive, just short of dramatically vicious stand as he does against fee tv, it's easy to see that the possibility of fee tv adoption is not something to be pooh-poohed. Mr. Stanton referred to the whole fee philosophy as a "betrayal of the 34,000,000 families who have already spent $13,500,000,000 for their sets. . . ." He said, "This (fee tv) is a booby trap, a scheme to render the tv owner blind, and then rent him a seeing-eye dog at so much a mile."

Not to be outdone, Zenith's Comdr. McDonald issued a statement to the press saying: "CBS indicates that if subscription tv is approved, that network intends to high-jack the American public into paying for present programing. . . . There is no room in Phonevision for any high-jackers, and Zenith intends to ask the FCC for appropriate safeguards in adopting subscription tv so that neither CBS nor anyone else having the intent to victimize the public will ever be given a chance to do so."

This brief exchange certainly indicates the type of tussel, which is just beginning. Unfortunately all of this, and the millions of other words, which will be issued on both sides of the case, notably in the public prints, will do little to shed light on the basic issues. One difficulty, it seems to me, is that it is so very easy to oversimplify either side of the case.

Ask the average viewer whether he would be willing to pay 50c to see a Broadway production of "South Pacific," "Pajama Game" or "Marty" and he'll certainly say he'd be glad to.

Ask the same viewer whether he'd be willing to pay the same half dollar to see "Toast of the Town," which he now sees free, and he'll obviously scream no!

Can fee tv be restricted to the former, and forbidden to encroach on such shows as have previously been available without charge? Can fee tv be controlled at all? And if so, is it proper to control it in certain areas?

In one fashion or another the FCC will be faced with finding answers to those questions. As SPONSOR has said previously this is the toughest kind of job. A fortunate non-participant can only wish them much divine guidance and huge quantities of luck. Advertisers and their agencies, however, in my opinion needn't worry about it for several years. ★ ★ ★

KMPC

the one-station network in southern california



THANKS . . .

to ADVERTISERS and AGENCIES
who are making 1955 the best business year in KMPC history.

THANKS . . .

to the RADIO AUDIENCE
for enabling KMPC to lead all independents and two network stations in Southern California — according to PULSE, 8-county area survey for March-April, 1955.

KMPC 710 KC LOS ANGELES

50,000 WATTS DAYS • 10,000 WATTS NIGHTS

GENE AUTRY, President — R. O. REYNOLDS, Vice Pres. & Gen. Mgr.

Represented Nationally by A. M. Radio Sales

Chicago • New York • Los Angeles • San Francisco

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film prog

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-7 April 1955 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS N.Y.	 L.A.	5-STATION MARKETS Boston	 Mnpls.	 S. Fran	4-STATION MARKETS Atlanta	 Chicago	 Detroit	 Seattle-Tacoma	 Wash.	3-STATION MARKETS Balt.	 Buffalo
1	1	***I Led Three Lives,*** Ziv (D)	**22.8**	**6.8** wabc-tv 10:00pm	**14.9** kttv 8:30pm	**28.3** wnac-tv 7:00pm	**21.7** kstp-tv 9:30pm	**19.0** kron-tv 10:30pm	**18.0** wsb-tv 10:30pm	**13.7** wgn-tv 9:30pm	**18.7** wjbk-tv 10:30pm	**16.1** ktnt-tv 7:00pm	**18.0** wrc-tv 10:30pm	**13.0** wbal-tv 10:30pm	**28.0** wben-t 9:30pm
2		***Passport to Danger,*** ABC Film, Hal Roach (A)	**22.1**		**8.4** keop 8:00pm		**14.2** keyd-tv 7:30pm	**13.7** kron-tv 10:30pm			**10.4** wxyz-tv 10:00pm	**16.6** king-tv 5:30pm			
3	2	***Waterfront,*** MCA, Roland Reed (A)	**20.3**	**7.2** wabd 7:30pm	**21.9** kttv 7:30pm		**7.2** keyd-tv 7:00pm	**20.4** kron-tv 8:30pm	**10.9** waga-tv 7:00pm		**16.5** wxyz-tv 7:00pm	**20.6** komo-tv 8:30pm	**20.4** wtop-tv 9:30pm	**24.2** wmar-tv 9:30pm	**20.9** wgr-tv 7:00pm
4	3	***Favorite Story,*** Ziv (D)	**20.2**		**7.4** kttv 8:00pm	**1.0** wjar-tv 10:00pm	**17.5** weeo-tv 9:00pm	**8.9** kron-tv 7:00pm	**17.7** waga-tv 7:00pm		**12.2** wjbk-tv 10:30pm				
5	8	***Annie Oakley,*** CBS Film, Flying A (W)	**20.1**	**11.4** wchs-tv 5:30pm	**16.8** kttv 7:00pm	**18.2** wbz-tv 6:00pm		**15.5** kgo-tv 6:30pm		**18.3** wbkb 2:00pm	**17.4** wxyz-tv 4:30pm	**24.6** king-tv 6:00pm	**11.2** wttg 7:00pm	**26.7** wbal-tv 5:30pm	
6	3	***Mr. District Attorney,*** Ziv (A)	**20.0**	**5.7** wabc-tv 10:30pm	**15.9** knxt 10:00pm	**20.2** wnac-tv 10:30pm	**22.9** kstp-tv 7:30pm	**16.9** kron-tv 10:30pm	**20.2** wsb-tv 7:00pm	**13.9** wbkb 9:30pm	**14.0** wwj-tv 10:30pm	**20.6** king-tv 9:00pm	**13.4** wmal-tv 10:00pm	**14.0** wbal-tv 10:30pm	**22.5** wgr-tv 7:00pm
7	6	***Badge 714,*** NBC Film (D)	**19.6**	**7.2** wor-tv 9:00pm	**15.1** kttv 7:30pm	**23.2** wnac-tv 6:30pm	**22.5** kstp-tv 9:30pm	**27.9** kpix 9:00pm		**14.4** wgn-tv 8:00pm	**14.2** wwj-tv 7:00pm	**23.7** king-tv 9:30pm	**17.7** wrc-tv 7:00pm	**12.2** wbal-tv 10:30pm	**20.0** wgr-tv 10:30pm
8	7	***Superman,*** Flamingo, R. Maxwell (K)	**19.1**	**11.1** wrca-tv 6:00pm	**11.1** kttv 7:00pm	**19.4** wnac-tv 6:30pm	**13.8** wmin 5:30pm	**18.0** kgo-tv 6:30pm	**23.7** wsb-tv 7:00pm	**16.9** wbkb 5:00pm	**25.2** wxyz-tv 6:30pm	**20.0** king-tv 6:00pm	**18.0** wrc-tv 7:00pm	**20.4** wbal-tv 7:00pm	**25.3** wben-tv 7:00pm
9	9	***Liberace,*** Guild Films (Mu.)	**18.5**	**4.9** wpix 6:30pm	**9.0** kttv 8:30pm	**24.4** wbz-tv 3:00pm	**14.5** weeo-tv 7:00pm	**24.5** kpix 9:30pm	**9.2** wlw-a 8:00pm	**8.5** wgn-tv 9:30pm	**7.2** wwj-tv 6:30pm	**22.9** king-tv 8:30pm	**7.7** wttg 9:00pm	**14.0** wbal-tv 7:00pm	**29.0** wgr-tv 6:30pm
10	3	***Cisco Kid,*** Ziv (W)	**18.4**	**8.4** wrca-tv 6:00pm	**14.0** kttv 6:30pm	**14.8** wnac-tv 6:00pm	**12.7** weeo-tv 12:15pm	**19.5** kron-tv 6:30pm	**11.9** waga-tv 4:00pm	**19.7** wbkb 5:00pm	**21.7** wxyz-tv 6:30pm	**20.6** komo-tv 7:00pm		**19.4** wbal-tv 7:00pm	**18.3** wben-tv 7:00pm
Rank now	Past rank	Top 10 shows in 4 to 9 markets													
1	3	***Foreign Intrigue,*** Sheldon Reynolds (A)	**19.9**	**3.8** wabc-tv 10:30pm	**9.9** krca 10:00pm	**24.7** wbz-tv 10:30pm							**13.9** wtop-tv 7:00pm		
2		***Janet Dean, R.N.,*** U.M.&M., Inc. (D)	**19.6**					**17.0** kron-tv 10:30pm				**10.0** ktnt-tv 10:00pm		**10.7** wbal-tv 7:00pm	**19.3** wben-tv 7:00pm
3	2	***Life of Riley,*** NBC Film, Tom McKnight (C)	**19.1**		**11.4** kttv 8:00pm		**16.9** kstp-tv 6:00pm	**17.5** kgo-tv 7:00pm		**15.2** wgn-tv 9:00pm		**33.0** king-tv 7:30pm			
4		***Amos 'n' Andy,*** CBS Film (C)	**16.8**	**5.3** wchs-tv 4:30pm	**9.5** knxt 7:00pm			**2.3** kovr 7:30pm			**15.9** wwj-tv 7:00pm				**22.5** wgr-tv 7:00pm
5	5	***The Whistler,*** CBS Film, Joel Malone (M)	**16.6**		**16.2** kttv 10:00pm	**15.8** wbz-tv 11:00pm		**22.7** kron-tv 10:30pm			**11.9** cklw-tv 7:00pm	**18.7** king-tv 10:00pm		**11.2** wmar-tv 11:00pm	
6	3	***Gene Autry,*** CBS Film (W)	**16.1**			**19.5** wnac-tv 6:00pm		**2.3** kovr 6:30pm		**17.2** wbbm-tv 5:30pm		**23.5** king-tv 6:00pm			
7	7	***The Falcon,*** NBC Film (D)	**14.9**		**9.1** knxt 10:30pm		**5.0** keyd-tv 7:00pm				**5.0** cklw-tv 9:30pm	**15.3** king-tv 9:00pm	**13.0** wtop-tv 10:30pm		
8	8	***Doug. Fairbanks Presents,*** Interstate TV (D)	**14.8**	**17.6** wrca-tv 10:30pm	**14.3** krca 10:30pm		**12.9** kstp-tv 10:30pm					**14.4** ktnt-tv 10:30pm			
9	6	***Kit Carson,*** MCA, Revue Prod. (W)	**14.5**		**11.3** kttv 5:30pm	**0.9** wmar-tv 7:30pm			**14.7** wlw-a 6:00pm					**12.9** wbal-tv 6:00pm	
10		***Victory at Sea,*** NBC Film (Doc.)	**12.9**		**9.7** kttv 7:00pm		**16.9** kstp-tv 5:30pm					**9.9** komo-tv 6:30pm			

[illegible] (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (W) Western. Those listed are unchanged, [illegible] month [illegible] to last month's chart. The average rating is an unweighted average of [illegible] markets. Those [illegible] which [illegible] broadcast in this market. [illegible]

April. While network shows are fairly stable from one month to another in the market s[illegible] while they are shown, this is true to much lesser extent with syndicated shows. This s[illegible] be borne in mind when analyzing rating trends from one month to another in this chart. *Ref[illegible] to last month's chart. If blank, show was not rated at all in last chart or was in other [illegible]

lm shows

ially made for tv

3-STATION MARKETS				2-STATION MARKETS			
Columbus	Milw.	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
23.3	**21.2**	**13.3**	**21.7**	**25.5**	**59.5**	**28.5**	**49.8**
wbns-tv 9:30pm	wtmj-tv 10:30pm	wcau-tv 7:00pm	ksd-tv 10:00pm	wabt 9:30pm	wbtv 9:30pm	whio-tv 9:00pm	wdsu-tv 9:30pm
	28.9	**13.7**			**59.5**		**36.8**
	wtmj-tv 9:30pm	wcau-tv 10:30pm			wbtv 8:00pm		wdsu-tv 5:00pm
22.2	**19.4**	**22.2**			**55.5**	**23.3**	
wbns-tv 7:00pm	wxix 8:30pm	wcau-tv 6:30pm			wbtv 9:30pm	whio-tv 7:00pm	
18.0					**55.8**		**54.0**
wbns-tv 10:00pm					wbtv 9:30pm		wdsu-tv 9:30pm
	12.5		**15.5**		**35.3**		**33.3**
	wtvw 5:00pm		ksd-tv 12:30pm		wbtv 2:00pm		wdsu-tv 12:00n
19.4	**17.4**	**13.3**	**21.5**	**26.5**	**62.3**	**21.5**	**31.8**
wlw-c 10:30pm	wtmj-tv 10:30pm	wptz 10:30pm	ksd-tv 10:00pm	wbrc-tv 9:30pm	wbtv 8:00pm	wlw-d 10:30pm	wdsu-tv 10:30pm
17.4	**7.5**	**17.7**	**26.4**	**29.0**	**43.3**	**19.3**	
wlw-c 7:00pm	wtvw 8:30pm	wcau-tv 7:00pm	ksd-tv 9:30pm	wbrc-tv 9:30pm	wbtv 10:00pm	wlw-d 7:00pm	
18.0	**10.9**	**22.0**	**20.9**	**16.3**	**38.3**	**16.3**	**33.5**
wbns-tv 6:00pm	wtvw 6:30pm	wcau-tv 7:00pm	ksd-tv 6:00pm	wlw-d 6:00pm	wbtv 5:30pm	wlw-d 6:00pm	wdsu-tv 5:00pm
21.7	**31.7**	**10.2**	**16.5**	**23.5**			**53.3**
wbns-tv 7:00pm	wtmj-tv 8:00pm	wptz 11:00pm	ksd-tv 10:00pm	wabt 9:00pm			wdsu-tv 9:30pm
10.7	**21.7**		**16.0**		**26.8**		**32.3**
wlw-c 6:00pm	wtmj-tv 5:30pm		ksd-tv 5:00pm		wbtv 11:00am		wdsu-tv 5:30pm
		16.0			**55.5**		
		wcau-tv 7:00pm			wbtv 9:30pm		
					41.0		
					wbtv 6:30pm		
	20.7						
	wxix 8:00pm						
16.9	**9.7**			**22.8**			**46.5**
wtvn 7:30pm	wtvw 9:30pm			wbrc-tv 6:00pm			wdsu-tv 9:30pm
							14.8
							wdsu-tv 11:30pm
						17.8	
						whio-tv 7:00pm	
		12.5	**20.5**				**39.0**
		wfil 10:30pm	kwk-tv 10:00pm				wdsu-tv 10:00pm
	24.5		**15.5**			**22.0**	
	wtmj 5:00pm		kwk-tv 4:00pm			wlwd 6:00pm	
	15.2						
	wxix 7:00pm						

Classification as to number of stations in market is Pulse's own determines number by measuring which stations are actually received by homes in the metropolitan area of a given market even though itself may be outside metropolitan area of the market.

May chart will appear next issue



the surprise tv film show of the year

with that

CHILDREN

AND

ADULT

APPEAL

with the ratings and sales results as proof positive

CAPTAIN ZRO

. . . rated EIGHTH in the nation's TOP TELEVISION PROGRAMS* . . . The Exciting adventure, thrilling suspense and breathtaking drama of the greatest historic events wrapped into a supercharged package of startling science fiction reality. . . . FAMILY ENTERTAINMENT endorsed by leading educators— Applauded by Sponsors and Stations

Sold NATIONALLY or REGIONALLY or SPOT MARKET

phone — wire — write . . . NOW!

Atlas Television Corporation

15 W. 44th Street, MUrray Hill 7-5535 New York 36, N. Y.



"1955 Film Basics" coming in Fall Facts issue, 11 July

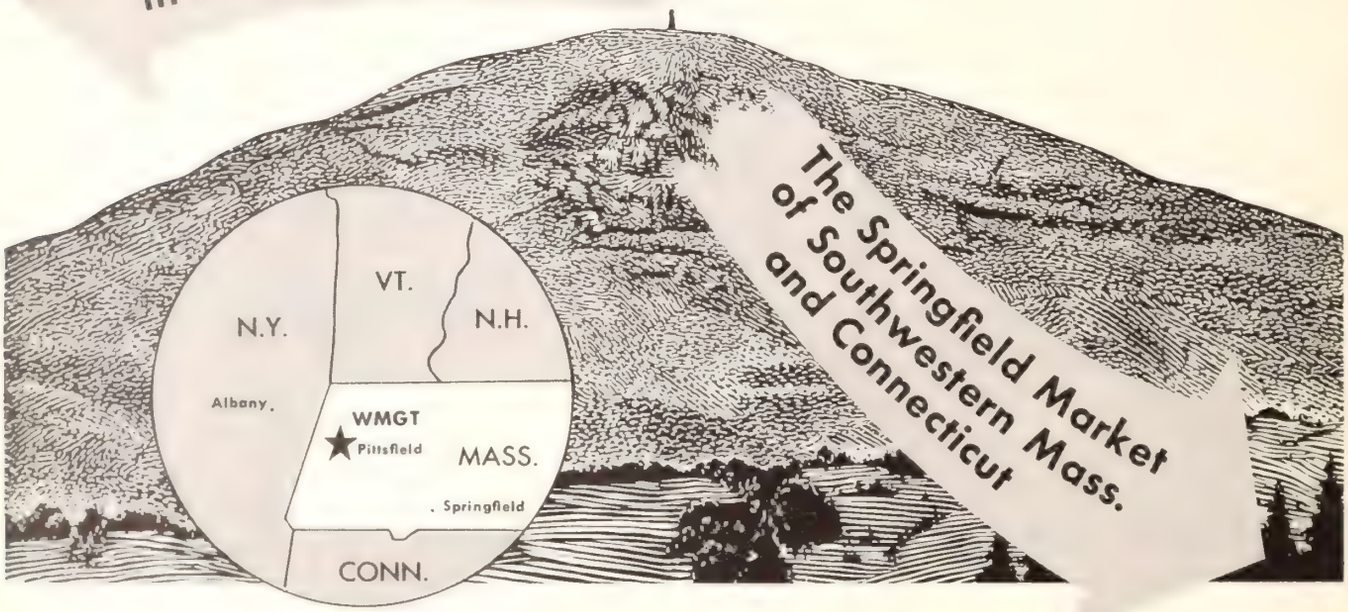
Advance look ahead to film programs and commercials will find latest facts and figures on film usage in tv, audience compositions, size of rerun film audiences, as well as many useful creative and planning tools in SPONSOR's upcoming "Fall Facts Basics" issue (11 July 1955). Section devoted to film industry statistics data will be largest gathered in "Fall Facts"

from the TOP of Mt. Greylock . . .

look in any direction and you'll see plenty of people . . . with money to spend

The Berkshire Market of Western Mass. Southern Vt. and N.H.

Albany-Troy-Schenectady Capital District Market in New York State



3 MAJOR MARKETS IN 5 STATES YOU CAN REACH WITH

WMGT CHANNEL 19

AFFILIATED WITH ABC and DU MONT TV NETWORKS

3,700 FEET ABOVE SEA LEVEL

For the thrifty advertiser looking for a lot of TV coverage for a minimum cost — WMGT is one of the "best buys" in the country. It reaches into five prosperous, well populated states — Massachusetts, Connecticut, New York, New Hampshire and Vermont. Want to reach TV families in Albany, Schenectady, Glens Falls, Pittsfield, Springfield and the more than 250 other communities in this rich and diversified area at low cost? Use WMGT.

GREYLOCK BROADCASTING CO.
8 Bank Row · Pittsfield, Massachusetts
Represented by THE WALKER COMPANY

Want to know more?

WRITE TODAY FOR MARKET DATA FOLDER

TV COMPARAGRAPH OF NETWORK PROGRAMS

SUNDAY

| | | |

"The service with the most subscribers"

LARGEST SAMPLING OUTSIDE U. S. CENSUS

Scientific Sampling from U.S. Census Block Statistics

UNPARALLELED ACCURACY

25,000 families interviewed per daytime program

6,000 families interviewed per nighttime program

Sole source for accurate audience comp. data

Pulse interviewers personally, face to face, check with a minimum of 150,000 families each month — all different homes. ★ Only Pulse provides such incomparable protection.

★ No wonder more and more agencies, advertisers, and stations prefer Pulse validation, favored since 1941.

This month throughout the U.S., 150,000 homes are being interviewed for next month's "U.S. Pulse TV"



Nothing takes the place of INTERVIEWS in the HOME

RURAL AND URBAN COVERAGE

PULSE, *Inc., 15 West 46th St., New York 36*

Telephone: Judson 6-3316

SUNDAY

10:00	10:15	10:30	10:45
No network programing	Lamb Unto My Feet NT L Look Up and Live NT L	No network programing	No network programing
No network programing	No network programing Wild Bill Hickok Kellogg Co NY L F Burnett	No network programing	No network programing
No network programing	Winky Dink and You NT L Contest Carnival Quaker Oats Co puffed wheat, rice 5&6Atlantic City, NJ L Wharry, Baker & Tilden $5500	No network programing	No network programing
No network programing	Faith for Today Faith for Today, Inc 21NT L Rochhill $2000	No network programing	No network programing
No network programing	No network programing Let's Take A Trip Var L New & Then NY L Face the Nation NT L No network programing	No network programing	No network programing
No network programing	The American Week NT L TBA	No network programing	No network programing

MONDAY

10:00	10:15	10:30	10:45
No network programing m-f	Garry Moore Bristol-Myers DCSS 10 10-15 Comstock LB Pre-Heat 2 25 Staley 3tfg R&R 66NY alt m-f L ¼ hr $2038 Arthur Godfrey Hazel Bishop Leo Burnett m 10 30 45 Bristol Myrs,Y&R m-w 10 45-11 50Var L simul ¼ hr $3705	No network programing all wk	Ding Dong Sch Home m-f 11-12 NBC L P&G BB&T all m 10 15-30 66Cin L ¼ hr $745 ¼ hr $1160 Way of the World Borden Co 42NT m-f L Y&R Shellah Graham Hy m-f L&P
No network programing m-f	Godfrey (cont'd) Lever (spreads)cot m-w 11-11 15 FC&B Pillsbury Mills m-th 11 15-30 Burnett 51 stns Strike It Rich Colgate (liquid, gel super suds, palmolive, fab) ajax 76NY L m-f Esty $12,000	No network programing all wk	Home m-f 11-12 NBC L 91NY L&P (Women's service program for partic sponsors. there are eight 1 min commercials an hour available 1 min partic time & tal $6800 (see tu for sponsor list)
No network programing m-f	Godfrey (cont'd) Toni Co tu-th 11-11 15 Weiss & Geller Pillsbury Mills m-th 11 15-30 Lee Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NBC L 91NY L&P (see mon & tu) 1 min partic time & tal $6800
No network programing m-f	Valiant Lady Gen Mls bricktt 54NY m-w-f L DFS ahr $10,000 Love of Life Amer Home Pr 112NY m-f L BB&T $5500 Search for Tom'w P&G joyt 68NY m-f L BB&T $8500 Guiding Light P&G ivory dust 58NY m-f L Compt $10,000	No network programing all wk	Tennessee Ernie Ford Show Hy m-f L Feather Your Nest (quik, Bud Colfax) Colgate-Palmolive 68NT m-f L alt d 12 30-45 Esty $6000
No network programing m-f	Jack Paar Show st 7/4 NY m-f L Welcome Travelers P&G prell, ivory snow 89Ch m-f L DFS $18,000	No network programing m-f	No network programing m-f
No network programing	No network programing	No network programing m-f	No network programing m-f
No network programing	No network programing	No network programing m-f	No network programing m-f

TUESDAY

10:00	10:15	10:30	10:45
No network programing m-f	Garry Moore Miles Labs Wade Adv tu 10 15 Bristol Myrs,Y&R m-w 10 45-11 50Var L simul ¼ hr $3705	No network programing all wk	Ding Dong Sch Manhattan Soap SB&W 1 th 10 15-30 Colgate Bates PAO 16 NY ¼ hr $745 ¼ hr $1160 Way of the World Borden Co NY m-f L Y&R Shellah Graham Hy m-f L&P
No network programing m-f	Godfrey (cont'd) Toni Co tu-th 11-11 15 Lee Burnett Pillsbury Mills m-th 11 15-30 Lee Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NBC L 91NY L&P (see mon & tu) 1 min partic time & tal $6800
No network programing m-f	Valiant Lady Wade Adv tu, th NBC L Amer Home Pr BB&T (see mon) Search for Tom'w P&G joyt 68NY m-f L BB&T Guiding Light P&G ivory, dust m-f (see mon) Compton	No network programing all wk	Tennessee Ernie Ford Show Hy m-f L Feather Your Nest Colgate-Palmolive 68NT m-f L alt d 12 30-45 NY m-f L Esty
No network programing m-f	Jack Paar Show st 7/4 NY m-f L Welcome Travelers P&G prell, ivory snow m-f (see mon) DFS	No network programing	No network programing
No network programing m-f	Robert Q Lewis Miles alka seltzr Wade 2 2 15 Helene Curtis t 3 15-30 Earle Ludgin 72NS L ¼ hr $3000 Art Linkletter House party m-f 2 30 45 Pillsbury Mills flour mixes 81Fr m-th L LB ¼ hr $4000	No network programing m-f	No network programing m-f
No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Simoniz Co SSCB t 3 30 45 Gen of Mtrs m-f 3 15 45 69Th L Knox-Reeves $3100	No network programing m-f	Ted Mack's Matinee NY m-f L Greatest Gift Phila m-f L Concerning Miss Marlowe P&G tide NY alt dai L B&B
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods 119NY m-f L BB&T On Your Account Wm Elliott P&G tide prell 122NY m-f L B&B $11,500	No network programing m-f	Hawkins Falls Ch ¼ hr $3500 First Love Jergens Co Phila m-f L Orr World of Mr Sweeny NY L Modern Romances Colgate Palmolive 108NT sp alt d L Houston $11,800
No network programing m-f	Pinky Lee Show Hy m-f L 63Hy m-f L 1 min partic time & tal $6800 Howdy Doody Standard Brands royal gelatin, prtakin 78NT 68L Bates ½ hr $1800	No network programing m-f	No network programing m-f

WEDNESDAY

10:00	10:15	10:30	10:45
No network programing m-f	Garry Moore Simoniz Co Tatham-Laird w 10-10 15 am Rest Fdgs DFS 10 15-30 55 NBC L ¼ hr $2038 Arthur Godfrey Corn Prods Miller w 10 30 45 Bristol Myrs,Y&R m-w 10 45 11 40Var L simul ¼hr $3705	No network programing all wk	Ding Dong Sch Wander Co' ereatine 10 15-30 Tatham-Laird Johnson & Johnson Y&R tony Zone Ch m-f L ¼ hr $745 ¼ hr $1160 Way of the World Borden Co NY m-f L Y&R Shellah Graham Hy m-f L&P
No network programing m-f	Godfrey (cont'd) Toni Co tu-th 11-11 15 Weiss & Geller Pillsbury Mills m-th 11 15-30 Lee Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NBC L 91NY L&P (see mon & tu) 1 min partic time & tal $6800
No network programing m-f	Valiant Lady General Mills m-w-f (see mon) DFS K-R Love of Life Amer Home Pr m-f (see mon) BB&T Search for Tom'w P&G joyt m-f (see mon) BB&T Guiding Light P&G ivory dust m-f (see mon) Compton	No network programing all wk	Tennessee Ernie Ford Show Johnson & Johnson 12 12 15 Y&R Hy m-f L Feather Your Nest Colgate-Palmolive all d 12 30-45 NY m-f L Esty
No network programing m-f	Jack Paar Show st 7/4 NY m-f L Welcome Travelers P&G prell, ivory snow m-f (see mon) DFS	No network programing m-f	No network programing m-f
No network programing m-f	Robert Q Lewis Corn Prods Ref 83NT L Miller w 2 2 15 Gen Mills w-f 2 15 30 BBDO ¼ hr $3000 Art Linkletter House party m-f 2 30 45 BBDO Pillsbury Mills m-th 2 45 3 Lee Burnett	No network programing m-f	No network programing m-f
No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Simoniz Co SSCB t 3 30 45 Gen of Mtrs m-f 3 15 45 69Th L Knox-Reeves $3100	No network programing m-f	Ted Mack's Matinee NY m-f L Greatest Gift Phila m-f L Concerning Miss Marlowe P&G tide NY alt day L B&B
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods 119NY m-f L BB&T On Your Account Wm Elliott P&G tide prell m-f Benton & Bowles	No network programing m-f	Hawkins Falls Ch ¼ hr $3500 First Love Jergens Co Phila m-f L Orr World of Mr Sweeny NY L Modern Romances Colgate Palmolive 108NT sp alt d L Houston $11,800
No network programing m-f	Barker Bill's Cartoons 5-5 15 Geo Mls sug Jello 54NY m-f L Esty ¼hr $4000	No network programing m-f	Pinky Lee Hy m-f L Partic Gen Fds: (not jello-o) Y&R tu,w,f Howdy Doody Kellogg Co tie w/spkpiece 51NT 44L LB (see beli 5 30-45 Colgate (dbost 61NT 5 45-6 46L Bates ¼ hr $1800

THURSDAY

10:00	10:15	10:30	10:45
No network programing m-f	Garry Moore Scott Paper J W Thompson 10 10 15 Chun King JWT Tom Burnett 54 10 15-30 55 NBC L ¼ hr $2038 Arthur Godfrey Gen Fdgs(dairy 10 hr 10 30 45 F C & B Kellogg Co tu-th 10 45-11 Burnett	No network programing all wk	Ding Dong School Manhattan Soap SB&W 10 10 15 Gerber Prods D'Arcy 10 15-30 Ch m-f L ¼ hr $745 ¼ hr $1160 Way of the World Borden Co NY m-f L Y&R Shellah Graham Hy m-f L&P
No network programing m-f	Godfrey (cont'd) Toni Co tu-th 11-11 15 Weiss & Geller Pillsbury Mills tu-th 11 15-30 40Var L simul ¼hr $3705 Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NBC L 91NY L&P (see mon & tu) 1-min partic time & tal $6800
No network programing m-f	Valiant Lady Wade Adv tu, th NBC L Amer Home Pr m-f (see mon) BB&T Search for Tom'w P&G joyt m-f (see mon) BB&T Guiding Light P&G ivory dust m-f (see mon) Compton	No network programing all wk	Tennessee Ernie Ford Show Hy m-f L Feather Your Nest Colgate-Palmolive all d 12 30-45 NY m-f L Esty
No network programing m-f	Jack Paar Show st 7/4 NY m-f L Welcome Travelers P&G prell, ivory snow m-f (see mon) DFS	All About Baby Libby McNeil & Libby baby f d th.f 112Ch th.f JWT L	No network programing m-f
No network programing m-f	Robert Q Lewis 2 2 15 s.st S C Johnson VLAG th 2 15 30 ¼ hr $3000 Art Linkletter house party all pr 55Hy L LB tu th 2 30 45 Pillsbury Mills m-th 2 45-3 LB ¼ hr $4,000	No network programing m-f	No network programing m-f
No network programing m-f	Big Payoff Nt m-f sun tu th L Bob Crosby G A Swanson Tatham-Laird th 3 30 45 Scott Paper th 3 45 4 70Ny L J W Thompson	No network programing m-f	Ted Mack's Matinee NY m-f L Greatest Gift Phila m-f L Concerning Miss Marlowe P&G tide NY alt day L B&B
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods 119NY m-f L BB&T On Your Account Wm Elliott P&G tide prell m-f Benton & Bowles	No network programing m-f	Hawkins Falls Ch ¼ hr $3500 First Love Jergens Co Phila m-f L Robt W Orr World of Mr Sweeny NY L Modern Romances Colgate Palmolive 108 alt days Bryan Houston
No network programing m-f	Pinky Lee Hy m-f L Partic Gen Fds: (not jello-o) Y&R tu,w,f Howdy Doody Kellogg Co tie w/spkpiece 51NT 44L LB (see beli 5 30-45 Colgate (dbost 61NT 5 45-6 46L Bates ¼ hr $1800	No network programing m-f	No network programing m-f

FRIDAY

10:00	10:15	10:30	10:45
No network programing m-f	Garry Moore Swift all-sweet JWT f 10 15 15 Wm Esty Phipps f 10 15 30 J W Thompson f 10 15 30 Simonz Mfg C f 10 45 Burnett Gen Fdgs(dairy Converted Rice Burnett 10 45 11 55 55NY L ¼ hr $2038	No network programing all wk	Ding Dong School Colgate Bates alt f 10-10 15 General Mills Tatham-Laird f 10 15-30 sag ¼ hr $745 Way of the World Borden Co NY m-f L Y&R Shellah Graham Hy m-f L&P
No network programing m-f	Godfrey (cont'd) Toni Co tu-th 11-11 15 Weiss & Geller Pillsbury Mills tu-th 11 15-30 40Var L simul ¼hr $3705 Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Garry Moore (cont'd) Tyrrlee of Indn Ayer f 11 11 15 Borden Prods DCSS 5 11 15 30 55 NBC L ¼ hr $2038 Strike It Rich Colgate m-f (see mon) Esty
No network programing m-f	Home m-f 11-12 NBC L 91NY L&P (see mon & tu) 1 min partic time & tal $6800	No network programing all wk	Home m-f 11-12 NBC L 91NY L&P (see mon & tu) 1 min partic time & tal $6800
No network programing m-f	Tennessee Ernie Ford Show Hy m-f L Feather Your Nest Colgate-Palmolive all d 12 30-45 R J Reynolds winston cigs 15 min, 5 th fa 6 NY m-f L	No network programing all wk	Valiant Lady General Mills m-w-f (see mon) DFS K-R Love of Life Amer Home Pr m-f (see mon) BB&T Search for Tom'w P&G joyt m-f (see mon) BB&T Guiding Light P&G ivory dust m-f (see mon) Compton
No network programing m-f	Jack Paar Show st 7/4 NY m-f L Welcome Travelers P&G prell, ivory snow m-f (see mon) DFS	No network programing m-f	No network programing m-f
No network programing m-f	Robert Q Lewis Brown & Wmsn strengthen pill wk Bates 2 2 15 Gen Mills w-f 2 15 30 BBDO 40NY L ¼ hr $3000 Art Linkletter house party all pr 55Hy L LB th tu 2 30 45 Pinky Pineapple Ayer 2 15 3 46Hy L ¼hr $4000	No network programing m-f	No network programing m-f
No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby 40Ch McCann-E Gerber D Arcy alt f 3 30 45 General Mills 61Hy 3 45-4 Knox-Reeves $3100	No network programing m-f	Ted Mack's Matinee NY m-f L Greatest Gift Phila m-f L Concerning Miss Marlowe P&G tide NY alt day L B&B
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods 119NY m-f L BB&T On Your Account Wm Elliott P&G tide prell m-f Benton & Bowles	No network programing m-f	Hawkins Falls Ch ¼ hr $3500 First Love Jergens Co Phila m-f L Robt W Orr World of Mr Sweeny NY L Modern Romances Colgate Palmolive 10 alt days Bryan Houston
No network programing m-f	Barker Bill's Cartoons 5-5 15 Geo Mls sug Jello 54NY m-f L Esty ¼hr $4000 The New Revue (colorcast) NY L	No network programing m-f	Pinky Lee Hy m-f L Partic Gen Fds: (not jello-o) Y&R tu,w,f Howdy Doody Kellogg Co tie w/spkpiece 51NT 44L LB (see beli 5 30-45 Colgate (dbost 61NT 5 45-6 46L Bates ¼ hr $1800

SATURDAY

10:00	10:15	10:30	10:45
No network programing	No network programing	No network programing m-f	No network programing m-f
No network programing	No network programing	No network programing m-f	No network programing m-f
No network programing	Winky Dink and You NT L Captain Midnight Armour & Co Tatham-Laird Wander Co T-L General Mills 60NT alt wks P Tatham-Laird $18,000	No network programing	No network programing m-f
No network programing	The Big Top National Dairy Prods sealtest ice cream seal test dairy foods 69Phila L Lone Ranger General Mills wheaties, blz 61NT P DFS $18,000 Uncle Johnny Lever Bros 16NT L McCann-Erikson $4000	No network programing	No network programing m-f
No network programing	Baseball Game of the Week Falstaff Brewing DFS 54Var L ¼ 4:30 25 games	No network programing	No network programing m-f
No network programing	Baseball Game of the Week (cont'd) 2 4:30 Falstaff Brewing DFS Belmont Stakes Gillette Safety Razor Co NY 3:30-5 66 11 comp Mason	No network programing	No network programing m-f
No network programing	Hawkins Falls Wayne Hdl 75 Ch f-m, w-f L Fitzgerald First Love Jergens Co Phila m-f L Robt W Orr World of Mr Sweeny NY L Modern Romances Colgate Palmolive 10 alt days Bryan Houston	No network programing	No network programing m-f
No network programing	Pinky Lee Hy m-f L Partic Gen Fds: (not jello-o) Y&R tu,w,f Howdy Doody Ludens 5-30-45 Intl Sh. H,M&Mc alt f 5 45 9 Weigl Org Julius DCMs alt f 5 45-6 48NT sel ¼hr $1800	No network programing	No network programing m-f

AROUND FARGO,

WDAY-TV WINS "GOING AWAY"!



LATEST Hoopers show that WDAY-TV just doesn't have much competition in and around Fargo. Day and night, WDAY-TV gets 5 to 6 times as many viewers as the next station!

Look at the sets-in-use—28% in the early afternoon, 48% late afternoon, 65% at night!

Since the nearest "competitive" TV station is 50 miles away, it's a cinch that WDAY-TV also wins "going away", in *most* of the rich Red River Valley. Check with Free & Peters.

HOOPER TELEVISION AUDIENCE INDEX Fargo, N. D. - Moorhead, Minn. — Nov., 1954			
	TV-SETS-In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*
(*Adjusted to compensate for fact stations were not telecasting all hours)			

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



FREE & PETERS, INC.
Exclusive National Representatives

SHEAFFER CONVERSION

(*Continued from page 37*)

a tube that extends out of the pen's nib and into the ink supply to draw ink into the pen, making it "mess-proof" and doing away with the need for wiping off ink.

With "the fountain pen that doesn't have to be dunked to be filled," Sheaffer had in its hands the only really new writing instrument since the ballpoint pen. But the public, it felt, was likely to be skeptical about any "new" or "revolutionary" pens, what with the battle of the ballpoints still raging and extravagant pen claims everywhere. It had to bring the Snorkel to the attention of the public in some big, dramatic way.

A heavy national magazine schedule backed by plentiful point-of-sale material was used at first, but this did not hit hard enough. The need to show the Snorkel in *action* still persisted. So Sheaffer turned to the natural medium for visual demonstration.

In the fall of 1952, Sheaffer launched the Snorkel on tv via segments of *Your Show of Shows*, NBC TV. Sales began to respond almost immediately, and Sheaffer remained on the Caesar-Coca vehicle through the '52-'53 season.

In June of 1953, Sheaffer signed for shared-sponsorship of Jackie Gleason's Saturday night show on CBS TV for the coming season. That summer they ran on the replacement show with Larry Storch, till Gleason returned in the fall. At the end of the summer, the "White Gloves" commercial made its bow on the air and started to run on the Gleason show.

The results of reaching a huge audience with a startlingly effective demonstration of its new product were soon apparent. The Christmas-selling period of October, November and December 1953 set a record high in sales, about two and a half times as great as for the same period the year before, according to Don Reed. In fact, the unexpectedly large volume of sales caused a stock clean-out in December.

"We were completely out of everything we had in the factory," recounts Reed. "We had shipped all the stock we had on hand to the dealers, including whatever we had in the display cases in the lobby of our building. The salesmen even sold their samples. Were we surprised!"

In order to catch up on inventory, and also keep up with the demand that continued even *after* Christmas—(an unprecedented situation)—Sheaffer went on a six-day production week from January to mid-March 1954. Meanwhile, says Reed, the dealers were screaming, "Ship more pens or put off that tv show!"

Gleason carried the advertising ball for Snorkel (and a few other Sheaffer pens) till March of this year, bolstered by spot tv announcements on film programs in markets he didn't reach (such as Seattle, Milwaukee, Schenectady, Erie, Utica, Lancaster, Richmond, New Haven, Providence, Houston).

In March, Sheaffer launched a schedule on NBC TV's *Today-Home-Tonight* participation vehicles which will run through June. Commercials on these shows support Sheaffer ballpoints and other low-priced pens in addition to the Snorkel. The personality value of stars Garroway, Francis and Allen was the chief reason for choice of this combo, says Seeds' tv director, Russell Young. The morning, noon and night time periods with their promises of new and varied audiences were another important factor. Another plus: the stars lent themselves beautifully to merchandising and point-of-sale support.

Since the *T-H-T* trio are not televised on the West Coast, Sheaffer uses *Panorama Pacific*—a daily 7:00-8:00 a.m. wake-up show seen in Los Angeles, San Francisco and San Diego—to cover that region.

Sheaffer hazards that Gleason plus *T-H-T* plus the spot support reached an estimated 52,600,000 people.

At the beginning of February of this year (1955), Sheaffer, for its Fineline Division, started to bankroll *Who Said That*, a panel quiz with John Daly on ABC TV. This ran for 13 weeks till May, at which time the pen company turned to alternate-week sponsorship (with Raleigh cigarettes) of a new ABC TV quiz, *Penny to a Million*, m.c.'d by Bill Goodwin (Wednesday, 9:30-10 p.m.).

This latter show was selected, says Don Reed, because of its wide appeal to an average general audience; it has empathy, is pitched at a level that makes people feel *they* could get on the show and answer those questions, too, says Reed. It is currently running on about 80 stations.

A word here about Sheaffer's Fineline Division. This division puts out a lower-priced line of pens. Till re-

proof positive

WCUE

now **FIRST**

in **AKRON**

latest Hooper ratings

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	**32.2**	**32.7**
Station **B**	29.5	28.3
Station **C**	27.0	21.6
Station **D**	4.2	9.3

Wcue . . . Akron's only Independent—we're home folks.
TIM ELLIOT, President

John E. Pearson Co., National Representatives

L. C. Walker, President
Shaw-Walker, comments:

"Of our products, we say: 'Built Like a Skyscraper.' Actually, you can say the same thing about our business. We've been growing since 1899 — and we're still on our way up! But growth has always been typical of business in this area. WOOD-TV's continuous expansion reflects the sound, steady development of Western Michigan as a whole."







WOODland-TV is big territory!

Chances are, your desk and chair came straight from WOODland-TV — or, more correctly, from Shaw-Walker, world's largest exclusive maker of office furniture and filing equipment.

The growth of companies like Shaw-Walker is typical of the continuing growth of business and industry, throughout the entire WOODland area.

And this rich, expanding Western Michigan market is all yours with WOOD-TV . . . first station in the country to deliver 316,000 watts from a tower 1000′ above average terrain. You get important cities like Muskegon, Battle Creek, Lansing and Kalamazoo . . . plus the primary trading center of Grand Rapids . . . when you schedule WOOD-TV . . . Grand Rapids' *only* television station!

WOOD-TV

GRAND RAPIDS, MICHIGAN



GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, DuMONT, SUPPLEMENTARY • ASSOCIATED WITH WFBM AM AND TV, INDIANAPOLIS, IND. • WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY

client crises must be avoided if possible, or solved before they reach the stage of impasse. A good part of the responsibility for reconciliation of conflicting viewpoints is assumed by P&G.

For the agency it means constant self-examination and scrutiny of recommendations, strong pressure to eliminate careless thinking; it means a close client relationship—batting each step back and forth along the way till it is sometimes hard, SPONSOR is told, to tell what part of the final recommendation belongs to the agency, what part to the client.

Behind P&G's conviction that it is wise to let an agency go ahead and spend its millions even if it doesn't agree with it lies a realistic appraisal of advertising.

"It is our thesis," says Snow, "that there is no such thing as a final answer or one way only of doing things in advertising. The best you can do is come with a plan that seems, after careful study, to make sense. If it does, you can buy it.

"In other words, at P&G we believe that there may be more than one right way to sell a product. The fact is that P&G does occasionally operate under conflicting advertising philosophies at the same time."

P&G cites an example: Prell and Drene are two shampoos aimed at women. They can be presumed to have the same basic appeal. Benton & Bowles, which handles Prell, proposed concentration on the housewife market and urged that the ad money be put into daylight radio and tv and in the women's service magazines.

Compton, on the other hand, declared that the working girl should be important so far as Drene was concerned, as well as the housewife, and proposed neglecting daytime altogether in favor of nighttime tv and screen magazines.

P&G says it bought both presentations; they were in effect between 1950-53. What's more, both paid off.

When its bread-and-butter is at stake, how do you prevent the agency from falling prey to the all-too-human ailment of knuckling under to the man who holds the pay check? How can you be sure that the agency is giving you what it truly believes is good for you *rather than what it thinks you want to hear?*

A P&G spokesman answers: "As a practical matter, when an agency agrees with us, it is also agreeing to share responsibility for the idea. We give a recommendation a thorough going over, try to see that the agency has really thought the thing through and is not merely going along with us."

There are no rules here; you must rely on intelligence, tact, self-discipline. If there is any principle, it is administrative: get differences ironed out before going up the next step of the scale. How it works is seen in the typical case of an agency proposal for a tv show.

First, of course, the account man has reached full accord with his tv man. He, or both present the case for the program to the tv section at P&G. The next stage is the inclusion of the media head of P&G and the manager and associate manager of the tv and radio operation. After agreement is reached, the package is presented jointly by agency and the tv section to the brand man, who is the client.

From the agency point of view this system of presentation permits it to eliminate weaknesses before it reaches the top decision-making level in the client organization. From the P&G

TOPS IN CHICAGO!!

WGN-TV was the *only Chicago station* to place in Billboard Magazine's 17th Annual Promotion Competition!

ONLY CHICAGO STATION

Best Job of Sales Promotion for TV Film Programs in 1954!
(Markets 500,000 and over — second in the nation)

Best Job of Audience Promotion for TV Film Programs during 1954!
(Markets 500,000 and over — 5th in the nation)

Best Job of Merchandising Promotion for TV Film Programs during 1954!
(Markets of 500,000 and over — 8th in the nation)

Based on their knowledge of station activities, top agency executives, leading advertisers, film distributors and film producers placed WGN-TV above all Chicago stations!

PROOF AGAIN THAT THE TOP STATION IN CHICAGO FOR YOUR ADVERTISING IS WGN-TV!

441 N. Michigan Avenue
Chicago 11
Illinois

WGN-TV Chicago 9

For the best radio buy in Chicago, it's WGN—reaching more homes than any other Chicago medium.



Big Mike is staking out claim to some 100,000 additional families as a result of KFAB's switch to NBC from CBS. These listeners represent, in round number, those lost to other CBS stations with overlapping primary areas . . . three CBS stations in a 300-mile line. KFAB is the only NBC station in the same area. The situation is even more favorable to KFAB when you compare the "CBS frequencies" . . . 570—WNAX Yankton, 590—WOW Omaha, and 580—WIBW Topeka. It's simple arithmetic that the CBS audience will now be split three ways.

It all adds up to the fact that "three in a row gives NBC-KFAB an even bigger show."

Free & Peters will be glad to tell you how they feel about it. So will General Manager Harry Burke.

THE MIDWEST-EMPIRE STATION

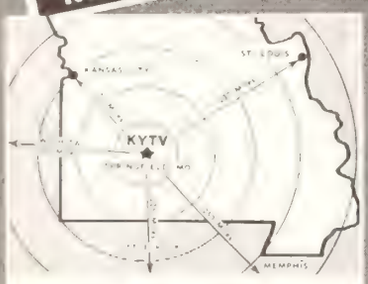
50,000 WATTS

KFAB

OMAHA NBC RADIO

now
MAXIMUM
POWER
100,000
watts

KYTV
Channel 3
SPRINGFIELD, MISSOURI
NBC-ABC AFFILIATE



In the BIG MIDDLE of a BILLION $ $ MARKET!

283,600
FAMILIES WITH
$1,146,950,000
SPENDABLE INCOME
(Sales Management May 1954)
81,500
TELEVISION SETS IN AREA
(Television Magazine Report
March 1, 1954)

The ONE way to reach ALL of MISSOURI'S 3RD LARGEST MARKET

R. L. STUFFLEBAM
Commercial Manager

NATIONAL REPRESENTATIVE
GEORGE P. HOLLINGBERY
NEW YORK CHICAGO
LOS ANGELES ATLANTA
SAN FRANCISCO

ORIGINATING STATION ABC
"OZARK JUBILEE"

cently, it was virtually a separate operation from Sheaffer, had its own distribution system (through wholesalers only rather than directly to dealers) and its own advertising and merchandising operation headed by Pete Karle. Sheaffer assistant ad manager, and Gene Troy, sales manager for Fineline.

As of 1 July, the divisional lines between Fineline and Sheaffer will be erased. Sheaffer salesmen will start to handle Fineline products and vice versa. The advertising effort, too, will be a single one, handled by one team.

Penny to a Million will still be devoted chiefly to promoting the Fineline pens. The regular Sheaffer line—referred to by the company as its "White Dot" pens and which include the Snorkel—will be supported by a new program on CBS TV this fall. Called *Navy Log*, it is a dramatic documentary series about the navy which Sheaffer will sponsor on an alternate-week basis with Maytag. They have ordered about 130 stations for the show (which will run Tuesdays, 8-8:30 p.m.); wherever they cannot get network coverage, they will use spot tv as in the past.

Navy Log was chosen because the company feels it will deliver a tremendous and varied audience of adults and teen-agers; also, it has a certain stature and dignity that it is thought will give added prestige to Sheaffer advertising.

Asked about the big switch in their choice of tv vehicles—from comedy star Gleason to a dramatic documentary—Reed remarked: "The fact that we used Gleason and were successful with him doesn't mean that he was the optimum thing for us. We have a good feeling about this new show."

Plans are now in the works for merchandising and dealer tie-ins on *Navy Log*, which effort is likely to be carried out with the full cooperation of the U.S. Navy.

The program also furnishes many possibilities for new and dramatic commercials.

Meanwhile, the CBS TV network slot to be occupied by *Navy Log* (probably by mid-September) will be utilized by Sheaffer and Maytag during this summer with another show to start 12 July. Program was not set at SPONSOR's presstime.

But whatever show Sheaffer picks to fill its summer slot, it will almost certainly be in keeping with the company's mass audience objectives: "We try to aim our advertising to a middle-income group—those making between $4,000 and $7,500 a year," says Don Reed.

Though prices of Sheaffer pens and desks sets range all the way from $3.75 to $110, the bulk of the company's sales—about 60%—fall in the $8.75-to-$10 range, largely the Snorkel. Coming up fast in sales of lower-priced items are Sheaffer's new "TIP-dip" pens—the Craftsman and Cadet—which, like the Snorkel, also sport a messproof filling feature (a hole in the tip-end of the feed).

About three quarters of Sheaffer's air budget is still behind the Snorkel, the company's best seller. The company's total budget for 1954 amounted to $3,700,000; of this 75 to 80% goes to tv.

As mentioned earlier. Sheaffer likes its commercials dramatic and memorable. First and most outstanding of the pitches was the prize-winning

★ ★ ★ ★ ★ ★ ★ ★

"So great have been the scientific and technological advances, so great has been the expansion of our industrial production facilities in America, that actually our ability to move goods into the hands of customers today is lagging 10 to 15 years behind all types of production."

ROY W. JOHNSON
Executive V.P.
General Electric
Syracuse, N. Y.

★ ★ ★ ★ ★ ★ ★ ★

"White Gloves" commercial (in which a young lady wearing spanking white gloves proceeds to fill a Snorkel and wipe it across one glove without staining it). This plug, which debuted in the fall of 1953, is now being gradually "put out to pasture." The commercials now show the pen being wiped across a fresh white shirt cuff or the sleeve of a lacy blouse. They are getting away from concentration on the actual demonstration, lay more stress on elements such as prestige and pride of ownership in the Snorkel.

With the Snorkel, the company had an unusual distinguishing gimmick around which to build commercials, points out Russell Young, tv director at Seeds. But the ballpoints, which are practically all the same, needed dramatizing, too. So Young and Reed and Seeds' copy chief, Lee Marshall, put their heads together and came up with a series of graphic commercials for the company's ballpoints. These are

running currently on NBC TV's *Today-Home-Tonight* as film clips with the star's voice over.

The ballpoint commercials show the pens operating successfully under extreme circumstances. One shows the pen writing on a cigarette paper held between two fingers to demonstrate responsiveness of touch; then the same pen is held against a white-wall tire furiously spinning at 70 miles per hour, to show it can stand extreme pressures.

Another commercial shows a scale scarcely weighted with three or four pennies on one platform, while the ballpoint writes on a piece of paper on the other platform with a touch so light as to keep the pennies evenly balanced. Right after that, the scale appears with a heavy Manhattan phone book pulling one platform way down; the ballpoint presses down on the other one with heavy enough pressure to balance the tome *and* manages to write on the paper.

Each of the Sheaffer commercials is edited into plugs for use by dealers, who are furnished complete sets of commercials on request. Dealers buy their own time on the local air. The commercials are part of a tv tie-in package which also include ID mats for flip cards, suggested scripts for voice-over to identify his store and news releases for the local paper.

Other pen companies have also made more or less extensive use of air advertising. Sheaffer's closest competitor, Parker, has also dipped into network tv. Last season, they sponsored *Four Star Playhouse* on CBS TV, alternate weeks. This fall, they will bankroll an ABC TV network show, *Wyatt Earp* (Tuesday, 8:30-9 p.m.). Their tv expenditure is listed at $2,000,000 in the Standard Advertising Register (out of a total $3,500,000 budget).

Paper-Mate, leader in the ballpoint pen market, has a current investment of $2,500,000 in both network and spot radio and tv. They sponsor *People Are Funny* on both NBC TV and NBC Radio. In addition they run a year-round saturation spot campaign in major markets, which alone gets about $1,000,000 of the broadcast allocation. Their total ad budget comes to roughly $4.5 million, according to Paper-Mate's assistant advertising manager, Robert B. McDonald. (Paper-Mate's air success was described fully in SPONSOR, 22 February 1954, page 40). ★ ★ ★

PROCTER & GAMBLE STORY

(Continued from page 28)

five-a-week nighttime strip when D-F-S proposed it; nor was it conservative to stay with daytime tv when the "experts" were saying that women couldn't watch tv and do their housework at the same time. And, he adds, it surely wasn't "safe" to make Cheer blue or Dreft pink.

No level is free of client supervision, from copy through production of shows and commercials. But this does not mean that P&G people monkey with the actual work of production itself.

On the contrary, they follow a strict hands off policy. Never, for example, will you find a P&G representative telling a show director what to do in a studio, or a P&G copy supervisor arbitrarily rewriting a piece of copy. "We never *tell* an agency to do anything," is the way a P&G man puts it.

This client respect for the creative responsibilities and personalities of agency people wins a warm response from everyone you talk to who works on Procter & Gamble business. It appears responsible in large measure for the fierce loyalty you are likely to encounter in ad houses. Few clients are as respected by the agency people who work for them.

Strangely, this widespread admiration must be expressed in off-the-record conversation. It is somewhat surprising to pursue a rich round of confidential interviews and to pick up practically no company dirt. And, let us admit, it is also somewhat disappointing.

How to handle agencies: The agency is presumed to be right, explains Ad Manager Chase. This means that, no matter how argumentative the P&G people get, no matter how critical of an agency's point of view, if after all the client sharpshooting, the agency still insists on its way, P&G will give in 99-44-100% of the time.

The company's main concern, says Chase, is that the agency have a consistent, sensible case, and that it be absolutely convinced of its validity.

Does this mean that P&G renounces the traditional client prerogative of rejecting agency recommendations it dislikes? Chase's answer is worthy of study by other advertisers. "We never reject a recommendation. We take the position that if we reject a recommendation we reject the agency."

For P&G this means that agency-

for the
TOP tower
TOP power
in
Milwaukee
it's
WTVW
channel 12

Now under construction by WTVW Channel 12 in Milwaukee is a Giant 1105 foot Tower. When completed this structure will be the tallest in Wisconsin and will give Channel 12 comparable coverage to any television station in the country. Yes, and no converters are needed for VHF Channel 12 in Milwaukee.

316,000 watts

WTVW
channel 12

Represented Nationally by
Edward Petry & Co., Inc.





Have You Been In The Upper Ohio Valley Recently?

You wouldn't know the Wheeling Area anymore. New plants, new homes, new stores and buildings—in fact—the Upper Ohio Valley has become a beehive of activity—truly the Ruhr Valley of America. Once you check the facts you will learn that the best medium to reach this fast growing market at the lowest cost per thousand is WTRF-TV. Within its coverage area there are 397,000 families, consisting of 1,399,800 people, owning 304,778 television sets. The combined annual spendable income is $1,980,105,000 or an average of $5,631 per household, $357 more than the national average.

WTRF-TV, operating on channel 7 with 316,000 watts, transmitting NBC programs, supplemented by ABC and local originations, is by every accepted standard of measurement the dominant station in this area. Telepulse, Hooper and ARB indicate its widespread popularity—way ahead of any *second* station. We would like you to see these figures and suggest you call any Hollingbery office, or Bob Ferguson, VP and General Manager, Wheeling 1177.

Remember—things are happening in the Upper Ohio Valley, and things will happen for you when you see . . .

WTRF-TV

Channel 7 316,000 Watts

WHEELING, W. VA.

Equipped for network color

point of view, it allows for company participation in the actual formulation of the final presentation. The brand man, knowing that his brand is getting his own department's best thinking as well as his agency's, is most unlikely to object very seriously to the recommendation so long as it fits into his marketing strategy.

To its operational advantages, the system adds the benefit of enabling P&G to put its own considerable broadcast experience and knowledge at the disposal of its agencies and to lend it a helpful hand. Gail Smith, who supervises the radio and tv departments, recalls the origin of its top daytime tv show as a case in point.

Sometime in 1951, Roy Windsor, who heads up tv and radio at Biow-Biern-Toigo, pulled together the idea of *Search For Tomorrow*, a daytime serial. The first agency presentation was made to Smith and Bill Craig, head of P&G television. P&G had just had an unhappy experience with its first tv serial. But as a result of experience with the show, it had gained important knowledge of production problems and costs involved in a five-time-a-week dramatic show.

This knowledge was put to work in enriching the Biow presentation, which was reworked to include the P&G material. It was the new joint presentation that was then submitted to the brand group at P&G. It was bought.

Similarly, you will find the radio, media and copy departments working together with the agency to get proposals to management in shape.

Despite the joint endeavors, company spokesmen repeatedly stress that the basic responsibility for the advertising of the brands rests on the agency.

Even when P&G is studying a question on its own and has made some observations, it will refrain from pressuring the agencies to accept them. It may, however, suggest to the agency in the gentlest manner that research in a certain direction might be interesting.

"For example," says a P&G representative, "we might send a note to our agencies which would say something like 'Have you considered possible changes in the farm market during the past decade, involving such matters as age, incomes, purchasing habits, and so forth?'"

How P&G gets the benefit of combined agency thinking is revealed by this description of what happens to the recommendation of an agency in the company line-up.

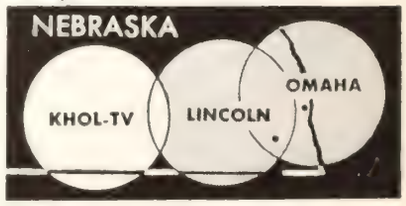
Says the P&G man: "Suppose we are wondering—to take a hypothetical case—whether to use foreign-language broadcasting. We ask Agency A to study the matter thoroughly and make a recommendation. If Agency A's conclusions indicate that the course being followed by a brand handled by Agency B is questionable, that agency is given the benefit of Agency A's findings and asked to reexamine its own recommendations.

The agency studies go on constantly. They cover a wide range of subjects like: Should we start producing color commercials now? Are anthology shows getting more- or less-popular? What is the trend in quiz shows? At times, it is reported, the questions can seem pretty academic.

The careful attitude which seems to cut through the whole structure of P&G's agency relations is one that admen working on its brands feel other advertisers, both large and small, could well try to duplicate. You don't have to be spending in the big leagues in order to get your agency to perform

Discover this Rich Market

Covered Exclusively by KHOL-TV



- **30% of Nebraska's Entire Farm Market**
- **128,000 Families**
- **With a ½-billion dollars to spend**

High per capita income based on irrigated farming, ranching, light industry and waterpower.

For information, contact Al McPhillamy, Sales Manager, or your nearest MEEKER representative.

KHOL-TV

Holdrege & Kearney, Nebr.

CBS • ABC • NBC • DUMONT

well, they point out. These are some tips from P&G agency executives:

First of all, treat your agency with the respect owing to specialists, they urge. Make it responsible for the way its proposals work out in practice. Don't try to force your agency to work your way when it really prefers another. Above all, goes the advice, have confidence in your agency. Remember that to do its job well it must be properly informed. If you do not divulge full information to your agency, it cannot do its best and you are short-changing yourself.

The thing to look for, a P&G man emphasizes, is *consistency*. For example, if a presentation has been made to you urging that a certain show be bought because it allows for integration of commercial and a succeeding presentation proposes a show on the grounds that integration, which is impossible in this case, is not important, you might question whether your agency is really delivering as it should.

An account man, reviewing his experience with Procter & Gamble, believes that the basic P&G approach to developing a campaign for a new product is universally applicable.

- Client and agency sit down *together* and decide upon a marketing strategy covering such questions as prospects, price range, competition, packaging.
- The client obtains the most complete product information possible from his own organization and sees to it that the agency is thoroughly familiar with all latest developments.
- Client and agency together develop the advertising claims.
- Client and agency agree on an introductory plan to develop dealer, salesman and consumer interest.
- The agency's copy and media proposals are tested in local markets while distribution is being built.
- You go national when distribution allows; by this time the copy platform and over-all ad approach are completed.

P&G, with its impressive ad background, goes an important step further in its agency relations.

Advertising Manager Chase puts it this way: "The continued strength of our day-to-day operation depends so much on successful advertising that it is worth adding whatever dimension we can."

P&G ad structure: That added dimension is evident in the unique P&G ad department, aptly described by one of their agency men as "a built-in agency." The P&G policy is to duplicate the agency structure, department for department. The ad department does not duplicate agency *functions*, P&G emphasizes; its role is supplemental.

Thus, the agency account man finds his duplicate in the P&G brand man, the tv head in Director of Television Bill Craig, the radio head in Director of Radio Bill Ramsey. The agency copy head meets his counterpart in P&G's Director of Copy E. H. Lotspeich, and the art director in Director of Art Gerhart. Agency time and space buyers are paralleled by P&G Director of Media Paul Huth and his staff. And agency administrators find their corresponding levels in V. N. Halverstadt, P&G's Manager of the Advertising Production Division, and his Associate Manager, Gail Smith.

Contact is maintained on a day-to-day basis on all these levels with the agencies. At the beginning this can be confusing to the ad house, but it soon learns the sense of it. As a soap ex-



Opening ceremonies dedicating expanded facilities at the High Point Furniture Building . . . in the heart of WSJS-TV coverage . . . where the world's greatest concentration of furniture manufacturing boosts the big buying power of the dynamic WSJS-TV market.

THIS GETS BIG COVERAGE EVERY DAY

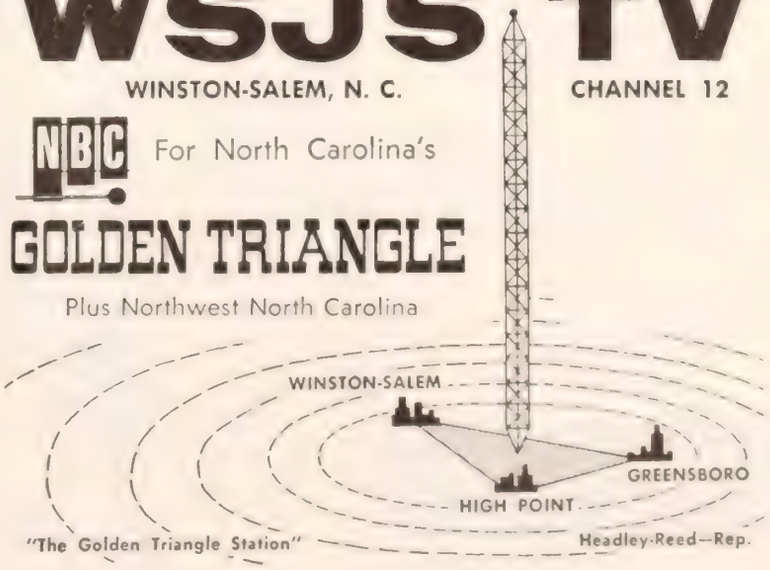
WSJS TV

WINSTON-SALEM, N. C. CHANNEL 12

NBC For North Carolina's

GOLDEN TRIANGLE

Plus Northwest North Carolina



There's Real Sales Potential Here!





a billion dollar market!

all or part of 12 counties and over 100 communities—23 towns over 5,000 population—77 towns over 1,000 population.

Rockford alone is 31% ABOVE NATIONAL AVERAGE on per capita income and 20% ABOVE NATIONAL AVERAGE on per family income. Rockford is the second largest machine tool manufacturing city in the U. S.

The 44,637 farm households in this rich area have an average income of TWICE THE NATIONAL AVERAGE.

WREX-TV *Rockford, Illinois, the 7-city station dominates this tremendous market with 58 top CBS-ABC network shows.*

CBS ABC
AFFILIATIONS

WREX-TV channel **13**
ROCKFORD, ILLINOIS

J. M. Baisch, General Mgr.

represented by H-R TELEVISION, INC.

pert puts it: "At P&G administrative lines are finely drawn; you always know precisely who does what."

Although the various sections are clearly defined on paper, there are no fixed lines of separation in practice. P&G's whole program of personnel development is geared to the concept of the rounded personality who is grounded in all aspects of brand promotion. You find such a cross-fertilization of ideas between men who are formally supposed to be in quite different departments when you observe them in Cincinnati, that you wonder whether departmental divisions are firm at all.

For example, you are likely to find a media man generously handing out copy notions, or an art man critically holding forth on the value of a network time slot. "We don't give a darn where an idea comes from, if it's a good idea," a P&G spokesman explains.

This is one of the reasons why people who have dealt with the company for years regard P&G as "a thing apart in the business world," as one admiring broadcaster puts it.

Says a former employee: "P&G is a democracy run on pure logic. It is a self-perpetuating management that will always do well. You rise there on merit only, not on relationship."

What is true of the ad department, which has now grown to over 100 people, is true of management as a whole. The American Institute of Management comments that the P&G management is "entirely free of nepotism," and declares: "Based upon comparative management audits of approximately three thousand corporations, periodically surveyed by the American Institute of Management, Procter & Gamble emerges as one of America's truly exemplary industrial managements."

P&G's methods of handling its agencies are but reflections of its internal personnel attitude, which is aimed at producing responsible executives from within. A P&G representative states: "Our policy is to give our young fellows the ball and let them run with it. The only way to teach a young man responsibility is to let him grow into it by practicing it. Unless we consciously try to develop the initiative and responsibility of the young men, the executives, who can only get older, will have no one to replace them. Unless we allow able new executives to develop and rise, as a company we're dead."

P&G Productions: The policy is illustrated in the way Procter & Gamble Productions, Inc. works. This is a subsidiary corporation set up as a separate legal entity to handle the show side of radio and tv. It buys and sells shows, hires talent, signs contracts, negotiates with producers and agents, as any production outfit might. It is headed by A. N. Halverstadt; under him as associate manager is Gail Smith. Radio is headed by Bill Ramsey, who has two assistants; tv by Bill Craig, who has four.

Ramsey and Craig have over-all responsibility for the shows; the assistant is the "P&G man" directly assigned to specific programs. The P&G Production man has a busy supervisory life. He is sole contact between agency and P&G on show questions. He checks budgets to see that the agency stays within its promised expenditures. He reviews scripts, watches shows, checks casting, keeps an eye on quality of production. He meets with the agency supervisory groups once a month, but visits the agency at least every other week on a more informal basis.

To the agency the P&G man represents a sympathetic ear, a client who

IN EVANSVILLE INDIANA



WISE BUYERS CHOOSE

WRIFTY FIFTY

SALES WITH SHOWMANSHIP
HIGH NOON RANCH
Mon. thru Fri.—11:45 to 12:15
Featuring Doug Oldham and the Dixie Six, Jeannie Lamb and Ulysses Carlini—the tops in "live local" programming.

PARTICIPATIONS AVAILABLE

Represented by
MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS

WENT
CHANNEL 50

understands a lot about what goes into shows. To P&G he represents an informed means of keeping its shows at top level all the time. He symbolizes the policy enunciated by Ad Manager Chase: "We try to be an informed buyer of goods and services. To be such you have to know something about what you are buying."

It is a lot of responsibility which is handed the P&G Productions man. An agency producer supplies an illuminating description of a typical script conference on a daytime serial between client and agency. These meetings are held once or twice yearly to take up a basic story sequence just developed by the writer for what may be a six-to-nine-month run. Present will be the writer, possibly the director, the producer and whoever may be directly above him in the tv department, and for the client, tv head Bill Craig and the assistant assigned to the show.

"As the meeting progresses," says the producer, "you notice that the young P&G Production guy is doing all the talking for P&G. He is asking all the questions. Craig sits back quietly, says very little. The young fellow is actually shouldering the responsibility. Occasionally, he will turn to Craig when he is unsure of something, and Craig may toss in a question to cover a point the other may have neglected. Of course, you know that Craig is keeping a watchful eye on things, but it's clear that ball is in the younger guy's hands to run with."

The P&G concern with the human element sometimes upsets departmental lines. For example, when the radio serials *Brighter Day* and *Road of Life* were adapted for tv the question came up of who should be assigned to them for P&G Productions. The decision was made to put the man handling them for the radio department in charge, on the grounds that he had already developed a smooth working relationship with the agency, producer, director and writer.

So we find Ramsey's assistant handling two tv shows which still remain Craig's ultimate responsibility.

The P&G Club: The young P&G'er knows that he has a future with the company. President Neil McElroy came out of the ad ranks. Executive v.p. Howard Morgens was recently advertising manager. That the P&G combination of opportunity and security has attractions is evidenced by the low turn-over of personnel.

Occasionally, a P&G ad man does leave—it may be dissatisfaction with Cincinnati, the promise of New York, a desire to do something else, or perhaps failure to live up to P&G's exacting standards.

Since so many of P&G's men have lived their whole business life, or a substantial part of it with the company, they may have difficulty adjusting to the outside world. "They miss its continuity and democracy," a former employee says.

About 15 to 20 P&G ex-patriates meet regularly for lunch in New York in an informal P&G Club. Their reminiscences and gossip are shared in a colorful restaurant on Park Avenue directly across the street from Lever Bros. Their P&G schooling has taken the place of the old school tie.

The limits of logic: Like the time-buyer who must be able to justify his purchase to the media department, the ex-patriate will express his admiration for P&G's great broadcasting knowledge. The company, he will tell you,



. . . keeps viewers tuned to

KMJ·TV

FRESNO, CALIFORNIA • CHANNEL 24
NBC affiliate

the San Joaquin Valley's FIRST TV station in . . .

POWER now 447,000 watts.

RECEPTION Pacific Coast Measurement Bureau Survey (Oct. '54) shows KMJ-TV reception "most satisfactory" in area.

RATINGS KMJ-TV carries 24 out of the 35 top-rated nighttime programs in the Fresno area (ARB report, March '55).

COLOR KMJ-TV was the first local station equipped to transmit network color shows and has presented them on a regularly scheduled basis.

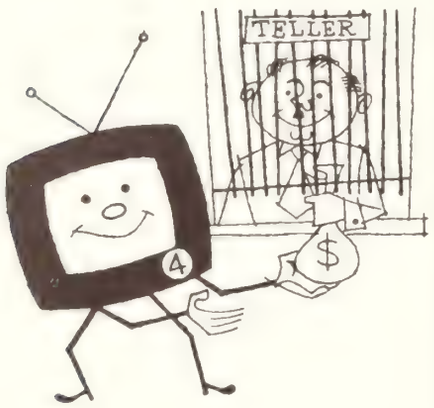
Paul H. Raymer, National Representative

time for

DAYLIGHT SAVING

in

SOUTHERN CALIFORNIA



you have to get up prit-tee early these days, what with **DAYLIGHT SAVING** and all . . . but you still can't beat the **SAVING,** daytime that is, your client will make when they buy **DAYTIME TV** on KRCA at these cost per 1000 strip prices:

7-8 A.M.	weekdays	
	10-sec.	**19c**
	20-sec.	**37c**
8-9 A.M.	weekdays	
	10-sec.	**24c**
	20-sec.	**49c**
9-12 N.	weekdays	
	10-sec.	**12c**
	20-sec.	**24c**
12-6 P.M.	weekdays	
	10-sec.	**22c**
	20-sec.	**43c**

don't let the sun set on these prices, be an early bargain bird and check now for details with . . .

KRCA-4 Los Angeles

NBC SPOT SALES

has done its utmost to eliminate error and uncertainty from the sales department to the media department. And its remarkable career indicates that the thoroughness and conservativeness for which it is noted have paid off.

Still, despite the facade of logic it likes to present to the public, P&G cannot get away in the end from the immeasurables of judgment, imagination and taste. Those working in the program area are definitely concerned with the character and suitability of shows. The public relations division is on top of all scripts to see that nothing creeps in that might hurt the company's reputation.

Even the brand men are reported to be swayed by emotional tides that may run into direct conflict with carefully worked out media proposals. Brand men in charge of the big P&G sellers, for example, are concerned often, as other advertisers, with the prestige character of the shows they sponsor.

Finally, when the charts have all been analyzed, the facts annotated, and the slide rules put away, must not the deciding factor in a show choice be somebody's judgment? Sooner or later you come down to "in my opinion," whether you are the agency men trying to convince the tv department to buy a new show, or whether you are the P&G tv, media and brand people trying to decide whether it looks like a winner.

It was not prescience, but the hard road of experience on which P&G built its radio serial dynasty. Its early tv years have been marked as much by tv failures as successes, even though the media department has the reputation of being able to predict show ratings with fair accuracy.

While it may be true that P&G is more numbers and facts conscious than many other advertisers, it is like the larger national democracy to which it is so well adapted in that decisions are actually the result of the rubbing together of diverse pressures.

It is typical of the company, and serves to symbolize its ability to fuse logic and feeling into a harmonious union that the administrator who is one of the most vehement advocates of strict adherence to ratings and cost-per-1,000 analyses still writes popular songs on the side. In some vague way it is reassuring to learn that he started out as a disk jockey. ★ ★ ★

LOCAL RADIO'S STRENGTH

(*Continued from page 41*)

New York State retail stores, puts it this way: "We are sold on radio because radio has sold for us. It cannot be claimed as mere coincidence that as our radio budget has expanded, so has our business. We believe that the most effective advertising we can do in radio is spot advertising with a saturation schedule. We believe that such a schedule will produce more customers for less cost per dollar than any other media which can be used to produce large volume. We like the low production costs and the high degree of flexibility that radio spot advertising gives us."

He backed up this statement with a radio budget of $20,400 in 1954, over WROW, which reaches the advertiser's entire Albany-Troy-Schenectady audience.

Some time ago this advertiser changed from an early-morning musical program to a 90-a-week announcement schedule on WROW, to reach potential customers around the clock. Says Fineberg: "We have experienced excellent results on special promotions such as anniversary sales and most

3rd TV MARKET
— IN —
Georgia-Alabama Area

AREA POPULATION
1,314,075

182,127
TV Homes as of JULY 1st
(Television Magazine & RETMA)

EFFECTIVE BUYING INCOME
$1,370,306,000

COLUMBUS, GEORGIA
FULL POWER 100 KW
WRBL-TV **4** CBS ABC
Call Hollingbery Co.

particularly store openings. Advertising campaigns which concentrated more than half of the total advertising budget on radio produced unbelievably large crowds of 5,000 to 8,000 people to attend evening store openings when we opened a new store in a community. Also, we've experienced a growth of trading area business which cannot be accounted for through the use of other media."

Standard Furniture Co. computes its radio budget at 1.4% of sales, and finds that radio "gets into potential customers homes more successfully at a more economical dollar than through any other media." Adds Fineberg, "The radio message, properly done, can carry conviction that is lacking through other media."

His proof of radio's sales impact is the fact that his business has increased seven and a half times since 1945, when he began using radio more heavily than in the previous nine years of the store's existence. Ten years ago, Standard Furniture Co. had one store; today it is a chain of four stores and an outlet store. It has become the second largest furniture operation in its own area and the third in New York State outside of the Metropolitan area.

3. Automotive: Gardner Buick, Milwaukee, Wis., with announcement schedules over WEMP, Milwaukee, Wis.

"Big Bill" Gardner went into business as a Buick dealer in Milwaukee two years ago January. In January 1954 he began putting 75% of his advertising budget into minute announcements over WEMP, Milwaukee. Three months later, he was the biggest Buick dealer in the entire state, for new and used car sales. Today Gardner sells more new and used cars than any Buick dealer ever sold in the state. His monthly sales are over 300 cars.

Gardner's idea was to build a radio personality readily identifiable with his business. With the station, he dreamed up a character, "Big Bill" Gardner, acted by one announcer who transcribed all the Gardner commercials. "Big Bill" sounds like a cowboy on the air, and it's no small herd of Buicks he disposes of monthly as a result.

Both Gardner and the WEMP management feel that this Buick's dealer's success with radio has been the most spectacular growth of a new business as a result of advertising in one medium only.

1. Department, dry goods stores: Linn & Scruggs Department Store, Decatur, Ill., with a daily woman's program on WDZ, Decatur, Ill.

Traditionally, department stores are newspaper advertisers. In fact, department stores have been among the most reluctant to try the air. Linn & Scruggs, too, puts 81.2% of its budget into newspapers. The remaining 18.8% however, are in radio, specifically, they pay for *Something to Talk About*, Monday through Friday 11:00-11:15 a.m. over WDZ, Decatur.

Linn & Scruggs has sponsored Nancy Norman's fashion, household and beauty hint show consistently since 8 March 1950. J. R. Holt, president of the department store, says: "tangible." Says he: "We find that shoes, lingerie, hosiery, foundations and infants wear produce the most tangible returns." And, he adds, ". . . We renewed our contract, which would indicate that we felt it was bringing us business."

Here's how *Something to Talk About* sells for Linn & Scruggs:

First of all, the m.c., Nancy Norman, integrates all commercials into the program. This is a natural development,

How to Win Certain SALES GAINS on RADIO

Sales produced by a planned saturation on KXLY Radio (CBS) have never failed to show outstanding gains. Read what Mr. Dave LeFebvre, City Passenger Agent for the Union Pacific Railroad has to say:

"I am pleased to report that we had a 20% increase. There were many new faces in the office who stated they had listened to our advertising on KXLY.

Naturally, it cannot be assumed that this increase was due only to this advertising, but I will go on record in stating that it certainly caused part of the increase.

If such occasion arises I would gladly extend my support or endorsement to substantiate the effectiveness of frequent radio broadcasting."

KXLY Radio

920 ON THE DIAL — 5000 W. — C B S

W. 315 Sprague — Spokane, Washington

RICHARD E. JONES — Vice Pres. & Gen. Mgr.

Representatives

AVERY-KNODEL, NATIONALLY except

MOORE & LUND in SEATTLE and PORTLAND

since the editorial content, as in women's magazines, concentrates upon tips and helpful hints that can be of a category suitable to the commercial. The advertiser's main aim is to sell specific items of merchandise. He feels that in so doing, he is also promoting store traffic. After all, who's ever seen a woman walk into a department store, go to one department and one department only, make her purchase and leave without looking right or left?

Secondly, the store felt that its very sponsorship of the radio program is a form of institutional advertising for the store; the department store is the implied source of the helpful tips, all of which necessarily revolve around categories of products that can be bought at a department store.

Buyers of individual departments in the store are frequently interviewed on the show by Nancy Norman. All of them are enthusiastic about the results the program has produced.

Marge Montgomery, buyer of ladies' accessories, cites several direct results of radio commercials, including the following:

"On 12 January, one gross of pink pearls, just arrived, were sold following an announcement on the program. No other advertising.

"In May, five gross of imported straw handbags selling for $1, were sold from two radio shows. These were never advertised in the paper."

Says Dick Rodgers, buyer in the men's department:

"On 12 January, sold out completely on a stock of new Phoenix stretch hose as a direct result of the radio advertising."

Leone Hise, who buys in the infants' department, had more than six specific results, including the following:

"On 23 June, out of four dozen handmade diaper shirts, most were sold the same day as a result of the program. No other advertising."

Examples of such sales results are too numerous to quote, but Holt feels that a record of consistent five-year sponsorship of the radio program and a 52-week contract for the sixth year are proof of the pudding.

5. *Financial:* Shelby Street Federal Savings and Loan Association, with announcements over WFBM, Indianapolis, Ind.

The Shelby Street bank first tried radio in April 1951 with a $6,000 budget. Though reluctant to use radio, Shelby Street felt the need because it has 16 competitors in the market. The advertiser's aim was to sell the entire family on the services of Shelby Street. However, the amount of dividends was never mentioned.

During the first year, the bank ran a total of six announcements per week, one-minute and 20-seconds, morning, noon and in the evening.

In less than five years of continuously increased radio advertising, Shel-

★ ★ ★ ★ ★ ★ ★ ★

"The pay-television promoters attack present free tv programing with the statement that it is not in fact free because it is paid for by advertisements reflected in the prices of the products. This argument is as absurd as contending that purchases of automobiles and clothing subsidize the press and that, were there no press, automobiles and clothing would cost the consumer less. Of course, it is elementary economics that advertising produces increased sales which in turn make possible increased production, lower costs and lower prices to the consumer. Moreover, the lower prices are enjoyed by all buyers—those who do not own receiving sets as well as those who do."

DAVID SARNOFF
Chairman of the Board
NBC

★ ★ ★ ★ ★ ★ ★ ★



Kids Buy Big in the Carolinas

"Kids' Korral," began as a 30-minute Monday through Friday participating show, 5:00-5:30 P.M., with the birth of WFBC-TV in January, 1954. It has sold thousands of dollars worth of meats, bread, ice cream, candy, apparel and toys to thousands of kids (and their mamas) in S. C., N. C., Ga. and Tenn. Weekly drawing for prizes gave a soft drink an average of 1,000 entries per week with reply cards attached to 6-bottle cartons! Emcee Johnny Wright got more than 1-million votes at 1c each to win "Most Beautiful Man" contest in recent March of Dimes. Advertisers may sample studio audience with product if desired.

For availabilities on "Kids' Korral," write the Station or WEED.



NBC NETWORK
Represented Nationally By
WEED TELEVISION CORP.



Covering the entire Northwest from Spokane

YOU CAN TELL

the quality of our

KASH-BOX

Program by the companies we keep:

- Albers Oats
- Brownie Cookies
- Crescent Spices & Toppings
- Darigold Evaporated Milk
- Dr. Ross Cat Food
- Dr. Ross Variety Diet
- Instant Fels Naptha
- Lynden's Products
- Sunny-Jim Products
- Surf Mist Tuna

NATIONAL PRODUCTS THAT KNOW RESULTS . . . FROM KGA!

Reps.: Everett-McKinney, Inc
New York, Chicago,
Los Angeles, San Francisco

KGA

Box 141 - Spokane, Wash.

by Street Federal Savings and Loan Association has more than doubled its office space and the number of employees. Currently, the bank is engaged in an expansion program which will mean purchase of an adjoining building.

In 1955, the advertiser will continue using only WFBM in Indianapolis, but will run 20 announcements weekly.

Here's how deposits and advertising have stacked up during the first five years:

At the close of the first year on WFBM, Shelby Street savings accounts were up by $360,289.37, an increase of 10%. The second year—$841,148.35 increase in savings accounts, or 21% up. The third year—$1,072,343.12 increase in savings accounts, or 23% up. The fourth year—$1,418,337.98 increase in savings accounts, or 24% up.

These results came about at a cost of less than $10,000 a year in radio advertising.

6. Amusements: Super Music Enterprises, with d.j. programing on WWDC, Washington, D. C.

The two Feld brothers began advertising their record business as a side business to their lunch counter, and they invested $75 to promote it on a 20-minute segment of a WWDC d.j. show. The show paid off. Today Irving and Israel Feld own four Super Music record stores, selling 40% of all records in the market, are big theatrical impressarios sponsoring all types of major theatrical and musical productions, use the record shops as ticket agencies for their promotions, and recorded a net profit of half a million dollars last year when they successfully reopened the Carter Barron open-air amphitheater for 12 weeks of entertainment.

Some 65% of the firm's total ad budget today goes back into radio. On WWDC the Feld brothers buy eight hours weekly of d.j. programing, plus 72 announcements each week. The pop records played on the d.j. shows are in stock at Super Music, and the d.j. mentions where they can be bought. Super Music also encourages interviews with entertainment figures who the brothers bring to Washington for firm-sponsored appearances.

Today, Super Music is a $2 million a year operation.

7. Miscellaneous: John W. Black, with announcements over KDKA Pittsburgh.

Last year, John W. Black decided to promote a new use for rayon viscose cloth, previously used strictly for cleaning optical and precision instruments: tea towels.

Says Black: "I hit Mt. Lebanon, a Pittsburgh suburb with direct mail pieces, and got quite a few orders at $3 a dozen, but since I've been on radio, I've had four times as many orders from the same area even though the price is now $1 a dozen higher. I went into this with the idea that it was a gamble. So far as I'm concerned now, gambling on radio is pretty nearly betting on a sure thing."

Black first took to radio as the result of a talk with a KDKA salesman who sold him a $100-weekly announcement schedule, and who suggested a $4-a-dozen price for the towels. Within the first week, the towels netted $500 worth of orders. By the third week, Black was getting $1,700 in orders at a $300 weekly radio cost.

In December, Black bought time on eight radio stations in other markets and doubled his KDKA schedule. ★★★







Finding those rich Southwestern Pennsylvania markets hard to sell? It's child's play with WJAC-TV. Powerful WJAC-TV boxes in Johnstown, Pittsburgh, Altoona and everything in between. Hooper rates WJAC-TV:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

You'll corner the market with the one buy that covers three . . .

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

Ask your KATZ man for full details!

PIONEER TIMEBUYERS' TIPS

(*Continued from page* 35)

time's as valuable as yours. And remember, you need them even more than they need you.

3. *Develop reps' confidence in you.* Be honest with them about your plans and budget in a particular market and your campaign aims. The more honest you are with the rep, the more he can help you.

Beth Black, director of radio-tv timebuying, Harry B. Cohen, remembers her first radio convention in 1935, when she says she and seven others were the entire agency contingent: Fred Gamble, Hubbell Robinson, Jack Latham, Ned Midgeley, Bob Howard, Charlie Gannon, and John Benson.

"The most outstanding difference between then and now is the immense growth of the industry," she told SPONSOR. "That difference in size in some ways made it a very different business," she noted.

At that time, she added, you couldn't buy minutes or use e.t.'s on network.

"There were far fewer stations, of course," Beth said, "Far fewer." Each buyer had a far more comprehensive knowledge of available facilities, and at his or her fingertips. Now there's need for all the extra research available to buyers. In those days, independents, for example, were just beginning to be a factor, particularly because of the success of WNEW in New York.

"During the war the picture changed again. Because of the print shortage, more money went into radio, and radio became harder to buy."

Taking into account the changed climate in the broadcast industry, Beth has these suggestions to make to timebuyers in 1955:

1. *Become more familiar with programing of individual stations.* It's not a buyer's fault, she feels, if they're not as acquainted with station programing as their predecessors were, because of the growth of radio and the addition of tv. However, adds Beth, there's so much research available about station programing, that the buyer can and should find out before making any choices in a particular market.

2. *Realize that ratings are just a tool, and don't overemphasize them.* Qualitative audience analysis, says she, is at least as important as ratings. Then other factors too must be considered, like the station's position in the market, the income and age groups it appeals to.

3. *Don't make unreasonable demands on reps.* If you keep telling them that you need information immediately, although you have one week leeway, they won't come through for you when you really need it right away.

4. *Don't make everthing a panic.* There's pressure enough in this business without adding to it through an attitude of constant and chronic rush and despair. You'll be more precise and inspire more confidence within and outside of the agency if you learn to take crises in your stride.

5. *Be open with the account men in discussions.* Timebuyers should have an opinion about broadcast campaigns —that's what they're paid for. The buyer today can't, of course, be as intimately involved with all the aspects of agency work as they could in the old days, because radio departments were smaller. Everything is more departmentalized today, and sometimes, if the buyer doesn't have stature, it may be because of the agency set-up.

Vera Brennan, head timebuyer,

KWKW

EN PRIMER LUGAR

(First in Spanish)

EN

LOS ANGELES

Belden Survey Proves—

1st in Audience

1st in Value

Complete Market Study Available
Member of Sombrero and Spanish Language Networks



representatives:
New York—Richard O'Connell, Inc.
San Francisco—Broadcast Time Sales
Chicago—Broadcast Time Sales

Scheideler, Beck & Werner, began her career at Biow Co. in 1934, working for Reggie Schuebel. In 1942 she followed Reggie Schuebel to Duane Jones, then went over to SB&W, when the new agency was formed.

The year 1940, she feels, was not so different from 1955 in terms of the structure of the radio industry. By that time, for example, there were quite a few reps, and the buyer no longer did as much business direct with stations as three or four years earlier.

"It was still a lot more than today, however," Vera told SPONSOR. "On the surface, the main difference between 1940 and today is, of course, the addition of television and the growth of radio itself. But underneath, the changes are more considerable. Someone who had last bought radio in 1940, would need a complete refresher course to do a good job in 1955."

When teaching newcomers to her department, Vera adds some "very 1955" pointers to her timebuying tips:

1. *Don't request deals.* The most important factor in making a timebuying decision is the programing character of a station, hence the type of audience it reaches. So, talk to all stations in a market, and stick to the rate card.

2. *Be fair about commitments to clients.* If you can't afford the station you want, don't buy skimpy. It might be necessary to stay out of a market altogether.

3. *Make sure the account executive briefs you fully, and try to get in on plans meetings if possible.* This has become easier today than in 1940, because buyers today have far more recognition. Work closely with the account men, and make sure you're up to date on the account's problems, sales and distribution set-up.

4. *Be careful with cost figures.* Put down the highest estimate and explain that these estimates are on the current rate card and subject to change. Double check your figures with someone else.

5. *Don't ask for availabilities without a budget.* Above all, don't ask the rep to wire for availabilities, if you've got 10 days in which to get them. It's not fair to waste the rep's time and effort, and if you get a reputation for always being in a rush, he won't take you seriously again the one time when you really need the availabilities right away.

6. *Don't trick reps or station men.* It's true that you get preference on 52-week contracts, but if all your 52-week contracts start being cancelled after a 10- or 13-week run, don't be surprised if you're the last one on Madison Avenue to hear about good availabilities.

Reggie Schuebel. president of Reggie Schuebel, Inc. has built timebuying into an independent and large-scale business. Her organization functions as a radio-tv department for other agencies.

"I won't tell you how long I've been in radio," Reggie Schuebel told SPONSOR kiddingly. "But I'll tell you that I'm a 'radio pioneer,' so you can figure it out yourself."

Although she has bought time for many accounts during her career, some of the most prominent clients stand out: Bulova (she was a/e at Biow), Philip Morris, Salada Tea, Hudson, Grove Cold Tablets, Mennen Shaving products, All, Bab-O, Sweetheart Soap, Fanny Farmer, Eversharp.

These are some of the rules that have guided her in her career:

1. *Don't keep people waiting.* She doesn't make appointments with reps, but they can drop in any time and she'll see them. However, if a rep





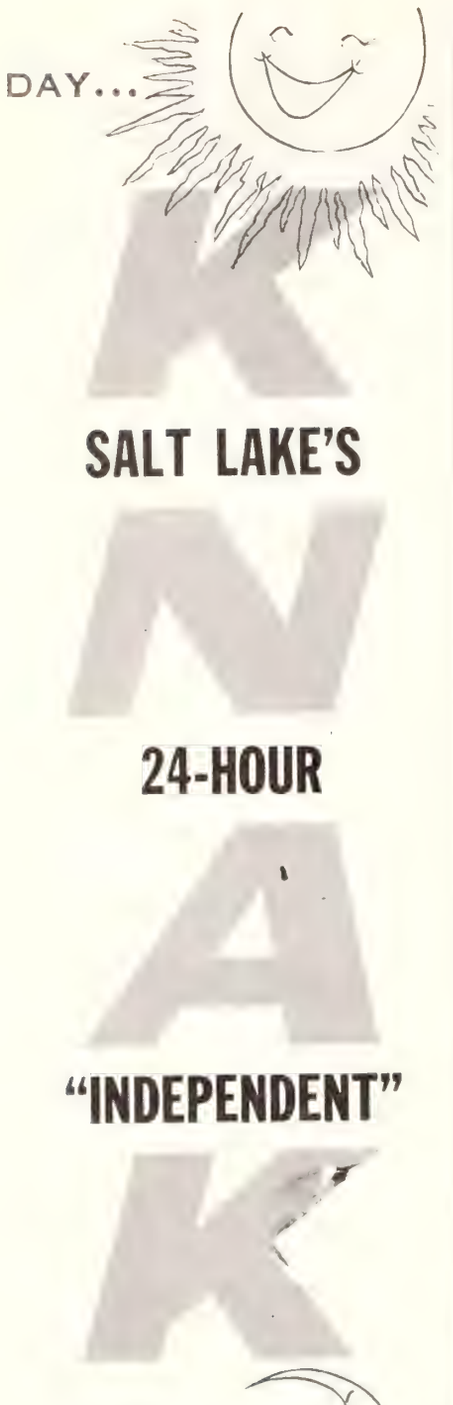
FAIRBANKS HITS 48% SHARE-OF-AUDIENCE IN NEW YORK

Throughout last year, "Douglas Fairbanks Jr. Presents" topped all syndicated shows in the nation's top market: New York. Its average rating was 18.5, share-of-audience over 40%. This year, it's doing even better. In January, almost every other viewing home in New York was watching this show! (ARB)

"DOUGLAS FAIRBANKS JR. PRESENTS"

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO · ATLANTA · HOLLYWOOD · DALLAS



comes with a station manager, it's a rule for the person he's come to see to drop everything he or she is doing, and to have them come in immediately. Station men are generally in town for two or three days only, and in that limited time they have to see as many people as possible. It's only elementary courtesy for timebuyers to give them priority.

2. *Don't spend your time in unnecessary traveling,* (and this from the gal who used to travel all the time to clear station breaks for Bulova.) "There are special problems that require a personal visit to a market," she told SPONSOR. "But travel as such doesn't do what research does. That's no way to study a market—by going through a city in a day."

3. *Know research.* Learn as much as you can about all the tools available to buyers, to the degree that you will be able to evaluate station data critically.

4. *Don't unsell air media.* If an advertiser plans on a budget that's ridiculously low for the area he's trying to cover, try to get him to concentrate on fewer markets instead, but never say, "Don't use the medium." If you can buy in a way to produce top results in one or two markets, he'll add to the budget soon enough all on his own.

5. *Start in a small agency.* If you want to become a timebuyer and a good one at that, your chances will be better if you start in a small shop. There you can get more rounded agency experience, learn something about copy, production, research and other phases of agency operation which, while not directly linked with timebuying, are a necessary part of the knowledge a top buyer should have.

In a big agency, you're likely to start as a stenographer or secretary, then become an estimator and finally rise to buyer status. But the big agency is more departmentalized, and if you want to broaden your experience there, you have to reach out for it. In the small agency, you're automatically requested to do other jobs as well.

Linnea Nelson, timebuying supervisor and consultant, Kudner Agency, retired permanently in 1951 after 24 years with J. Walter Thompson. "But one misses one's friends in the business," she told SPONSOR. "To me, this business had become business and hobby combined. I didn't feel that I wanted to be involved on a full-time basis, but the thought of returning was there most of the time." (See Linnea Nelson's complete guide to young timebuyers in SPONSOR 25 February 1952.)

In August 1952, Linnea was approached by Kudner on the Republican national campaign, and she did work with them as manager of the timebuying division during the campaign period. After that, however, she returned home to Babylon, L. I., once again. Offers kept pouring in, but she refused. Then, early in November 1953, she took part in a radio-tv panel at a CCNY advertising course. A week later she was offered a part-time position as tv analyst by Kudner president Jim Ellis. This time Linnea didn't refuse. She's been with Kudner in a consultant capacity ever since.

Says she, "A lot of things have changed in the industry since 1940. But some of the basics of doing a good job for the client are the same today as they were then."

1. *Take time to listen to a salesman's pitch and watch his presentation.* If you make yourself unapproachable, the salesman's likely to try the client direct.

2. *Pass along detail work when it's suitable for you to do so.* The lack of executive ability to delegate responsibilities can slow down the buyer's work and the process of a campaign.

3. *To lady buyers: Don't ask for special considerations because of your sex.* Remember, you're a business person and that your social contacts with other people in the industry may have been founded on a business relationship.

4. *Be forthright in your dealings with stations and reps.* Don't let your-



"Maybe KRIZ Phoenix shouldn't have advertised pianos."

self be bulldozed into doing something shifty, because it'll only hurt your reputation and your organization's the next time. If you cry "Wolf!" and ask for availabilities though you do not have a budget, you'll soon find reps offering the best buys elsewhere.

5. *Be familiar with all or as many of your agency's accounts as possible.* Know their background and their needs. Sometimes you'll hear of availabilities that may not be worth anything to your own client, but might be just the thing for another one of the agency's accounts.

Bill Maillefert, radio sales manager, Edward Petry, started his career in radio with Compton in 1937, stayed on as head radio buyer from 1939 until 1947. During the next three years, Maillefert was general manager of WVET, Rochester, then joined Edward Petry in 1950.

"A buyer," says Maillefert, "tries to reach a large number of people at a reasonable rate. Please note that I didn't say the 'largest number of people' nor did I say at the 'most economical rate.' The timebuyer's responsibility is to expend his client's dollars in such a way that they will produce maximum sales per dollar."

To the buyers of 1955, Maillefert gives this advice:

1. *Know what factors control station value.* "During your first day as a timebuyer you probably heard about ratings and cost-per-1,000," says Maillefert. "But by now you must have learned that sales are not necessarily the result of the best cost-per-1,000."

To evaluate a station, adds he, the buyer should read station presentations, listen to reps, meet the management when these station men are in town. He feels that travel helps too, because on the spot the buyer can get first-hand reports from listeners and local clients.

2. *Know your client and his product.* A surprising number of broadcast schedules, says Maillefert, are placed by individuals who think they know what they're selling, but who've never even seen or tried the product.

Only when the buyer knows his client's product and the firm's management well, can he know who his most logical prospects are, and what frame of mind he'd like them in when the client's commercial is broadcast.

3. *Know the entire product campaign.* If the buyer knows how the radio schedule dovetails with other forms of advertising for the same product, either running concurrently or otherwise, he can make sounder decisions.

Maillefert suggests that the buyer ask the following questions in order to find out the basic advertising philosophy behind the campaign: "Does the radio schedule play the leading role or is it a supporting actor? Does the radio copy tie into magazine or newspaper ads or tv? How does the radio copy sell?"

Too many buyers, he adds, make their placements without ever learning what their own commercial is all about. Yet, without listening to it, they can't be sure they're buying the right audience at the right time.

4. *Know your agency and learn how it operates.* "This sounds trite," says he. "But you depend upon many people in other departments in your work. How many of them have you gotten to know, and how many of them will cooperate with you when you need to find out something? Lunch discussions with them will help you learn the correlation of the different departments. Other people in your shop have interesting jobs too and they'd probably like to hear about yours." ★ ★ ★

ATTENTION, RADIO SPONSORS

NOW YOU CAN REACH THAT BIG RICH CHICAGO BILLION DOLLAR NEGRO MARKET

721,500

LATEST FIGURES

"JAM WITH SAM"

The disk jockey show that is the talk of the town

Monday Thru Saturday—
9:30 P.M.-12:00 M.

WGES—5,000 Watts — 1390 Kc.

PARTIAL LIST OF SPONSORS
ARMOUR—Carnation—Coca-Cola
Ebony Magazine—Illinois Bell Telephone—Lucky Strike
Miller High Life

WRITE, WIRE OR PHONE FOR AVAILABILITIES

SAM EVANS PRODUCTIONS
203 N. Wabash Ave., Chicago, Ill.
Phone Dearborn 2-0664



RHEINGOLD SPONSORS "FAIRBANKS" AGAIN . . . 3rd YEAR IN A ROW!

In January, almost every other viewing home in New York was watching "Douglas Fairbanks Jr. Presents", (ARB, January '55)! Rheingold Beer is so impressed, they're sponsoring Fairbanks regionally for the 3rd consecutive year. Many markets available for first run. 'Nuff said!

"DOUGLAS FAIRBANKS JR. PRESENTS"

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO • ATLANTA • [illegible] • DALLAS



Betty Lee
Star of
WOMAN'S PAGE
WABT 1:00 to 1:15 Monday-Friday
NOON EDITION
WABT 12 to 12:30 Monday-Friday

What interests women in and around Birmingham? Features, people, news . . . as presented by Betty Lee! A typical young mother and housewife with more than typical experience, Betty Lee knows how to reach and hold women. A leading figure in music and dramatic circles of the city, her public appearances help her to present an arresting account of happenings in the woman's world.

Stars Sell on
Alabama's greatest RADIO station
WAPI
Birmingham
Represented by John Blair & Co.
Southeast: Harry Cummings

greatest TV station
WABT
Represented by BLAIR-TV

RADIO MUSIC

(Continued from page 33)

disks and sheets. Says the study: "The table indicates that at least in Columbus, the juke-box-sheet-music-phonograph record of selecting popular musical numbers is one in which extremely great weight is given to the music preferences of teenagers and of women in their twenties . . . but one which does not represent the music preferences of older women."

National corroboration comes from The Market Research Corp. of America. A company spokesman says: "Probably half or more of all disks are bought by teenagers and young married and single adults. After the early twenties, buying seems to taper off as marriage and family years come.

Who's at home to listen? But who is your largest potential daytime audience? Certainly not the teenager, who is most likely at school or at work; nor for that matter is the young single woman, who is working—or even the young married. This is made clear in chart 4 which shows the number of available listeners per 1,000 homes in Columbus (see page 33).

All through the day, the *tiniest* segment of the female audience is made up of teenagers. Even during the late afternoon, when many stations deliberately aim at them, their representation is comparatively small. From 4:00 to 6:00 p.m., for example, there were 65 teenagers available per 1,000 homes as against 245 women in the 31-45 age group.

This latter age group is the largest, according to the table. The study makes a significant point: "It will be noted that at all hours of the day, older women outnumber those under 30 years of age and by very considerable margins. . . ."

But you might expect that when it comes to actual listening teenagers make up a very substantial share of the daytime disk shows anyway, since they are such intense fans. Recent audience composition studies suggest otherwise.

Nov.-Dec. 1954 Pulse 30-market study showed that Martin Block's *Make Believe Ballroom* on ABC, 2:30-4:00 p.m., averages only 16 teenagers per 100 homes as against 99 female adults. Even ABC's *Platterbrain* show, carried on Saturday mornings 11:00-11:30 a.m. found female adults outnumbering teenagers 54 to 18 per 100 homes: there were twice as many children 11 and under than teenagers, incidentally.

WNEW, New York, one of the pioneers of the music-and-news formulas, estimates that the median age of the audience to its *Make Believe Ballroom*, 10:00-11:30 a.m. and 5:30-7:30 p.m., is 32. Median age of those listening through the entire afternoon of popular music is between 28 and 30.

From an advertising standpoint, the listening age is naturally of vital importance. WNEW's research director, Mary McKenna, points out that "The 20-44 age group is the one we are primarily interested in. It is the one with the young housewife and mother whose family is in the building stage, who is at the peak-buying period in her life."

What women like: Here is how preference varies with age, according to the Ohio State report:

As the age of women listeners increases, preference for the following decreases: "currently popular," "Dixieland," "progressive jazz," "jump," "Broadway show tunes," "big orchestras," "musical comedy," "Latin-American."

But preference goes up for "hymns," "spirituals," "marching band music," "Western music," "music popular before 1930," "old time or country music."

The youthful slant of much daytime musical programing is evident from surveyer Welch's observation that among the women up to 30 years of age—who make up little more than a third of all women over 14—the five most popular types of music are "currently popular," "Broadway show tunes," "big orchestras," " 'sweet' popular music," "progressive jazz."

Appeal to different groups: Concludes Welch: "Undoubtedly, the use

PULSE Proves
WILK
Wilkes-Barre
Penna.
the front-running radio station reaching more than a Quarter Million radio homes.
Call Avery-Knodel, Inc.

of current 'hit parade' numbers in musical programs of radio stations does reflect the tastes of a considerable body of listeners; however, it might be suggested that for the benefit of the large numbers of listeners who are not represented in the selections, stations might provide certain types of music at some hours during the day, for those with other musical preferences."

Of course, how a station provides the broader appeal Welch refers to depends largely upon the audience characteristics of a given area. The tendency to like a certain type of music more or less as one grows older might not vary much from section to section, but the over-all popularity of music types probably will. A BMI spokesman comments: "You can't make generalizations. Polkas are popular around the Canadian line. But you will probably do well with Spanish music in New Mexico. The important thing is to study the audience in the given market."

Here's the way several stations specializing in music look at the problem of attracting the broadest possible audiences with their music.

At WNEW in New York, the following thinking is applied in making up the selections for the *Make Believe Ballroom*. Says head of the music library Al Trilling, "We try to exercise our best judgment and taste on top of popularity polls, sales figures and requests. For the *Ballroom* we generally run about one-third current hits, one-third older standards, one-third new recordings."

Behind the widespread use of the old standard is the view expressed by Mary McKenna that the woman in her thirties was a youngster during the period when the big bands held sway. The old standards are nostalgic bits that are therefore of importance in musical programing. "It is also apparent," she says, "that the selections should appeal to the romantic side of women."

A growing number of stations have become acutely aware of the need to fit mood to time of day. For example, William B. McGrath, manager of WHDH, says: "Our *Boston Ballroom*, from 4:00 to 6:00 p.m. is the town's top show, but it could not run all day, for different time periods have different requirements."

Between 10:00 a.m. and noon WHDH runs "ballads and romantic softer music: we try to appeal to the major housewife audience." The early morning show "must move, be sprightly, with good orchestrations, but with few vocals and no jive."

"Dreamy stuff" takes over at night on *Cloud Club*, 10:30-midnight, "and we are careful about the commercials," McGrath adds. "It's Saturday that we really go after the kids. In the morning we do a top-10 show and in the evening we run *Jukebox Saturday Night*. On Sunday afternoon, by contrast, we carry lush orchestrations that are close to classical in character."

Interestingly, on the station's top show, *Boston Ballroom*, which plays practically anything that's new, Rhythm and Blues, the current teenage craze, is strictly taboo.

McGrath sums it up this way: "When people had one radio set, you had to get the family when you got the kids. Now, with multiple sets, a station has to be more things to more people."

Many stations base a large portion of their popular music programing on requests rather than best-seller lists. One of the exponents of this approach is WOLF, Syracuse. Manager Sherman Marshall reports that *Sandman's Serenade*, 10:00 p.m. to 2:00 a.m.

KSD
KSD-TV
top spots
FOR SPOT ADVERTISERS
•
NBC AND NBC-TV NETWORKS
National Advertising Representative:
NBC SPOT SALES
THE ST. LOUIS POST-DISPATCH BROADCASTING STATIONS


YOUR STAR...
YOUR HOST...
YOUR SALESMAN:
DOUGLAS FAIRBANKS JR.
To all moviegoers in the country (and that's just about everybody) "Fairbanks" is a magic name. It promises action . . . danger . . . excitement. And "Fairbanks" lives up to that promise as producer-host of every show, star of one out of four in the sponsor-proven TV film series:
"DOUGLAS FAIRBANKS JR. PRESENTS"
BIG-TIME TV WITH A LOW-BUDGET PRICE TAG
ABC FILM SYNDICATION, INC.
7 West 66th St., N. Y.
CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

"BEFORE-TV" RATINGS
when you buy
KNUZ
Radio Ranch, in Houston

MORNING
"Laura Lee's Ranch"
9:45 to 10:00 A.M.
3.3 IN HOME
.7 OUT OF HOME
4.0 Total Pulse★

AFTERNOON
"Bill's Bandwagon"
4:30 to 4:45 P.M.
4.0 IN HOME
.8 OUT OF HOME
4.8 Total Pulse★

NIGHT
"Houston Hoedown"
8:45 to 9:00 P.M.
2.8 IN HOME
.6 OUT OF HOME
3.4 Total Pulse★

GET THE WHOLE PICTURE.... COUNT ALL THE LISTENERS!

KNUZ is No. 1
in OUT OF HOME PULSE
12 noon to 6 P.M. — Mon. thru Fri.
Tied for No. 2 mornings

★ PULSE RATINGS
OUT OF HOME—Jan. '55
IN HOME — Jan.-Feb. '55
First in Houston
KNUZ
NAT'L REPS.—FORJOE AND CO.
IN HOUSTON, CALL DAVE MORRIS
JAckson 3-3581

nightly, pulls about 4,000 requests a week. These are used to program the 4:00-7:00 p.m. *Jukebox Serenade*. "There is no jive," says Marshall, "unless it is a top request."

On the theory that you've got to spread a wide broadcast net to catch listeners of varied tastes, WOLF programs two Lombardo, two Crosby shows and one Wayne King show a day, two polka and two hillbilly and Western programs, two hours of older pop numbers and a military band program.

The appeal of the soft, easy-to-listen-to bill of musical fare has been noted with increasing frequency since the advent of tv, and more and more stations are turning to this genre for their programing mainstay, following the advice of such as Ed Hochhauser, Jr., sales manager of Muzak. He says: "The stations that are most successful in tv-proofing themselves are offering the audience that which tv cannot do as well—music that is easy to listen to, relaxing, pleasant."

An interesting example of such programing is heard on WPAT, Paterson, N. J. *Gaslight Revue*, which runs nightly 7:00 to 11:00 p.m., is the station's answer to the big question: "What can we do in the cream tv hours between 8:00 and 10:00 p.m. that tv cannot do as well?"

On *Gaslight* you find no loud or jumpy tunes, says WPAT Program Director Charles Scully, nor any vocals. And except for the hourly and half-hourly short newscasts, no talk. Commercials are doubled up before and after the newscasts, thus allowing for a maximum flow of uninterrupted music that can serve as a pleasant background for an evening at home.

To test listener reaction, says Scully, two announcements per night were run for a week asking for opinions on whether to change the program. The mail pull came to 15,000 all in favor of the present format. Another 15,000 yesses came in answer to a request for listener reaction to the idea of a monthly program guide to cost a dollar a year.

Stations are finding that classical music can be profitable, too. The case of WQXR in New York City has long been known. BMI reports that 1,200 stations replying to a questionnaire of last year reported averaging six hours, 24 minutes per week of concert music. Commented WDOK, Cleveland, "Our concerts have the strongest audience pull outside of sports."

"Others might find it profitable to become known as the good music station, as we have," said WDAR, Savannah.

"It took six years to give clients a taste of good music," commented WDLB, Marshfield, Wis., "and now they like it."

SPONSOR's *Buyers' Guide to Station Programing* recently issued shows that 78% of all stations replying to its questionnaire are carrying classical or semi-classical music, an increase over last year when 61% were carrying such fare.

It has long been a common assumption that classical music is most liked by the "upper" income and educational groups. This is borne out by table 3 from the Welch study (page 33), which shows 56% of the high income group indicating a liking for symphony music as against 21% for the lower-middle and low-income group. Similarly, those who had been to college outnumbered those who had just graduated from high school among those who stated they liked symphony music.

"Currently popular music," it will be noted, appeals equally to all female income groups. But there is a great disparity when it comes to "Broadway show tunes," which are liked by 77% of the upper income group, 33% of the lower. In the "big orchestra-arrangements" and "musical comedy, operetta music," the disparity is similar. Interestingly, liking for music generally seems to increase with income level.

The top-10 approach: You will find plenty of stations who consider hit-tune programing not only satisfactory but an excellent means of building substantial audiences. The thesis is that popular music has proved itself through experience to be what people want most to hear and that if you build your programing intelligently around a core of the best-liked numbers you have a good chance of winning listeners.

Furthermore, say some station men, in the competitive era of today a sta-

THE EASIEST WAY
TO SELL THE BIG NASHVILLE
NEGRO MARKET
USE ALL-NEGRO STAFFED
WSOK

tion must strive to find its niche in the most effective and economical way possible; for many this has been achieved through the top tunes approach.

Interest in sharing ideas on how to find the most popular numbers is seen in station exchanges of program tips. For example, the AIMS station group —about 35 members—recently exchanged lists of the Top Twenty. A number of these stations go in heavily for hit-number programing.

How one station has put the hit policy to work in a way that it believes effective is illustrated by the practice of WTIX, New Orleans. Manager Fred Berthelson says:

"Our top tune list consists of the Top Forty, as this is the basis of our programing. We survey all the record shops, retail record outlets and other dealers in New Orleans, thereby arriving at the Top Forty Tunes in New Orleans. Our theory is to play three Top Tunes out of every four records played."

Hit-number programing is the vogue across the Canadian border, too. Al MacKenzie, manager of CKXL, Calgary, reports: "Our 'Top Twenty' selection is compiled each week from listings appearing in *Billboard*, *Cashbox* and *Variety*. Only the two top arrangements of each hit selection are played—with the "sweeter" version getting the nod on more frequent play. Top Twenty list is changed once a week on Thursday." Top Ten shows run daily at noon and 6:00 p.m., Top Twenty daily at 9:05 p.m., Top Fifty on Saturday, 9:00 a.m. to noon.

And in this day of tv competition, some broadcasters say, the teenager is a more important audience than ever, and certainly worth cultivating. "Today a radio station has to specialize." maintains Bob Smith, program director of WINS, New York. Between 7:00 and 9:00 p.m. WINS airs its *Rock 'n' Roll Party*, m.c.'d by Alan Freed. "This is strictly for the teenager," says Smith, who feels that his station started the Rock 'n' Roll fad. "And it is a phenomenal success," he avers. "For months it pulled about 10,000 request letters a week. Now, after nine months, it pulls about 1,000 letters a week, even though the audience knows it is impossible for us to handle more than a portion."

Note that this is a nighttime show. The pop-minded New York station runs a much quieter show in the morning between 10:00 a.m. and noon, featuring lush orchestrations of standards mixed with standards, all combined to appeal to the young housewife rather than the teenager. "The music tends to get brighter as the day progresses." reports Smith.

Programs, not records: One of the chief complaints you run into when talking with people in the radio business concerns the sorry state of programing that many claim is all-too prevalent. "Many stations have no concept of music programing," says one critic. "They simply play records without any thought of how they hang together."

"Would you put on a two-hour musical show in a theatre without planning it?" queries another. "But this is what is so often done. Loud number follows soft, extremes are thrown together, with no thought of how a mood is either created or destroyed."

This is an old story at BMI where they have conducted clinics on the subject for years. And they are still apparently trying to get the A.B.C.'s of the program across to many stations.

Jack Ellsworth, program director of WALK, Patchogue, N. Y., believes that much of the trouble arises from the fact that unqualified persons are determining show content. In an analysis of radio music Ellsworth states: "The librarian situation at many stations is appalling. Far too many managers will hire a girl, possibly fresh from high school, and place her in full charge of the record library at a salary of $35 a week . . . more than likely she is far from qualified to select that all-important music for your record shows."

Ellsworth urges: ". . . what every station needs is a well-qualified musical director. Many station managers . . . became fed up with sloppy or just generally unsatisfactory librarian or announcer-pulled shows. They realized that a musical director can be as important as a program director or a chief engineer. These stations have intelligently planned record shows."

Method of study: The Ohio State University study is part of a series conducted by graduate students in the Department of Speech under the supervision of Harrison B. Summers. Among recent surveys was one reported at length by SPONSOR on how program preferences vary with audience

RACKET SQUAD



RENEWED BY



NINE OUT OF TEN



SPONSORS!

It must be good! After just 10 months in syndication, Racket Squad has 90% renewals from a wide variety of big-time advertisers, including brewers, oil companies, appliance manufacturers, chain stores, etc. No wonder . . . look at the ratings and share-of-audience (ARB, Dec. '54):

Columbus	17.7	47.3% share
Dayton	20.0	59.5% share
Seattle	21.5	31.6% share

First-run markets are still available, too. But act fast!

RACKET SQUAD

Produced by Hal Roach, Jr.

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.

7 West 66th St., N. Y.

CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

characteristics in the 18 October 1954 issue.

Another study that has received national attention raised the question of how closely women watch tv in the daytime.

The Ohio State studies are among the few which deal with preferences. As such they are open to the general criticism that applies to all such research. Hard-headed research men tend to treat findings based on what respondents say they like or do with less confidence than statistical findings on what they actually do in practice.

Still, researchers with whom SPONSOR discussed the Ohio State study tended to be sympathetic to the soundness of its over-all approach. ★ ★ ★

SPONSOR ASKS

(*Continued from page* 55)

one of the biggest headaches that we have is to keep his price in line. In more cases than not, this is impossible. Contracts are rewritten at the end of the year, sometimes with fantastic hikes to keep the star happy, but then what they fail to see is that if the ratings don't go up proportionately, so that the show continues to deliver a good cost-per-thousand, the handwriting is on the wall; in many cases, the advertiser has no choice but to make a replacement and thereby "bust" the talent.

There is no pat solution to this problem. Each "bust" has its own extenuating circumstances. It is also true that many shows that come on the air with a bang wear themselves thin within a year. We know from studying audience habits that it is generally true that after shows are on for any length of time, the public loses its enthusiasm and wants a change. This is why perhaps one of the best things that could be recommended would be a periodic injection of new themes into the format, a consistent effort to avoid sameness, and a sharp awareness for new writers.

I have a feeling that the new writer is not being given a sufficient chance, that the "stars" are content to use those with successful histories. It is my opinion that too many entertainers fail to investigate new writers, being content to take that which is "tried and true." It might be wise to budget "experimental" money for writing. Tv stars must be ever so careful to present themselves each week in the best light with the best material and somehow must take an objective viewpoint of themselves and their work.

MAINTAIN THE PERSONAL TOUCH

By Garry Moore
CBS TV Star



Intelligent day in and day out programing is the most important element to a television performer who cares to survive the growing tv mortality rate. On June 24th, the Garry Moore morning show celebrated its fifth anniversary of doing five shows a week, 52 weeks a year. We feel that the success of our show is the personal touch with each member of our audience. We strive to remain intimate, to have intelligent personal contact on an intelligent level with our audiences.

We know how to get the big laughs —but we prefer to get the daily warm chuckles in a cumulative way. Low-keyed chuckles, warm smiles, rather than "hit them over the head" is our philosophy. No contrived or obvious use of stunts or gimmicks—when gimmicks are employed, they should be spontaneous and unexpected. The show is evenly balanced with no radical ups and downs. We feel it belongs to the public.

It is always pleasurable to get mail from audiences, but on this show the pleasure is really all mine because the mail bags contain so many constructive, usable suggestions. That's what I mean about being close to the audience: they feel that the show is theirs and they do something about it.

Another important ingredient in the success of our show is the lack of flaring temperament in the troupe. There's just no time for it. Everyone on the show is a friend of the next one and we all work well together. There is no running around blindly or shouting. It makes for not only more pleasant working conditions, but also a better show.

So after 1,200 daily shows, our program continues to win new friends—and we're still having a wonderful time. Perhaps that's the basic secret: *we enjoy doing the show.* And fortunately, the audience seems to enjoy it too—year after year.

ROUND-UP

(*Continued from page* 59)

WGSM, Huntington, N. Y., has a show called *This Is Long Island* which programs strictly for the Long Island listener. A roving reporter, Jack Lynn, tours the towns on Long Island with a tape recorder, soliciting opinions on topics like the polio vaccinations or the radar system used by police to trap speeders. It's one of the many ways in which stations are getting closer to local interests of their communities.

* * *

KXYZ, Houston, feels that its campaign against objectionable comic books, just successfully completed, shows the true power of radio. Fred Nahas, executive v.p. and general manager of KXYZ, devoted three minutes daily of his news commentary, *Tomorrow's History*, to bringing out the case against sordid comic book material. He began in November 1953, featuring statements from psychiatrists, legislators and social workers to back his contention that controlling legislation was needed.

Where your Boast Meets the Coast and Pays You Greater Dividends

KGER

COVERING SOUTHERN CALIFORNIA WITH 5000 WATTS

Los Angeles
541 So. Spring St.
MAdison 5-2551

Long Beach
3745 Atlantic Avenue
L.B. 407-907

After appearing before state investigating committees and as a speaker before various supporting public groups, Nahas had the honor to be invited to be present at the signing of such a bill by Gov. Allen Shivers.

* * *

KMA, Shenendoah, Iowa, recently sent out cards with a unique angle. Someone at the station took the trouble to figure out the weight of the money spent in the station's market and came up with these figures. A freight train eight and three-tenths miles long would be required to haul the estimated $1,910,798,000 spent in the area if it were in silver, and the weight of the money would be some 54,594 tons.

* * *

Philadelphia's KYW has a unique food promotion service they call, *Luncheon Is Served*. The station serves lunch supplied by food advertisers to 1,000 ladies a week from various women's clubs. After the luncheon, the station's home economist discusses the advantages of each product served and the women are given literature on the product as they leave.

The station offers the service to advertisers who qualify by buying a required amount of time. KYW has a promotion piece in the mail now giving details of the promotion.

* * *

KCOH, Houston, recently received the first "Distinguished Service Award" from the Houston Negro Chamber of Commerce. The award was in recognition of the station's efforts in conducting two 13-hour radiothons. The first resulted in the collection of 22 tons of food and clothing for an old-age home, and the second in $10,000 in small donations for the Building Fund of a YMCA in Houston.

* * *

WCET, Cincinnati, is engaged in a drive to keep itself from going out of business. The station was the first in the country to receive an FCC license to operate an educational (non-commercial) station. The management of WCET figures that they need $150,000 to stay on the air for the rest of the year. Next year (1956) the station expects to receive funds on which to operate from several schools.

The station, with the help of the Crosley Broadcasting Corp., has launched a drive for public aid.

* * *

The Radio Advertising Bureau has a promotion piece in the mails showing the listening habits of teen-age girls. Some of the highlights: (1) any day of the week an advertiser can reach 77.4% of all teen-age girls, (2) 76.3% of teen-age girls have their own personal radio, (3) 65.6% prefer popular disk jockeys. (See "Are you morning-minded or open-minded?" SPONSOR, 13 June, page 36.)

* * *

KMAN, Manhattan, Kan., observed its fifth anniversary by running a 300-line ad in the local paper noting that the station had contributed over $28,000 in local public service time in its short history. Commenting on the advertisement, General Manager Lowell E. Jack stated, "The public service time a radio station gives to its community seldom is appreciated, and never recognized . . . more stations might capitalize on their public service to the community. Too often it is taken for granted."

* * *

KMFB-TV, San Diego, is making sure that viewers in the area don't forget to watch the Lone Ranger. The station has the Lone Ranger watching the viewers. He is on a bill board 24 feet tall, and watches a stream of traffic that the station says numbers over a million each month.



"Why not run our ads the painless way, Boss—just let those KRIZ Phoenix personalities ad lib them?"



Lone Ranger watches San Diego for KFMB-TV

CITY AFTER CITY



RACKET SQUAD



IS TOPS IN



ITS TIME SPOT!

Yes, in Atlanta, Detroit and San Antonio (to name a few) Racket Squad rates #1 in its time period. Here are more cities where it tops competition:

DAYTON	22.8	62.1% share
FT. WAYNE	49.4	84.2% share
GRAND RAPIDS	22.9	55.6% share
HOUSTON	30.5	71.4% share

Some markets are still available . . . reserve yours, before someone else does!

REED HADLEY, starring in . . .

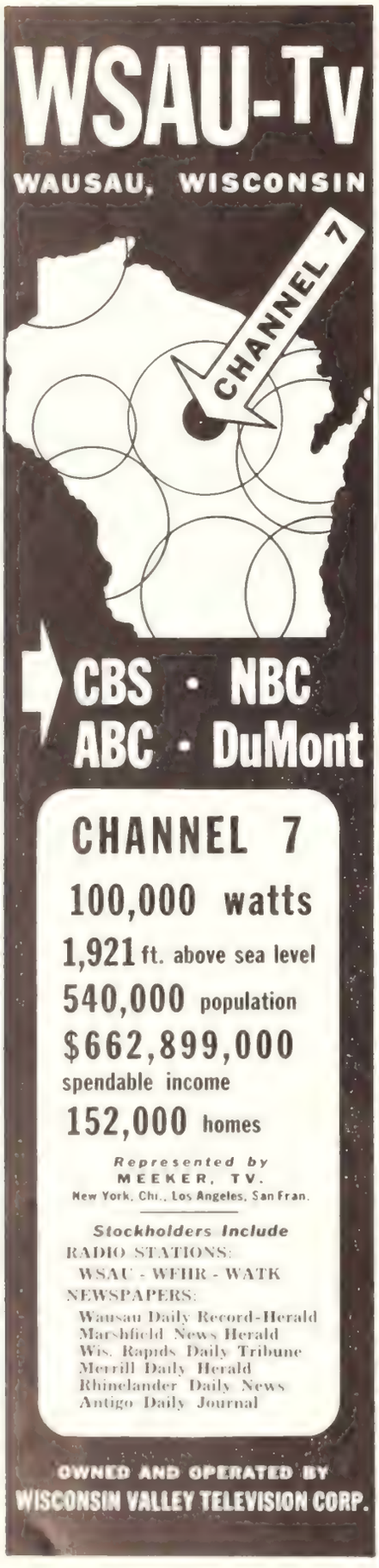
RACKET SQUAD

Produced by Hal Roach, Jr.

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.
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Newsmakers in advertising



Ben R. Donaldson *was named chairman of the Advertising Federation of America at that organization's convention in Chicago the beginning of this month. Donaldson is director of institutional advertising of the Ford Motor Co. As AFA chairman, he succeeds Wesley I. Nunn, manager of the advertising department of Standard Oil Co. of Indiana. Close to 1,000 AFA members attended the Chicago convention. Donaldson was member of Advisory Board of* SPONSOR's *All-Media Evaluation Study.*



Henry Schachte *becomes vice president in charge of advertising, marketing and public relations at Lever Brothers on 28 June. For the past two years, he has been senior vice president of Bryan Houston Inc., New York. Prior to that, he was with the Borden Co. as director of advertising. He joined Borden in 1947 after two years at Young & Rubicam as an account executive for Borden. Schachte, too, was a member of the Advisory Board of* SPONSOR's *All-Media Evaluation Study.*



Harry Trenner *is the new vice president in charge of sales for the Mutual Broadcasting System, a network for which he was a salesman about a dozen years ago. He re-joined MBS following the sale this month of his owned and operated Station Film Library Inc. to General Teleradio Inc.; was also appointed a vice president of the latter organization. Before setting up his tv film library in 1954, Trenner was with William H. Weintraub & Co. for 11 years, left as v.p. charge radio and tv.*



William Fay *(top) is president of the new broadcasting corporation set up this month by Stromberg-Carlson Co., Rochester, N. Y.* ***Robert C. Tait*** *is chairman of the board. Operating licenses for WHAM-AM, WHAM-FM and WHAM-TV have been transferred to the new Stromberg-Carlson Broadcasting Co., which came into being only after many years of consideration. Fay has been v.p. in charge of broadcasting at S-C since 1945. A pioneer in the industry, he started with WGY, Schenectady in 1924; joining WHAM in 1928, he became general manager of that station the next year, continued to rise in the ranks of licensee Stromberg-Carlson. Robert Tait, president of the Stromberg-Carlson Co., has a background of varied business experience. Among the many directorships he holds is one on the RETMA.*



on the fence?

Hardly. These three men are KCMO's walking and talking Farm Department. Headed by Jack Jackson, with George Stephens as Market Reporter and Jack Wise as Farm Reporter, they roam Mid-America for farm news from the grass roots up. Their constant contacts reap a harvest of 55 farm and market radio and television reports every week.

Such successful promotions as KCMO's Community Corn Club Contest and 2 European Farm Tours were planned and carried out by this able trio. Their active work with County Agents, 4-H Clubs, Extension Service Groups and Rural Civic Organizations has landed them a top spot in their field. Jackson, former president of the National Association of Radio and Television Farm Directors, last year was recognized as the nation's outstanding farm director.

These men of the KCMO Farm Department are headquartered right in the big middle of things — Kansas City's Livestock Exchange Building. From there, they offer Mid-America its finest, and only complete, radio and television farm service programming.

kcmo RADIO TV-FM

KANSAS CITY, MISSOURI

REP: KATZ AGENCY

affiliated with publishers of Better Homes & Gardens and Successful Farming



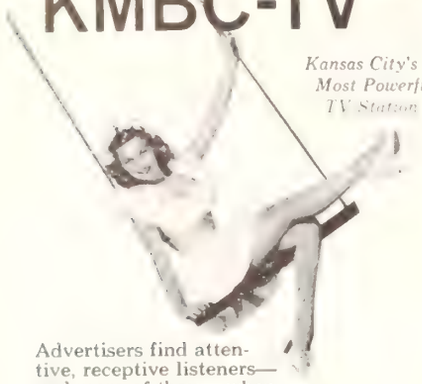
GEORGE STEPHENS JACK WISE JACK JACKSON



the SWING is to...

KMBC-TV

Kansas City's Most Powerful TV Station



Advertisers find attentive, receptive listeners—and more of them—when they swing their schedules to KMBC-TV, Kansas City's most powerful TV station. Serving the Heart of America from a 1,079-foot tower (above average terrain) with a 316,000-watt RCA color-equipped transmitter, the Channel 9 signal goes farther, remains clearer and holds more audience than any other Kansas City television facility. For the facts about the Heart of America's best TV buy, see your Free & Peters Colonel.

FREE & PETERS INC.

CBS TELEVISION

Primary CBS-TV Basic Affiliate

and in Radio, it's **KMBC** of Kansas City

KFRM for the State of Kansas

29 of the Best Independent Radio Stations!

ALWAYS BEST in the MARKET - the **AIMS** station!

Boston	WCOP	New Orleans	WTIX
Cleveland	WDOK	New York	WINS
Dallas	KLIF	Omaha	KOWH
Denver	KMYR	Portland, Ore.	KXL
Des Moines	KCBC	San Antonio	KITE
Evanston, Ill.	WNMP	San Francisco	KYA
Evansville, Ind.	WIKY	Seattle	KOL
Houston	KNUZ	Springfield, Mass.	WTXL
Indianapolis	WXLW	Stockton, Cal.	KSTN
Jackson, Miss.	WJXN	Syracuse	WOLF
Kansas City	WHB	Tulsa	KFMJ
Huntington, L.I.	WGSM	Wichita, Kan.	KWBB
Louisville	WKYW	Worcester, Mass.	WNEB
Milwaukee	WMIL		

Canada

Calgary, Alberta, Canada	CKXL
New Westminister, B.C.	CKNW

Only one in each market

AIMS — Association of Independent Metropolitan Stations

Membership by invitation only

RADIO GROUP

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Tillie Vision

IN THE LAND OF MILK AND HONEY



THE ONLY CBS PROGRAMMING AVAILABLE TO A MILLION NICE PEOPLE!

From 7 A.M. to 1 A.M.

Yep! Bigger'n Baltimore!

CHANNEL 2 CBS 100,000 GREEN BAY

HAYDN R. EVANS, Gen. Mgr. • WEED TV, Rep.

BMI

MILESTONES

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

July's release features four complete half-hour shows—ready for immediate use—smooth, well written scripts for a variety of uses.

"Milestones" for July:

VACATION TIME, U.S.A.—Tips for a Happy Holiday (July 1-10)

THE GREATEST DAY OF THE YEAR—Independence Day (July 4)

THE TRUE OLYMPIC SPIRIT—Olympic Games, Stockholm (July 15)

THE IMPOSSIBLE TAKES SOMEWHAT LONGER—Atlantic Cable Placed Successfully (July 28)

"Milestones" is available for commercial sponsorship—see your local stations for details.

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD

TORONTO • MONTREAL

Now Available from **SPONSOR SERVICES INC.**

12 SERVICES TO HELP YOU MAKE THE MOST OF YOUR RADIO AND TELEVISION OPPORTUNITIES

BOOKS

1 ALL-MEDIA EVALUATION STUDY
155 Pages — **$4**

This book gives you the main advantages and drawbacks of *all* major media . . . tips on when to use each medium . . . yardsticks for choosing the best possible medium for each product . . . how top advertisers and agencies use and test media . . . plus hundreds of other media plans, suggestions, formulas you can put to profitable use.

2 TV DICTIONARY/HANDBOOK
48 Pages — **$2**

The brand-new 1955 edition contains 2200 definitions of television terms . . . 1000 more than previous edition. Compiled by Herbert True of Notre Dame in conjunction with 37 other tv experts, TV DICTIONARY/HANDBOOK also contains a separate section dealing with painting techniques, artwork, tv moving displays, slides, etc.

3 BUYERS' GUIDE TO STATION PROGRAMMING — $2

The 1955 GUIDE gives you, in one handy source, the programing profiles of radio and tv stations. In addition, you'll find separate directories of stations specializing in classical music . . . after-midnight . . . folk music . . . music and news . . . sports . . . religious . . . farm . . . foreign language . . . Mexican . . . American . . . Negro . . . film, etc.

REPRINTS

4 HOW DIFFERENT RATING SYSTEMS VARY IN THE SAME MARKET — 15c

Ward Dorrell, of John Blair (station reps), shows researchers can be as far as 200% apart in local ratings.

5 TIPS ON HOW TO MAKE GOOD TV COMMERCIALS — 20c

Anecdote-packed article on how to get most for least. Aimed at beginners, but useful for veterans, too.

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REPORT TO SPONSORS for 27 June 1955

(Continued from page 2)

ABC mood expansive

Will ABC one day be part of company with stake in all aspects of entertainment business? Management of American Broadcasting-Paramount Theatres, which has made big strides since ABC-United Paramount Theatres merger, has shown interest in broadening activities base by launching record company. AB-PT also owns 35% of giant amusement park in California, Disneyland, which is scheduled to open 17 July; and it's part owner of Microwave Inc., developer and manufacturer of electronic equipment and tubes. Gross time sales for 1955-56 season at ABC TV have passed $58,500,000 mark, way ahead of 1954 gross (PIB) billings of $34,500,000.

-SR-

Esty protests crowding

Crowded condition of morning radio reflected in recent letter from Esty timebuyer Dick Grahl to reps. Grahl said some radio stations, particularly in morning time, are running competitive announcements with less than 30-minute intervals between them. Grahl pointed out it was long-standing request of agency that 30-minute gap be kept.

-SR-

Tv census out September

Tv industry this fall will have first media-supported "set-census" in over year. With ABC, CBS, NBC television webs, TvB and NARTB paying tab, Advertising Research Foundation has worked out deal with U.S. Census to gather data in periodic updating of census figures. Check-up is being made in projectable sample of 25,000 U.S. homes, will show multi-set homes, total set count, income and geographic tv ownership data. (Release target date: September.) Checkup will be repeated next January. Because of sample size, study won't be able to give advertisers most-needed timebuying guidance of all: number of sets in individual markets. NARTB has own tv set and circulation study planned to eventually fill gap (see editorial page 104).

-SR-

Tv show race hotter in '55

Hotter pace of network television program competition reflected in ARB's Top 10 list for October 1954 through May 1955 season. Last year's Top 10 listing, ARB Director James W. Seiler points out, represented 30% change from year previous but this season's list shows 50% turnover. "You Bet Your Life," NBC TV, emerges as number one show with 50.9 ARB 8-month rating. CBS TV Jackie Gleason is No. 2 with 50.4. "I Love Lucy," which was No. 1 last year with 63.1 season rating, is No. 4 with 49.0 on this season's list. Godfrey "Talent Scouts" and "Friends" shows, fourth and eighth respectively last year, aren't on this year's Top 10. ("I Love Lucy" remains No. 1 in Nielsen for 2 weeks ending 21 May with 46.0, is also No. 1 according to Videodex for week of 1-7 May with 35.5.)

-SR-

Hooper measures brand exposure

New C. E. Hooper spot radio and tv activity information service will cover 9 cities: New York, Chicago, L.A., Boston, Philadelphia, Washington, Baltimore, Pittsburgh and San Francisco. Objective is to provide measurement of "total audience exposure to television and radio commercials on behalf of a brand" so brands can be compared. This will be accomplished by applying rating against each commercial with Broadcast Advertisers Reports monitoring stations to determine where commercials fall. ARB is also cooperating in enterprise.

-SR-

Coverage studies in think stage

Both A. C. Nielsen and SAMS are studying possibility of doing new coverage studies. Both measured radio and tv station coverage in 1952 and there hasn't been study since.



Fee tv or free tv

In our 16 May issue we wrote about fee tv as follows: "Here is an issue that, in its basic implications, is more important than anything that has yet come before the FCC. The issue is the affect of a system of fee tv on a system of free tv. Can the existing system of commercial television and radio, expressing the broadcast concepts of a democratic nation, live side by side with a system that is not free? Will advertisers be adversely affected by the competition for top-audience sports events and entertainment features?"

Only six weeks have elapsed since we posed those questions. Yet in these weeks much has been said to provide the answers. Statements in print and forums on the air are educating the public. Early in June Ed Murrow's *See It Now* provided a full-scale airing by experts on both sides that did much to clarify the issues.

A New York newspaper recently printed this statement by a spokesman for Skiatron, "Toll tv is inevitable."

How does SPONSOR feel about it?

We are in sharp disagreement. Toll tv, in our opinion, is far from inevitable. The first-blush enthusiasm of the public for a "theater with box-office in the home" is already changing. We believe that fee tv is doomed—doomed by the public—unless some method is devised that guarantees to the set owner that fee tv will not subject him to constant payments for programing he formerly received free.

Here are some basic reasons why we feel fee tv will prove unacceptable.

1. The programs that the tv viewer wants most are exactly the ones that fee tv firms want most. And fee tv can outbid free tv for them. Consequently the viewer must pay the bill.
2. Despite the critics, the American system of broadcasting is one that the whole world admires. Neither the public nor the government will want to pit it against a money-powerful competitor.
3. The American public has bought 35,000,000 tv sets on the basis of a free system of programing. Without the express preference of the American public for fee tv, neither legislators nor the FCC will break faith by adoption of a fee tv system.
4. Television is widely regarded as the most potent advertising medium of all. Legislators especially are convinced of its ability. With the nation's economy at an all-time high much thought will be given to the effect of a fee tv system on free tv's ability to perform its advertising function.

Tv set count

Here's the latest on the status of the tv set count, which SPONSOR considers one of tv's top-priority projects.

A tv set count sponsored by the NARTB is likely to be realized by next spring. Chairman Clair McCollough of the NARTB tv board, who has spearheaded the drive for an industry set count, placed this project at the head of the urgency list at last week's board meeting at Hot Springs, Va. Because of the importance of an industry tv set count, SPONSOR will report progress from here on in.

* * *

Color acceleration

Color television has been starting slow, and won't show much progress this summer, but don't be fooled.

With NBC and CBS planning more color programing this fall, watch for accelerated color sets sales among the top income groups. We expect a big push by one or more manufacturers this Christmas.

* * *

Fall Facts Basics

We ourselves are getting a liberal education in the process of editing the 100,000 words spoken at the RTES Timebuying and Selling Seminar into a 30,000-word condensation which is to appear in our 11 July Fall Facts Basics. We're calling our digest Timebuying Basics. The other Basics, whose preparation is also giving us a look at facts we never knew before are: Radio Basics, Television Basics, Film Basics.

While you're waiting for Fall Facts Basics we suggest you think about where you are going to keep your fact-packed copy of what will probably be a near-300 page issue. Better make it someplace you can put under lock and key.

Applause

Tv's creative season

Network initiative and network competition has resulted in a real emergence of creative television programing this season. The networks are now vying consistently with top-notch programs—so much so that even the newspaper columnists are complimentary.

Each of the three major networks deserves applause for its own individual contribution:

NBC rates commendation for its breath of vision and extreme courage in backing the big thinking of its president, Pat Weaver, with heavy financial investment. This season's NBC programing, from the spectaculars to the new *Wide, Wide World*, have brought the sense of excitement back to tv.

CBS is to be congratulated for the courageous stand it has taken on issues which inevitably brought it into conflict with various pressure groups. It is to be complimented, too, for its plans to make radical changes in its programing lineup for next fall. This shows a willingness to experiment and to accept wholeheartedly the best ideas from whatever sources.

ABC has been making remarkable strides by harnessing the creative potential of Hollywood. But it has done more than to merely build itself. It has opened up the avenue to cooperation between Hollywood and television for the whole industry.

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